Santa Ana Arts Future

Flamenco Dancer: Claudia de la Cruz | Mural: Higgy Vasquez | Photo: Katherine Bowers

Community Arts and Cultural Master Plan 2016

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Executive Summary

Introduction

Santa Ana came together as a city and a community to create this first Arts and Cultural 10-Year Master Plan, following the formation of the City's 7-member Arts Commission two years ago. This plan is a result of a yearlong community engagement process inclusive of over 1,000 Santa Ana voices and rigorous research. It reflects the rich heritage of Santa Ana, the unique character of the community, and the visions and aspirations of all residents of the City.

The guiding principles for this plan are:

- To promote a Santa Ana brand highlighting the city's authentic heritage, its creativity, and its richly diverse community.

- To honor and reflect all members of the community regardless of age, gender, ethnicity, backgrounds, or socioeconomic status.

- To provide access for every child and resident to arts and creative programming.

- To honor and support the contributions of every artist, arts, cultural, and creative organizations and businesses.

- To create a pathway to financial stability for the arts and creative sector inclusive of a variety of funding options.

As the seat of government for Orange County, Santa Ana is a remarkable community of different industries with a large population of government employees, a high concentration of artists and creatives, and significant cultural institutions. It is a city with an extraordinary heritage and an authentic, unique identity setting it apart from other regional and national cities. Building infrastructure to promote support and promote this identity and the arts, cultural and creative industries is a priority of the plan, and should be a priority for the City and the community. All of Santa Ana's residents, workers, and creatives can be stewards for successful implementation – creating opportunity, infrastructure, ongoing support, and a new future for Santa Ana.

> *"Concentrating creativity through both physical density and human capital enhances economic development. By locating firms, artists, and cultural facilities together, a multiplier effect can result." ~ American Planning Association*

Cultural Equity as a Guiding Principle

Americans for the Arts defines cultural equity as that which:

"…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."[1]

Cultural equity, access, and inclusion are part of the national conversation in not only the nonprofit arts and culture sector, but in many communities and organizations. Cities and local agencies across the country are currently developing policy statements, programs and broad-based initiatives to address cultural equity concerns. An example close to the heart of Santa Ana is the *LA County Cultural Equity and Inclusion Initiative* (detail provided in Appendix).

These conversations emerged in the planning process' community conversations and survey results and are reflected in the plan recommendations. Residents, community leaders, business leaders, and educational partners call for the plan to lend its support to the larger communitywide challenge of promoting equity for residents from all backgrounds and lifestyles.

Arts and Creativity as Economic Development for Santa Ana

Nationwide, the arts and creative industries are fast becoming the new economy. Likewise, Santa Ana's arts and creative industries contribute greatly to the overall economic prosperity of the city. This comes with a growing recognition of the importance of the arts industry to the vitality and economic prospects of cities and communities. The American Planning Association recently made the following assessment of the role of the arts in the economic health and vitality of a community. Arts, culture, and creativity will:

- Improve a community's competitive edge

- Significantly contribute to the development of a skilled workforce

- Attract new and visiting populations

- Integrate the visions of community and business leaders

As stated in the APA paper, in the last decade, economic development has shifted from emphasizing firm-based approaches to overtly acknowledging the development of human capital in a community and its arts, cultural, and creative opportunities. Leaders in the field of planning and economic development are developing noteworthy, creative approaches to making places of any scale more satisfying to this workforce, while increasing economic viability and competitiveness.

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[1] Americans for the Arts (2016). *Statement on Cultural Equity*, available at http://www.americansforthearts.org/about-americans-for-the-arts/statement-on-cultural-equity.

The data on Santa Ana's creative economy indicates that it is significant and growing. Workforce data from Americans for the Arts and Dun and Bradstreet show that in the category of "*Arts Jobs per 1,000 Residents*" Santa Ana has more jobs (10.3%) than larger US cities like San Antonio, TX (8.28%), Long Beach, CA (7.59%), and San José, CA (6.59%). Santa Ana also has a slightly higher percentage of "*All Jobs that are Arts-Related*" (2.08%) than the United States as a whole (1.9%). The city's percentage of all businesses that are arts-related (3.67%) is higher than the average for the 100 largest American cities (2.69%). This includes the fashion, culinary, digital and media arts industries, independent gallerists and more.

CITY	Census Bureau Population (2013 Estimate)	Total Number of BUSINESSES (January 2015)	Total Number of JOBS (January 2015)	ARTS-RELATED BUSINESSES			ARTS-RELATED JOBS		
				Total Arts-Related BUSINESSES (January 2015)	Arts-Related Businesses Per 1,000 Residents	Percentage of All Businesses that are Arts-Related	Total Arts-Related JOBS (January 2015)	Arts-Related Jobs Per 1,000 Residents	Percentage of All Jobs that are Arts-Related
US						3.90%	2.9M		1.90%
Laredo, TX	248,142	10,147	85,444	211	0.85	2.08%	1,711	6.90	2.00%
Santa Ana, CA	334,227	14,394	165,524	528	1.58	3.67%	3,442	10.30	2.08%
Riverside, CA	316,619	14,289	142,200	460	1.45	3.22%	1,369	4.32	0.96%
Anaheim, CA	345,012	18,020	164,313	706	2.05	3.92%	3,246	9.41	1.98%
Long Beach, CA	469,428	20,114	172,421	967	2.06	4.81%	3,565	7.59	2.07%
Portland, OR	609,456	49,441	431,678	3,438	5.64	6.95%	15,590	25.58	3.61%
San Jose, CA	998,537	47,131	391,623	2,024	2.03	4.29%	6,579	6.59	1.68%
San Antonio, TX	1,409,019	69,341	655,811	2,929	2.08	4.22%	11,669	8.28	1.78%

Without specific data readily available on the direct and indirect impact of Santa Ana's creative community on the local economy, the *2015 Otis Report on the Creative Economy of the Los Angeles Region* provided available data on Orange County as a whole. This report indicates:

> *"Orange County has a higher rate of increase (9.7%) projected for jobs in the creative sector over the next five years than Los Angeles County (7%). Creative industry employment in Orange County increased in two of the last three years, with a robust 5.3% gain occurring in 2014."[2]*

Creative people, as well as many others, want diverse cultural amenities. High concentrations of cultural workers and attractions make an area more appealing by improving quality of life and by drawing visitors to the area. Additionally, the educational and outreach services provided by nonprofit arts organizations play an important role in training the next generation of creative individuals.[3] Because of a multiplier effect, the Otis Report indicates that growth in one area can have positive consequences for others:

> *"Growth is expected across the entire creative economy but the pace will vary by industry. The largest percentage gains will occur in those industries that are tied to real estate and construction activity: architecture and interior design, furniture and decorative arts, and industrial design. Improvement in the overall*

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[2] Otis College of Art and Design (2016), "The 2015 Otis Report on the Creative Economy of the Los Angeles Region". Prepared by the Los Angeles County Economic Development Corporation, p 34.

[3] Ibid. p. 56

*economy will yield increases in household incomes that will spur growth in art
galleries, entertainment, and toys."[4]*

An investment in Santa Ana's creative capital can provide a wide range of positive outcomes
for the community. People working within Santa Ana's creative sector already feel that
something great is happening in Santa Ana. They described their desire to work in Santa Ana
over other cities as being about a "*strong sense of a thriving entrepreneurial community on the
cusp of something larger."*

Community Engagement

This plan is defined not as a *City Arts and Cultural Master Plan,* but rather a *Community Arts
and Cultural Master Plan*, with many non-City agencies and individuals willing to partner with
the City for plan implementation. The community sees the opportunity and the need for a
pathway to success for a more vibrant Santa Ana – through a call for cultural equity, access to
the arts, neighborhood revitalization, and more positive and promising career options for Santa
Ana youth. A rigorous engagement process informs this plan. Highlights of the engagement
include:

- A Santa Ana Arts Future Town Hall attracted over 100 people who voiced their aspirations and
visions for the arts and cultural life of the city.

- 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 the city.

- Over 420 people completed the Santa Ana Community Survey.

- Over 350 community members attended open houses and community meetings held at various
local gathering places around Santa Ana.

A set of unifying themes emerged from the engagement process which informed the goals of
the plan:

1. Cultural Equity, Access and Inclusion
2. Infrastructure for the Arts
3. The Creative Workforce
4. Communitywide Access and Engagement
5. Youth Arts Programs and Education
6. Spaces and Places
7. Placekeeping and Placemaking
8. Public Art

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[4] *Ibid. p. 56*

Summary of Goals and Recommended Strategies

The plan provides both a bold roadmap and a City and community agenda for success. There are eight goals with accompanying strategies and initiatives. Each goal includes recommended implementation partners, timelines, and metrics.

Goal 1: Foster a citywide culture of equity, inclusion, and access.

> 1.1: Explore cultural equity initiatives taking place in other cities and develop and implement an appropriate cultural equity effort in Santa Ana.

> 1.2: Work to eliminate access barriers to arts and cultural programming for all residents.

Goal 2: Work collectively towards a robust infrastructure for the arts in Santa Ana inclusive of City policy, staffing, and sustained funding.

> 2.1: Organize the City arts program and organizational structure in alignment with best practices in the local arts agency field.

> 2.2: During the initial phase of implementation of this plan, the current structure and placement of the Arts Commission should be retained, after which time it should be reevaluated.

> 2.3: Develop a staffing plan to allow for the incremental implementation of the arts and cultural plan.

> 2.4: Explore long-term funding options for arts and cultural investments and to ensure implementation of this arts and cultural plan.

Goal 3: Create the conditions where artists and creatives thrive professionally and arts and cultural organizations have the resources required for sustained success.

> 3.1: Support and strengthen the burgeoning creative economy in Santa Ana.

> 3.2: Develop a capacity building initiative for arts and creative enterprises.

> 3.3: Develop a capacity building program for the nonprofit arts and cultural sector.

> 3.4: Raise awareness of the positive impact of arts, culture, and creativity on Santa Ana's overall economic development.

Goal 4: Support and expand arts and cultural programming to engage all populations throughout the community.

> 4.1: Develop a Neighborhood Arts Program facilitating arts and creative opportunities for every neighborhood and community group, ensuring equitable distribution of resources.

> 4.2: Create life-long learning programming that is available to under-served constituencies including homeless, veterans, seniors, and disabled populations

> 4.3: Ensure greater long-term success of traditional, historic and contemporary festivals, and events

Goal 5: Support existing and create new opportunities for youth to engage in artistic and creative activities and career pathways.

>   5.1: Develop a Youth Arts Access Program.

>   5.2: Support arts education in the schools by identifying and implementing partnerships and collaborations between the community (arts organizations, creative businesses etc.) and the District that strengthen its progress towards goal achievement.

>   5.3: Develop collaborative programs between major institutions, arts organizations, SAUSD, Santa Ana College and creative businesses, to develop career pathways.

Goal 6: Identify community spaces for artistic and creative collaborations and create a roadmap for new cultural facility development through City and organizational partnerships.

>   6.1: Explore artist live-work space projects with a nonprofit developer of arts facilities.

>   6.2: In concert with the placemaking initiatives, develop creative maker spaces and vacant storefront programming to activate spaces. Create an artisans market/incubator.

>   6.3: Develop a long-range, cultural facilities development plan, in concert with arts stakeholders, arts and cultural organizations, and other higher education and private sector partners.

Goal 7: Preserve Santa Ana's unique heritage while creating arts and cultural opportunities through new placemaking initiatives.

>   7.1: Develop a comprehensive placemaking program to enhance the economic, community and arts development of various neighborhoods in the city.

>   7.2: Partner with a consortium of vested groups to develop a comprehensive plan for the cultural preservation of the legacy and history of the city, inclusive of historic mural preservation and distinctive architecture.

Goal 8: Create visible and interactive arts opportunities for engagement through public art.
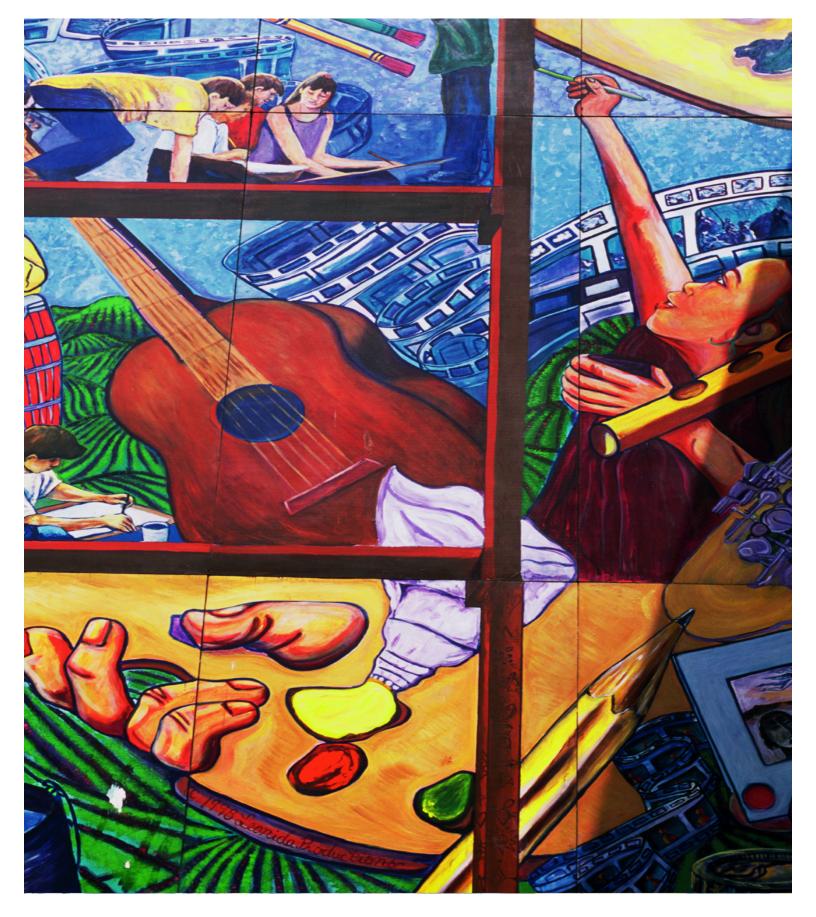
>   8.1: Develop a Public Art Program.

Implementation

The City and the community each have roles to play for successful implementation of the Santa Ana Arts Future Community Arts and Cultural Master Plan. The City will be the primary lead, although participation of many stakeholders – educational institutions, businesses, community organizations, neighborhood associations, and individuals - is required to fully accomplish each of the goals.

The plan recommends the establishment of a Leadership Taskforce appointed by the City, to oversee the implementation of this plan. The Taskforce should be comprised of plan stakeholders in the community from a variety of sectors, City officials, and interested residents

and artists. Current Steering Committee members are interested in continuing their role as part of the Taskforce and will be of great value for implementation.

Although the plan is phased over a 10-year period, a commitment of new resources from the City is required for full implementation. This commitment will grow over the years, resulting in the eventual establishment of an Office of Arts and Culture.

The Plan

Introduction

Santa Ana's First Arts and Cultural Master Plan

Arts and culture are among a community's most powerful assets. They distinguish each community and allow residents to better understand and celebrate the uniqueness of their lives. Arts and culture are a competitive tool, strengthening many elements of civic life, including the economy, workforce development, education, youth development, neighborhood development, redevelopment projects, sustainability, and cultural equity. An increasing body of research documents how thoughtful cultural policy is essential to civic health and to personal health.

Cultural planning is a primary tool for organizing the best use of this critical asset. Cultural planning is an integrated, place-based approach to planning and development taking into account the arts and cultural landscape of a community, social and cultural equity, youth development, and other areas.

This plan exists because of Santa Ana's dedication to the goal of creating a vibrant community through arts and creativity. The community demonstrated in many ways its commitment to a visionary and effective first arts and cultural plan for the city. This commitment is reflected in diverse community input, rigorous data collection, and thoughtful engagement by the entire planning team throughout the process, and it informs the heart of this plan.

Santa Ana: Arts History

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 full document is in the Appendix.

Santa Ana's history and future revolve around arts and creativity. The City was founded in 1869 shortly after the end of the American Civil War. The community transformed from a ranch economy into an agriculturally based society. Merchant-farmers utilized sketches and lithographs to '*convey the image of a prosperous and established town*.'[5] Crate label art promoted the nascent Orange County region as a land of abundance free from harsh Eastern winters. In the 1890s, 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, and the region's pristine natural resources and stunning landscapes gave rise to the California Impressionist movement.

In 1936, in the middle of The Great Depression, the Bowers Museum opened with public support and Santa Ana City Hall was built. In the 1960s, the tectonic shifts in society set into motion the beginning of Santa Ana's growing art scene. The most critically productive decade of art in Santa Ana came next, with numerous emerging artists and places such as the Floating Wall Gallery at the Santora Building. Santa Ana's emerging Latino majority reflected the larger changes the 1970s had on the City's artistic legacy. Many professional artists were experimenting with cultural symbols, and others created some of Santa Ana's oldest community-based murals.

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

In the 1980s, residents 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. Independent gallery spaces began to emerge and artists used other vacant spaces to produce their art and market themselves across the street from the Bowers.

Many changes throughout the years have created challenges and opportunities for artists and creatives in this historically rich arts city. As of 2016, more artists, public art, and creative entrepreneurs are actively contributing to Santa Ana's arts and culture scene than ever before. As stewards of this legacy, the City and the community as a whole should preserve, promote, and value the work of previous generations and the long tradition of creativity in the Golden City.

Santa Ana: Arts Today

Santa Ana is a rich and growing arts and creative community. The arts, cultural, and creative ecosystems present an opportunity for Santa Ana to be a thriving city that honors and preserves heritage while building on new creative energy. The Santa Ana Community Arts and Cultural Plan is a roadmap for success, building on the shared vision that emerged throughout an extensive community engagement process.

The idea of developing an arts and culture master plan has seeds in the City's five-year strategic planning effort. A review of the community input for that plan indicates a high level of interest in developing the community's access to arts and cultural activities and the desire for the City to take an active role in that endeavor.

Understanding the context for cultural planning in any city is critical for ensuring that the plan addresses that community's needs in ways that are grounded in authenticity. In Santa Ana this contextual exploration helped the planners understand the demographic, economic, and cultural factors that impact Santa Ana residents' hopes, aspirations, and challenges.
Santa Ana is unlike any other city in the Orange County region. While many of the neighboring cities flow seamlessly and homogeneously from one to the other, one driving through Santa Ana from a bordering town will immediately feel that they have entered a unique place; one described as having "a distinct charm and a heart." Murals freely distributed on walls throughout the city tell stories of locally historic and heroic people, events, and places. Each of the 64 neighborhoods create a patchwork quilt of communities within the city at large, each distinctive for its geographic location and the people who live there.

In Santa Ana historic homes coexist alongside modern condominiums; up and coming bakeries and hip new restaurants are side by side with iconic fruterias and taco shops; and botánicas and quinceañera shops sit next to trendy streetwear stores. Creative agencies, art galleries, studios, artists, and popular gathering places inhabit lofts and offices in the Santa Ana Artists Village downtown. Santa Ana has an extraordinarily strong community of individual artists, particularly visual artists, who want to work in Santa Ana into the future. Cultural institutions such as the Bowers Museum and The Wooden Floor help form a fuller complement of offerings that together create the city's rich cultural life.

At the same time, multiple studies report concerns shared by residents - gentrification, increased costs of housing, the potential loss of cultural identity, gang violence, and a large homeless population, among other issues. Unmaintained commercial areas exist throughout the city with vacant and abandoned buildings creating eyesores amongst the strip malls and commercial district of South Main Street, for example.

Santa Ana also lacks some resources required to support increased cultural activity and development of the creative economy. The city does not currently have the infrastructure to enhance visitorship due to the lack of downtown hotels and convention or meeting facilities. And while it has many strong and well-loved cultural assets on which to build, there are not the range and quality of performance and exhibition venues needed to support greater artistic and audience development.

Yet despite this, Santa Ana is without a doubt a community with great pride in its history, tradition, and culture and with that comes a naturally cautious attitude for many towards the kind of growth that often changes the very nature of historic towns like Santa Ana. As a result, an issue at the forefront of this planning process and at the heart of community engagement was the desire to incorporate and balance the diverse interests, voices, and peoples of Santa Ana. Planning participants often articulated the need to find ways to reconcile what often appear to be competing interests: the traditional and the new, young and old, affluent and underserved, and everyone in between.

The City of Santa Ana is dedicating resources to this first arts and cultural plan and there is a committed cadre of arts patrons, consumers, and advocates prepared to support the City's efforts for its arts and cultural development.

Community Engagement

The planning team conducted a comprehensive community engagement process. It 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. It employed a mixed-method research protocol using both qualitative and quantitative methodologies. Community 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. Throughout the process 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?*

Highlights of the community engagement include:

- 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 the city. The emotionally inspiring keynote speaker, Josefina López, a Chicana playwright perhaps best known as the author of the play *Real Women Have Curves*, kicked off the process. Other speakers for the City of Santa Ana included Kelly Reenders, former Executive Director of the Community Development Agency and Sandra Peña Sarmiento, Artist and Arts Commissioner. Jerry Allen, 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 the city.

- Over 420 people completed the Santa Ana Community Survey. Presented in three languages (English, Spanish, and Vietnamese), the survey explored respondents' 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.

A complete report on the community engagement efforts is found in the Appendix.

Unifying Themes

Santa Ana: Vision and Aspirations

Without question, the creative places, spaces, and people of Santa Ana 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 next generations.

Guiding principles

- Promote a Santa Ana brand highlighting the city's authentic heritage, its creativity, and its richly diverse community.

- Honor and reflect all members of the community regardless of age, gender, ethnicity, backgrounds, or socioeconomic status.

- Provide access for every child and resident to arts and creative programming.

- Honor and support the contributions of every artist, arts, cultural, and creative organizations and businesses.

- Create a pathway to financial stability for the arts and creative sector inclusive of a variety of funding options.

The following summary uses organizing 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.

Themes of the Plan

1. Cultural Equity, Access and Inclusion
2. Infrastructure for the Arts
3. The Creative Workforce
4. Community Access and Engagement
5. Youth Arts Programs and Education
6. Spaces and Places
7. Placekeeping and Placemaking
8. Public Art

Cultural Equity, Access and Inclusion

The related issues of cultural equity, access, and inclusion are part of a national conversation in the nonprofit arts and culture sector. They also emerged as dominant themes in Santa Ana community conversations and survey results. The arts and culture sector makes the case that a diverse and inclusive society creates a stronger nation – and thus a stronger Santa Ana. Elevating the conversation of cultural equity and access for all in Santa Ana can help to address significant economic, social, and demographic issues evident in the community; it can create a platform for the whole community to succeed through acceptance, participation, and fair representation, building a vibrant city that embraces equal opportunity.

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

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 about the impact of cultural bias in the city and in the cultural sector. Participants referred to equity as ensuring accessible and affordable opportunities for all residents regardless of socioeconomic status, background, disabilities, or age. Equity also refers to the perception of inequity of funding sources for organizations and artists in the community.

Residents enumerated the ways in which barriers to a truly inclusive community with regards to access exist: a lack of transportation, event times that make attendance difficult for families, costs of participation, programs that do not reflect one's heritage, and not feeling socially comfortable or welcome at cultural institutions and events. Participants want to see the City help with addressing these issues of equity, access and inclusion by working to remove barriers to participation and supporting opportunities for expanded participation wherever possible.

Infrastructure for the Arts

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

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 strongly voiced their perception that the City is not supportive of the arts and the arts community. However, there is optimism that a citywide arts and cultural plan can build bridges among communities, the City and its residents.

The creation of an Office of Arts and Culture within the City that is staffed 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, working to build relationships with artists and organizations, integrating artists and creatives into the City's decision-making process, and providing access to and information about resources that can help build creative capacities. Residents and artists want to play a role in improving the City's streets and overall image. Ideas include having artists work with the City to beautify the streets and neighborhoods, activating public spaces and vacant lots with programming, and developing cultural hubs in areas such as South Main, the Santa Ana Zoo, and the Santa Ana Train Station area. Arts and cultural funding is seen as a longer-term goal and residents think the City can help to secure a dedicated funding stream. Experienced staff can explore innovative funding opportunities, secure funding for nonprofit organizations, and work with the City on arts and cultural events.

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 together towards development of a one-stop shop for information about arts and creative happenings and resources. Assessing current marketing resources and exploring technology partnerships to create promotions that address how people get information can accomplish this goal. According to the survey, residents most often look for community information via direct communications from organizations, as well as social media, and word of mouth.

The Creative Workforce

Artists, creative entrepreneurs, and leaders from nonprofit 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, artists, and entrepreneurs want to work with the City to review and streamline permitting, zoning, and licenses for events and business establishment.

Many participants made new acquaintances 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 help to nurture, educate, and empower.

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

Arts and cultural organizations want more grants and funding options to facilitate their ability to provide arts programs for families; encouragement of partnerships and collaborations; and access to tools such as capacity building support systems, training workshops, and professional development. Many felt that the creation of a City arts agency could enable the implementation of some of these support programs.

Communitywide Access and Engagement

While cultural equity policy supports systemic change, programming can provide actionable solutions to ensuring broader and more diverse cultural participation.

When asked about barriers to creative engagement, top issues cited were: not hearing about opportunities (61%), traffic and parking issues (43%), inconvenient times (26%), and affordability (25%). Respondents also cite a lack of feeling socially comfortable or welcome at cultural events (20%). Although this may not seem a significant percentage in number, it is significant when comparing to other communities. When asked about barriers to creative engagement for their children, respondents were asked to indicate which barriers they experienced in the past 12 months. The most prevalent barrier, cited by 40% of all respondents, is affordability of existing programming. The second most prevalent barrier is the challenge parents experience juggling work commitments with arts and creative activities.

Residents expressed the desire and need for more affordable opportunities for families to participate 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 exchange stories about history, heritage, and future aspirations; also, spontaneous happenings in the downtown area such as dance parties for seniors or college-run storytelling pop-ups.

"There is a story to tell here. Let's do it with the arts and the distinctive culture of Santa Ana."
~Discussion group participant

Festivals and celebrations are exceptionally good at bringing people together across the city and facilitating the sharing of cross cultural traditions and experiences. Santa Ana residents would like to see the City support the signature festivals and events already taking place throughout the city, as well as considering other community events. These include an international dance festival celebrating all cultures and a literary festival to promote literacy and education for Santa Ana's young people.

Youth Arts Programs and Education

"Our youth need the opportunity to build successful careers in the arts. That is the future of Santa Ana's economy."
~Discussion group participant

Creating opportunity for young people is a top priority for residents. Across all of the research, youth access and programming were dominant themes. The community envisions a future for Santa Ana's children as one that is rich with arts opportunities, job creation, safe places to play, and a healthy social fabric.

Many of Santa Ana's youth are challenged by gang and drug activity, overcrowding at home, and few places to go for constructive activities during out of school time. While an arts and cultural plan by itself is not able to solve socio-economic issues such as these, it can encourage the creation of more and better opportunities for youth in and through the arts, which in turn can provide positive interventions with successful outcomes.

The input received from families during the planning process indicated that they want offerings for their children to include affordable after school and weekend programming (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.

Visual and performing arts education for students is the responsibility of both the community and the school district. In 2015, Santa Ana Unified School District (SAUSD) approved a new Visual and Performing Arts Strategic Plan. Many conversations took place regarding the ways in which the District's plan and the *Arts and Cultural Master Plan* could reinforce and strengthen each one's outcomes. Two focus areas in the District's plan that have clear connecting points to this plan are Career Pathways and Community Ties, and Facilities and Resources.

Spaces and Places

Identifying spaces and places where artists and residents can collaborate and where youth can 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. Residents also noted the loss of several places for gatherings that were identified as "non-alcohol" specific and which provided underage young people with places to enjoy music or dance activities.

"More spaces in neighborhoods that are accessible and open to all where people collaborate and learn."

-Survey respondent

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 people either do not know about or that are underutilized. Creating an inventory of all spaces in Santa Ana could make them available 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 used 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 SAUSD.

Placekeeping and Placemaking

Creative placemaking and placekeeping were both identified during the community engagement process as high priorities for future community arts and cultural activity. These activities can be the subject of combined or separate initiatives.

Some areas identified by the community as being ready for placemaking and/or placekeeping include the Calle Cuatro/4th Street area, the Santa Ana train station complex, and portions of South Main Street.

The National Endowment for the Arts uses arts economist Ann Markusen's definition of creative placemaking. She asserts that in creative placemaking, public, private, nonprofit, and community sectors partner to strategically shape the physical and social character of a neighborhood, town, tribe, city, or region around arts and cultural activities.

"[Creative placemaking is] …the intentional use of arts and culture to shape the physical, social, and economic future of communities, which strengthens economic development, promotes civic engagement, and contributes to quality of life. In short, art is a verb, and creative placemaking is using art to change a place."
~ *Kimberly Driggins, former associate planning director, District of Columbia*

Santa Ana has all the elements for creative placemaking already at its disposal: working artists in a variety of creative sectors, public sector organizations dedicated to strengthening quality of life and community engagement, a collaborative spirit, a city of neighborhoods and areas in which placemaking can be developed, and residents who are enthusiastic participants.

Placekeeping, on the other hand, addresses the importance of honoring the cultural lives of the community, of making sure the cultural history is protected and preserved. Jess Solomon, Executive Director of *Arts in Praxis* suggests, "Placekeeping has been described as the active care and maintenance of a place and its social fabric by the people who live and work there. It is not just preserving buildings but keeping the cultural memories associated with a locale alive, while supporting the ability of local people to maintain their way of life as they choose."

Often there are concerns that creative placemaking initiatives will lead to gentrification, tourism or development. These concerns are not unwarranted and should be addressed as part of the process through municipal zoning, development and housing policies, as well as through carefully designed community and stakeholder engagement efforts.

Public Art

"We want to see art integrated into the everyday in our city."
~*Discussion group participant*

In Santa Ana, public art is a priority for residents for multiple reasons, including 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 and want to express this in tangible, visible ways.

Many see the definition of public art as *permanent art installed in public spaces*, but the definition and impact of public art on a community is much broader. Public art is a community investment in creativity that shapes, enhances, and activates public spaces. In its best realization, public art has the power to transform communities, invigorate and energize their populations, inspire passion and enthusiasm about the built environment, and engender communal ownership in artworks and the neighborhood at large. Public art has turned communities from anonymous series of spaces into rich landscapes reflecting history, embracing and honoring cultural differences, and teaching social values. Public art moves beyond improving aesthetic quality within neighborhoods and communities, by reinforcing social connections and fostering improved health outcomes.

Goals and Recommended Strategies

This plan presents eight ambitious goals arising from the plan's eight Unifying Themes. Within each goal, there are recommended strategies and initiatives—some are already in process and positioned for early wins, others are longer term and will require substantial resources and sustained effort. Together, these goals and strategies provide a roadmap for Santa Ana to become an even more vibrant arts community.

Following each recommendation are details to guide implementation efforts:

- Implementation Lead: The intended organization, department, or institution who will lead the implementation.

- Implementation Partners: Potential organizations or businesses identified as the best partners for implementation.

- Timeline: Near-Term (1-3 years), Mid-Term (4-7 years), Long-Term (8-10 years)

- Resources: Estimated expected resources required for implementation.

- Metrics: Success metrics for community impact.

This plan is inherently a *community* arts and cultural plan. While the City is the lead for many of the strategies, the community holds a critical role in the realization of the plan's success. Implementation partners include arts and cultural organizations, higher education institutions, the school district, creative sector businesses, economic development organizations, neighborhood associations, and individual residents, artists, community advocates, and others.

1. Cultural Equity, Access and Inclusion

Goal: Foster equity, inclusion, and access in the city's arts and cultural development.

Cultural equity, access, and inclusion in the arts are national as well as local concerns. These issues played a significant and sometimes dominant role in the planning process's community conversations and survey results.

Participants want this *Community Arts and Cultural Master Plan* to encourage the City to commit its support to the larger communitywide challenge of promoting cultural equity for *all* residents, referring to equity as the accessibility to and affordability of opportunities for cultural participation and artistic expression regardless of socioeconomic status, background, disabilities, or age. Residents -Latino and non-Latino alike -are concerned about the impact of cultural bias in the city and in the cultural sector.

For cultural equity to be systemic, the City, its Arts Commission and future Office of Arts and Culture must take a leadership role in implementing model programs. They must also create avenues for community conversation by leading discussions about how to ensure that arts organizations appropriately reflect the diversity of the community throughout the organization, on their boards and in their staff, as well as in audience members, performances, exhibits, and educational programming.

Americans for the Arts' new cultural equity policy is based in part on an acknowledgement that:

1. 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.
2. Cultural equity is critical to the long-term viability of the arts sector.
3. Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.[6]

Thus the case can be made that a well-represented, diverse and inclusive society creates a stronger nation and that achieving this begins "at home." How this is reflected in the arts and cultural community includes ensuring:

1. A representation of leadership on boards of directors, advisory councils, and commissions that is reflective of the city's population;
2. Efforts to broaden and diversify a cultural institution's audience so that it becomes more inclusive of the community at large; and
3. That there is similar diversity of organizational personnel at all levels; and that there is a commitment to presenting and exhibiting work that reflects the community an organization serves.

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[6] Americans for the Arts (2016). *Statement on Cultural Equity*, available at http://www.americansforthearts.org/about-americans-for-the-arts/statement-on-cultural-equity.

Recommendation 1.1: Explore cultural equity initiatives taking place in other cities and develop and implement an appropriate cultural equity effort in Santa Ana.

Initiative 1.1.1: Create an advisory council with leadership from a cross section of the community to engage in the research and creation of an initiative.

Initiative 1.1.2: Identify model programs and methods being used in other communities to increase the diversity of audience members, exhibits, and performances.

Initiative 1.1.3: Survey local arts and cultural organizations regarding the racial, ethnic, and generational compositions of their boards and staff to understand what needs should be addressed to support more equitable and inclusive organizational leadership.

Implementation Lead: City staff and Lead community organization (i.e. Arts OC, The Arts Roundtable), OC Human Relations Commission
Implementation Partners: Local community leaders and cultural institutions; educational institutions, nonprofit organizations, creative organizations
Timeline: Short-term (Years 1-3) to Mid-term (Years 4-7)
Resources: Staff time, limited financial resources for meeting support and logistics
Metrics: Creation and implementation of a Cultural Equity, Access and Inclusion initiative

Recommendation 1.2: Work to eliminate access barriers to arts and cultural programming for all residents.

Initiative 1.2.1: Convene arts and cultural institutions and residents for discussion about barriers, including financial (cost), geographic (transportation), attitudinal (feeling welcome), and cultural (relevance).

Initiative 1.2.2: Using information gathered through community conversations, develop and implement a plan with arts and cultural institutions that encourages increased participation among those community members who are identified as "underserved audiences."

Initiative 1.2.3: Develop and implement a means for evaluating efforts and outcomes to measure success and identify areas for improvement.

Implementation Lead: Community Development Agency Lead/ / Arts OC (as convener)
Implementation Partners: Local artists and cultural institutions; educational institutions, nonprofit organizations
Timeline: Short-term (Years 1-3)
Resources: Staff time; limited financial resources for meeting support and logistics.
Metrics: Development and implementation of a plan for barrier elimination and the identification of successful outcomes through program evaluation.

2. Infrastructure for the Arts

Goal: Work collectively towards a robust infrastructure for the arts in Santa Ana inclusive of City policy, staffing, and sustained funding.

There are generally recognized best practices for developing arts policy and programming and defining the roles in these specific areas for City Council, the Arts Commission, and any other advisory peer panels or taskforces. See the Appendix for a profile of local arts agencies.

Recommendation 2.1: Organize the City arts program and organizational structure in alignment with best practices in the local arts agency field.

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

- Mayor's Office and City Council

    o Appoints Arts Commission members
    o Authorizes budgets for arts and cultural programs
    o Approves arts policies and arts program guidelines
    o Authorizes contracts for grants and arts services
    o Responds to citizen input and concerns
    o Qualifications:
        ▪ City residency
        ▪ Overall vision for the City
        ▪ Elected by the citizens

- Arts Commission

    The Arts Commission is a seven-member Commission appointed by the City Council and Mayor. They act in an advisory capacity to the City staff and City Council and are not a policy-setting body. The budget is appropriated by the City Council. The Arts Commission:

    o Articulates vision for arts and cultural development
    o Recommends policy and program guidelines to City elected and appointed officials
    o Recommends grant allocations, public art selections, etc.
    o Ensures appropriate citizen participation in arts programs
    o Qualifications:
        • City residency
        • Civically engaged
        • Passionate about the arts
        • General knowledge of the arts

- Peer Panels

  Best practices in the local arts agency field involve the utilization of peer panels to evaluate grant proposals and selection of artists. Peer panels are advisory to the Arts Commission, which in turn is advisory to the City Administration and City Council and Mayor.

    o Reviews grant applications, public art proposals, etc.
    o Conducts aesthetic and quality review
    o Recommends artists/arts groups for grants, or public art projects
    o Qualifications:
      - Appointment by the Arts Commission
      - City residency not required
      - Professional level expertise in one or more arts disciplines

Recommendation 2.2: During the initial phase of implementation of this plan, the current structure and placement of the Arts Commission should be retained, after which time it should be reevaluated.

The Arts Commission is currently housed within the Community Development Agency. It is recommended the Arts Commission remain with Community Development. In the future, as the *Community Arts and Cultural Master Plan* is implemented, consideration should be given to alternative placement within the City organization chart, including the City Managers' Office or the Department of Planning and Building. Consideration should also be given to nonprofit alternatives or quasi-government alternatives, such as an Arts Council to serve as the City's arts agency.

Recommendation 2.3: Develop a staffing plan to allow for the incremental implementation of the arts and cultural plan.

According the 2015 Americans for the Arts national arts census, more than 77% of local arts agencies in the country have at least one paid professional staff. Those that do not are generally very small communities where volunteers carry out arts functions. Santa Ana is a community with a robust arts and creative community and is in need of a City staff for plan implementation.

This arts and cultural plan is a large and complicated undertaking, spanning ten years. While it is understood that limited staffing resources are available in the first 2-3 years, as implementation moves forward, staff should be added incrementally. Initially, the minimum needs will be a *staff director* for the Arts Commission (assigned from the City Manager's Office) and an *administrative assistant* from the Community Development Agency. A *public art program coordinator* in the Department of Planning and Building will also be a required position.

Recommendation 2.4: Explore long-term funding options for arts and cultural investments and to ensure implementation of this arts and cultural plan.

Currently, the City's arts budget, apart from the annual item for the Bowers Museum, is approximately $175,000 from the General Fund and may not increase significantly in the early period of plan implementation. However, the exploration of alternative funding sources is recommended as part of the City and Taskforce responsibilities. Municipalities use a variety of strategies to support arts and cultural development. The following are approaches that should be considered as this plan moves toward implementation. It is noted that the General Fund allocations are the most common source of municipal arts support.

Several recommendations to develop a fund for arts infrastructure include:

- Voluntary millage fee promoted via utility bills

- Dedicating a percentage of business taxes and fees

- Dedicating Hotel/Motel tax dollars

- Applying for grants such as:

    o   ArtPlace America Grant (up to $500,000)

    o   National Endowment for the Arts Our Town Grant (up to $250,000)

    o   California Arts Council Creative California Communities Grant (up to $70,000)

- If the City decides to proceed with a live-work venue, a combination of a bond issue, tax increment and private fund-raising could augment the resources that the nonprofit developer would be raising.

FY2016 Budget Data for City Arts Funding in Comparative Cites							
City	Population	Hispanic	City Funding for the Arts	Per Capita	Source	City TOT	Notes on Use
Riverside	314,000	52%	$ 3,754,372	$ 11.96	General Fund	13%	City Arts and City Owned Museum
Oxnard	204,000	76%	$ 1,657,249	$ 8.12	General Fund	10%	City Arts
Portland	632,309	9%	$ 4,279,440	$ 6.77	General Fund and % for Art	6%	Funds Regional Arts and Culture Council
San Antonio	1,380,000	63%	$ 9,300,000	$ 6.74	TOT	9%	City Arts and City Owned Museum
El Paso	835,593	81%	$ 4,438,156	$ 5.31	TOT	9%	City Arts and City Owned Museum
Santa Ana	**331,000**	**79%**	**$ 1,649,840**	**$ 4.98**	**General Fund**	**11%**	**$175K City Arts; $1.47M Bowers**
San José	1,003,000	38%	$ 2,442,322	$ 2.44	General Fund	10%	City Arts

Comparative cities identified for their similarity of size or high Hispanic population and as examples of aspirational arts cities.

Over the longer term, the City should seek to institute a dedicated revenue stream to fund its arts and cultural development programs. Examples include:

- Many cities, including many in California, allocate a portion of the Transit Occupancy (Hotel) Tax for the arts.

- More than 600 municipalities allocate between 1% and 2% of CIP project budgets for public art.

- Some cities extend the percent for art requirement to new private commercial, industrial and residential development.

- Some cities broaden the definition of public art in their percent for art policy to include arts programming in public spaces.

- Some cities (Denver, St. Louis, Salt Lake City, Pittsburgh) have created arts and cultural funding districts that dedicate sales or property tax to fund the arts. It should be noted that such dedication of taxes to specific purposes requires a 2/3rds vote of the citizens under California's Proposition 13.

- Sometimes Business Improvement Districts (BIDs) collect funds to support funding for the arts.

- There are many cities that have created Friends of the Arts organizations or foundations

- to generate private funding for the arts.

- For vacant buildings, cities have established fees/fines for buildings that remain vacant for extended periods of time. This program has proved very successful in cities such as San Antonio.

Implementation Lead: Community Development Agency; City Manager's Office
Implementation Partners: Arts & Creativity Leadership Taskforce
Timeline: Begin Short-Term (Years 1-3) for staffing plan and funding options; Mid to Long-Term for Office and implementation of select funding options.
Resources: Staff time; City resources; consultant time
Metrics: Completed plans and policies; staff aligned with implementation needs; ongoing monitoring of progress by Taskforce.

Southern California Transient Occupancy Tax Comparatives	
Costa Mesa	8%
Fullerton	10%
Irvine	10%
Newport Beach	10%
Tustin	10%
City of Orange	10.1%
San Diego	10.5%
Santa Ana	**11%**
Laguna Beach	12%
Buena Park	12.08%
Garden Grove	14.5%
Anaheim	15%

3. The Creative Workforce

Goal: Create the conditions in which artists and creatives thrive professionally and arts and cultural organizations have the resources required for sustained success.

Santa Ana is a hub of creativity and innovation. Fueled by entrepreneurial energy, deep pride of place, and a "can-do" spirit of community and collaboration, a creative workforce has found a home in Santa Ana. This is evidenced recently by the many start-ups in the city. Creative entrepreneurs find connections with one another and describe the city as "a hub of culinary innovation," having "an urban feel, kind of like being in downtown LA but smaller," and "a micro-community that creates a place I can be a part of."

Students and many adults expressed the desire for clear pathways for themselves to build careers in Santa Ana's creative sector. There are many programs available through local colleges to support either career reinvention for those who have been displaced by the changing economy or are re-entering the workforce. Partnerships are needed between the creative sector and educational institutions that identify creative career pathways and provide assistance with navigating them, as well as increasing local knowledge of available professional development and training programs. Such partnerships can support greater local economic and job growth in the creative sector.

Additionally, discussion group participants spoke of the need for mentoring programs that can connect experienced creative entrepreneurs with those who are just starting out. This was especially true in the culinary professionals' discussion group where participants related the challenges of starting a restaurant or other culinary enterprise.

While there are small business development support programs through the Small Business Administration and SCORE, for example, several of those that have successfully launched creative businesses found that their business development needs were somewhat different than those in other professions. Developing a customized capacity building program that

brings the most relevant of both approaches together with knowledge that is specific to creative business development and Santa Ana's business environment could be an innovative approach to growing a successful creative economy.

There is great optimism and drive to create and succeed, despite frustrations with the perceived lack of support from the City related to their business development needs. The most common of which is the often reported high cost of maintaining a business permit and the permitting processes themselves that they feel "slow down progress and innovation." There is the perception that the City is not "entrepreneur friendly." Many want the City to be a "partner in business development" but do not currently experience a positive relationship.

Recommendation 3.1: Support and strengthen the burgeoning creative economy in Santa Ana.

Initiative 3.1.1: Develop a Creative Economy Master Plan

Initiative 3.1.2: Participate in one of the several arts and the creative sector economic impact studies such as the Creative Vitality Index through WESTAF.

Initiative 3.1.3: Support the City initiative of IT infrastructure development needed for the creative economy, and fiber optic Internet deployment as part of enabling the digital arts.

Implementation Lead: Community Development Agency
Implementation Partners: SBA Santa Ana; Santa Ana College; small creative businesses
Timeline: Short-Term (Years 1-3); Mid-Term (Years 4-7) for Creative Economy Master Plan
Resources: Staff time and infrastructure development costs; Creative Economy planner
Metrics: Creative sector access to business development resources and stronger revenues to the local economy

Recommendation 3.2: Develop a capacity building initiative for arts and creative enterprises.

Initiative 3.2.1: Work with existing workforce and business development programs in the area to create a capacity building initiative for creative start-ups, solopreneurships, and ready to launch businesses.

Initiative 3.2.2: Create a mentorship program to pair experienced creative entrepreneurs with those who are starting up or need creative business development advice.

Initiative 3.2.3: Investigate incentives for support and formation of small creative businesses including microloans and grants.

Initiative 3.2.4: Promote and connect the Freelancers Program at Santa Ana College with the creative community.

Implementation Lead: Community Development Agency; City Small Business Office; Arts OC
Implementation Partners: Santa Ana College; small creative businesses, artists and cultural organizations, restaurateurs
Timeline: Short-Term (Years 1-3) to Mid-Term (Years 4-7)
Resources: Staff time; grants to be identified
Metrics: Number of successful small, creative businesses; internally defined metrics

Recommendation 3.3: Develop a capacity building program for the nonprofit arts and cultural sector.

Initiative 3.3.1 Work with local nonprofit management and arts service organizations to develop or make available programs designed to strengthen arts organizations' capacity to achieve mission fulfillment.

Initiative 3.3.2 Create a mini-grant fund for nonprofit arts and culture organization board and staff members to apply for scholarships to capacity building programs and workshops.

Initiative 3.3.3. Develop an arts and culture manager mentorship program to pair experienced arts managers with those who are coming up in the field.

Implementation Lead: Community Development Agency
Implementation Partners: Arts OC, One OC
Timeline: Short-Term (Years 1-3) to Mid-Term (Years 4-7)
Resources: Staff time; consultant fees; grants to be identified
Metrics: Number of programs offered each year and number of organizations/arts managers who participate.

Recommendation 3.4: Raise awareness of the positive impact of arts, culture, and creativity on Santa Ana's overall economic development.

Initiative 3.4.1: Work with current city branding and marketing consultants to develop a marketing and communications program to promote the awareness of arts and cultural activity to residents and visitors.

Initiative 3.4.2: Work with current city branding and marketing consultants to convene organizations working on elevating the image of Santa Ana and to ensure arts and culture are integrated into the brand strategy.

Initiative 3.4.3: Participate in the Creative Vitality Index to determine quantifiable data regarding the impact of local arts and culture organizations on Santa Ana's economy.

Initiative 3.4.4: Work towards greater inclusivity of creative sector information and economic impact data in Citywide conversations about economic and workforce development.

Implementation Lead: Community Development Agency, City branding and marketing consultants
Implementation Partners: Chamber of Commerce; downtown organizations and businesses
Timeline: Short-Term (Years 1-3)
Resources: Staff time
Metrics: Branding agencies to use their established perception metrics; increased economic activity in arts and culture sector; data to support economic impact of the arts.

4. Communitywide Access and Engagement

Goal: Support and expand arts and cultural programming that engages all populations throughout the community.

Santa Ana residents have a high level of personal participation in artistic and creative activities. 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 would like to see even more opportunities available for themselves and their children. Residents expressed the desire and need for more affordable opportunities for families to participate 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

Community arts programming can span a variety of genres (general interest, hands-on learning, participatory activities, etc.) and provide opportunities for cultural activity for residents of all ages. Often we associate community arts programs with educational offerings, but they can also encompass neighborhood, intergenerational, and cross-cultural activities like dances, music making, and exhibitions. The goal is to create reasons for people to come together and share participation in activities that connect cross sections of people through common interests.

Local arts agencies around the country provide programming to residents and visitors in several ways. Many cities use a "contract for services" process that funds community groups and arts organizations through a grants program for neighborhood festivals and celebrations. In this way the City supports programs rather than produces or presents them. The City can provide logistical support with permits and navigating City processes. In other cases, the local arts agency may actually administer a program – for example, a public art program. Alternatively, the local arts agency might "incubate" a program, such as a multicultural or international arts celebration, with the intention of eventually spinning it off to an outside agency.

Citywide events, programming, and festivals provide municipalities with opportunities to serve large numbers of constituents, present local artists and creativity, celebrate cultural heritage and amplify the identity of a community. This is best accomplished through consistent investment and a partnership between the City and the community.

Festivals are intended to attract a consortium of interests from local artists and arts organizations (and associated local interests such as SAUSD) to corporate sponsors and advertisers, as well as public and private foundations.

Smaller scale festivals, over a day or a weekend, are highly effective in unifying a city's cultural resources to address the goals of community celebrations. The results from this plan's survey and research highlight the community's desire for opportunities to showcase local artists, the traditional arts, the history and heritage of community groups, and events that directly address significant social issues in Santa Ana such as youth education. Suggested festivals include:

- A Literary and Writers Festival, anchored by a book fair, encouraging reading and writing, keynoted by a local "Big Read" style project, in which everyone is reading a selection that is Santa Ana centric. One example is *One Book San Diego.*

- A Music Festival with multiple venues throughout the city in traditional and non-traditional settings.

- A Jazz Festival presented over several days in different venues, including workshops, lectures, and films.

- A Fringe Festival (Arts for the People) with programming throughout Santa Ana highlighting many genres and peoples including professional and avocational artists and artisans.

Recommendation 4.1: Develop a Neighborhood Arts Program facilitating arts and creative opportunities for every neighborhood and community group, ensuring equitable distribution of resources.

Initiative 4.1.1: Create a City grants category for qualified organizations to provide youth arts programs after school or on weekends. Funded programs would require one arts organization, one community organization and at least one experienced teaching artist. City funding should require at least a 1:1 cash match to encourage community ownership and leverage City resources.

Initiative 4.1.2: Expand programming in the libraries, the Teen Center, and community centers by developing small-scale arts and creative activities reflecting local interests. Provide staff training to support and facilitate these activities and identify underutilized community facilities for programming and transportation options. Program locations, days, and times should accommodate the wider community.

Initiative 4.1.3: Engage qualified artists to provide programming in neighborhood settings for all ages as well as with homeless persons, veterans, and disabled.

Initiative 4.1.4: Support creation of a mobile arts program that moves throughout the city like a book mobile.

Initiative 4.1.5: Explore the use of underutilized facilities to serve as arts centers for neighborhood arts programs. Provide incentives for their use with community arts programming.

Implementation Lead: City Community Development Agency
Implementation Partners: SAUSD, Garden Grove Unified, Santa Ana College, Santa Ana Public Library and Teen Center, nonprofit arts organizations and businesses, health & human service nonprofits and veterans group.
Timeline: Mid-Term (Years 4-7)
Resources: Redirection of existing budget line items, staff time for program development and logistics as well as for preparing proposals to potential funding agencies.
Metrics: Evidence of program implementation and increasing levels of community participation when surveyed annually.

Recommendation 4.2: Create a lifelong learning programming that is available to underserved constituencies including homeless, veterans, seniors, and disabled populations.

Initiative 4.2.1: Work to develop a veterans and seniors program providing discount tickets, discount art supplies and materials, access to venues and transportation, and scholarships to workshops and classes.

Initiative 4.2.2: Arts organizations and institutions collaborate to start a "Buddies Program" pairing residents and arts patrons with senior and retired people who want to attend the theatre, movies, or other events for assistance with transportation and companionship. Create opportunities downtown and in neighborhoods for dance parties for seniors at off-peak times with live bands that will encourage social and active participation in music and dancing.

Initiative 4.2.3: Expand the Santa Ana Oral History Project in tandem with local libraries, high schools, and higher education institutions (journalism studies) creating storytelling opportunities for all residents to share their life stories of Santa Ana.

Implementation Lead: Community Development Agency; City Library
Implementation Partners: Nonprofit organizations, libraries and educational institutions, health & human service nonprofits and veterans group
Timeline: Mid-Term (Years 4-7)
Resources: Staff time and funding from existing budgets or state/federal grants
Metrics: Increased numbers of seniors and veterans active in arts and cultural activities, larger archive of local stories.

Recommendation 4.3: Ensure greater long-term success of traditional, historic and contemporary festivals and events.

Initiative 4.3.1: Convene representatives from all City departments and agencies involved in special events permitting, as well as event promoters, for the purpose of identifying strategies that streamline the permitting process and reduce costs. Specifically review permitting for events held on private commercial property.

Initiative 4.3.2: Consider consolidating responsibility for all special events permitting activities within a single coordinating department or as part of the existing Code or Permitting Offices.

Initiative 4.3.1: Create an inventory of festivals and events.

Implementation Lead: Community Development Agency
Implementation Partners: City departments/agencies involved in permitting; special event promoters
Timeline: Short-Term (Years 1-3)
Resources: Staff time
Metrics: Streamlined permitting process and reduced costs for City services

5. Youth Arts Programs and Education

Goal: Support existing and create new opportunities for young people to engage in artistic and creative activities and career pathways.

Arts education and arts programming for youth is a citywide concern and a priority for strengthening the arts and cultural fabric of any community. There are many avenues to arts enrichment and arts education already in Santa Ana. In addition to standards-based arts education in the schools, many young people benefit from arts programs in neighborhoods that provide creative and productive afterschool and weekend activities while ensuring kids have safe environments during out of school time. Arts and culture organizations throughout the city offer in-school artist residencies, out of school programs, field trips and other forms of arts enrichment. City managed classes for all ages in community and recreations centers provide educational and avocational arts activities at relatively minimal costs. SAUSD has recently updated its district-wide visual and performing arts strategic plan and will be launching its first arts conservatory at Santa Ana High School in 2017.

Many of the model programs found in cities throughout the country begin with municipal support and incentives for developing partnerships with other public and private sector entities to leverage limited resources. The California Arts Council and the National Endowment for the Arts have grant funding for arts programs that engage teaching artists through collaborative residencies as well as community arts training programs to train artists to work in communities. Arts organizations are eligible to apply for funding alone or in partnership with the City, community and social service organizations.

Sharing culture and traditions through the arts are another way to provide young people with a sense of history and grounding in their community. Resources for passing on traditional art forms from one generation to the next are available through the Alliance for California Traditional Arts (ACTA). Their Apprenticeship Program encourages the continuity of the state's traditional arts and cultures by contracting master artists to offer intensive, one-on-one training to qualified apprentices.

Strengthening the school to career pipeline with arts and creative workforce training programs provides young people with ways to envision a career path that aligns with their creative interests. Partnerships and collaborations between creative businesses and arts education focused on career development can build a pipeline from school to career encouraging students to stay in Santa Ana. The SAUSD Career Technical Education Program (CTE) provides career technical education and workforce preparation that contributes to student academic and career success and the community's economic development. Programs such as the Culinary Arts and New Media Academies at Valley High School; Digital, Visual, and Media Arts Academies at Godinez, Saddleback, Santa Ana and Segerstrom High Schools, and the Fashion Design and Merchandising Academy at Santa Ana High are all programs that could benefit from collaborations with creative businesses and arts organizations that align with their curricular foci.

Recommendation 5.1: Develop a Youth Arts Access Program.

Initiative 5.1.1: Address barriers to participation by working with arts and cultural institutions and other community-based organizations to provide free attendance for youth citywide.

Initiative 5.1.2: Provide low-cost or no-cost public transportation options for youth to attend arts and cultural events and classes throughout the city.

Initiative 5.1.2: Expand the availability of low cost arts classes at City parks, recreation and community centers. Many of these programs are currently managed by the City and fee-based. These are usually the least expensive options available to residents without access to private studios.

Implementation Lead: Community Development Agency, Santa Ana College
Implementation Partners: SAUSD, City Parks and Recreation, home, private, and charter schools, arts and cultural institutions, Orange County Transportation Authority (OCTA).
Timeline: Mid-Term (Years 4-7)
Resources: OCTA, fees for services.
Metrics: Plan implementation, increased youth attendance at arts and culture events and classes, increased youth ridership on public transportation to arts and culture events and classes.

Recommendation 5.2: Support arts education in the schools by identifying and implementing partnerships and collaborations between the community (arts organizations, creative businesses etc.) and the School District that strengthen its progress towards goal achievement.

Initiative 5.2.1: Provide equity of access for all students to community arts events of all disciplines (dance, theatre, music and visual arts) as patrons, performers, and exhibitors.

Initiative 5.2.2: Continue to look for methods of using joint-use agreements between the City and SAUSD to provide more expansive arts education programs.

Initiative 5.2.3: Encourage the creation of standards-based arts partnerships between arts organizations and schools in fulfillment of the SAUSD Arts Strategic Plan, by supporting arts and community groups' efforts to seek funding for arts education programs through the California Arts Council and/or the National Endowment for the Arts.

Initiative 5.2.4: Connect teachers with community artists to provide discipline-specific support as well as arts engagement opportunities that nurture teachers' confidence with arts instruction in the classroom and their own artistic practice.

Implementation Lead: SAUSD/Arts OC
Implementation Partners: Local arts organizations, youth development organizations, and artists
Timeline: Short-Term (Years 1-3)
Resources: SAUSD funding resources, state and national arts grants
Metrics: Evidence of SAUSD progress towards achieving Arts Strategic Plan outcomes.

Recommendation 5.3: Develop collaborative programs between major institutions, arts organizations, SAUSD, Santa Ana College and creative businesses, to develop career pathways.

Initiative 5.3.1: Develop a directory of existing internship and apprenticeship opportunities and plan expansion of paid opportunities for youth in the arts, design, technology, and other creative sectors. Paid internship and apprenticeship opportunities can include the culinary, graphic and digital design, mural painting, arts administration, front and back-of-house careers, and others.

Initiative 5.3.2: Hold an annual or semi-annual "Swap Meet" for those who want to collaborate on developing programs that strengthen career pathways in the arts. People can swap business cards, meet new people who are like-minded and network. Make it open to a wide variety of related private, public, and non-profit organizations and individuals.

Initiative 5.3.3 Engage all parties involved with Career Technical Education and Santa Ana's workforce development in a consortium that identifies career pathways from high school through to job securement in an arts and culture organization or creative field and then creates navigational systems to help participants through the pipeline.

Implementation Lead: Higher Education Institutional Lead; SAUSD; Chamber of Commerce
Implementation Partners: SAUSD/Career Technical Education, charter and private high schools, higher education institutions, the Santa Ana Partnership, High School Inc., Santa Ana Work Center WIOA program.
Timeline: Short-Term (Years 1-3) to Mid-Term (Years 4-7)
Resources: Partner's staff time, meeting and logistics, website costs for directory
Metrics: Increased participation by students in career development programs, placement figures for those who are hired into the arts, culture and creative sectors.

6. Spaces and Places

Goal: Identify community spaces for artistic and creative collaborations and create a roadmap for new cultural facility development through city and organizational partnerships.

Santa Ana is facing many of the same challenges as other cities throughout the nation – affordable housing, the positive and negative affects of gentrification, and the challenge of finding space in an urban core. It is beyond the scope of a cultural plan to solve the issue of gentrification as it is more appropriately addressed though City housing and economic development policies. Nonetheless, there are opportunities to identify existing vacant and underdeveloped spaces in the City to be used for arts purposes at a low cost.

Throughout the planning process, stakeholders repeatedly noted the lack of quality arts spaces and venues. It should be understood that venues are essential tools for the creation and presentation of quality art. The needs are great. Downtown lacks a well-equipped performance hall. Some Santa Ana arts institutions actually do most of their performances outside Santa Ana. There is support for a joint partnership between the City and Santa Ana College to develop a major performance hall. Likewise, smaller performance and exhibition venues throughout the city are lacking. There is a great need for rehearsal space. Many planning participants called for the creation of a major multicultural arts center, with theaters, dance studios, galleries, and classrooms.

Similarly, there is a dearth of spaces for artistic creation. Artists have called for "maker spaces" with shared tools for art creation in all disciplines. They call for a "hub" or gathering place for artists to collaborate and exchange ideas. Other ideas include a "Museo des Artes" style artist-driven or co-op gallery. Small arts organizations call for the creation of an arts incubator, providing shared office space and technical assistance for small and emerging arts organizations.

Live-work artist spaces are an opportunity for Santa Ana. There are several nonprofit arts space developers who work with municipalities across the nation. For example, in the Working Artists Ventura (WAV) project, 65 live-work units were developed (new construction), with several market rate units on the upper stories and gallery/retail space at the ground floor. Total cost of the project was $57 million. The City of Ventura's contribution was just $2.5 million,

primarily for land acquisition and pre-development costs. The nonprofit developer funded the remainder of the project ($54.5 million) through grants, unit sales, and tax credits.

Vacant properties affect the activity and architecture at street level, diminishing the pedestrian experience. Often, these buildings and storefronts are held for speculative purposes. San Antonio, Texas developed a program of a vacant building/storefront month fee. This encourages the owner to develop the property, sell it, or give the spaces to artists and cultural organizations on a temporary basis until it is rented or sold.

A long-term recommendation is the development of an overall strategy for cultural facilities plan. This requires a thoughtful planning effort, given the resources required for development of new facilities. Cultural facilities development is certainly an area where a well-conceived plan might yield significant non-City resources and partnerships.

These cultural venues need not, in every instance, require design and construction of new structures. There are several existing buildings in Santa Ana with the potential for adaptive reuse with feasibility determined as part of the cultural facilities planning effort. Additionally, artist live-work spaces are another option with the opportunity to secure support and funding from national nonprofit organizations.

Recommendation 6.1: Explore artist live-work space projects with a nonprofit developer of arts facilities.

Initiative 6.1.1: Engage a nonprofit arts space developer to survey demand for live work facilities in Santa Ana and to assess available properties.

Initiative 6.1.2: Should the demand and infrastructure assets be confirmed, consider a City bond issue and private fundraising campaign to develop a live work facility.

Implementation Lead: Department of Planning and Building
Implementation Partners: ArtSpace or similar national nonprofits, local public and private developers
Timeline: Long Term (Years 8-10)
Resources: Initial investment for ArtSpace evaluation; subsequent capital funding to develop facility
Metrics: Number of artist live-work spaces in Santa Ana

Recommendation 6.2: In concert with the placemaking initiatives, develop creative maker spaces and vacant storefront programming to activate spaces. Create an artisans market/incubator.

Initiative 6.2.1: Assess the availability of existing unused or vacant spaces and properties throughout the city and create an inventory of potential spaces.

Initiative 6.2.2: Work with a placemaking firm such as ArtSpace to explore the use of vacant spaces for creative placemaking through a Creative Spaces Consulting Visit.

Initiative 6.2.3: Create a public/private partnership to develop economically viable creative maker/incubator and retail spaces in various locations throughout the city.

Implementation Lead: Department of Building and Planning; Chamber of Commerce
Implementation Partners: Local public and private developers, creative businesses, City Small Business Division
Timeline: Mid-Term (Years 4-7) to Long Term (Years 8-10)
Resources: Funds for planning; staff time; potential future plan implementation costs

Metrics: TBD, number of new spaces developed, number of people served, etc.

Recommendation 6.3: Develop a long-range, cultural facilities development plan, in concert with arts stakeholders, arts and cultural organizations, and other higher education and private sector partners.

Initiative 6.3.1: Identify and utilize parks properties and other City-owned or acquired properties to be repurposed for arts and cultural programs.

Initiative 6.3.2: Work with local stakeholders to develop an arts venue plan.

Initiative 6.3.3: Develop an inventory of murals in the city. Modeling from the California Art Preservation Act, develop City policy for the preservation of murals.

Implementation Lead: Department of Building and Planning
Implementation Partners: Santa Ana College, local public and private developers
Timeline: Short-term to Long-Term
Resources: Initial investment for planning experts
Metrics: To be included in plan development and implementation

7. Placemaking and Placekeeping

Goal: Preserve Santa Ana's unique heritage while creating arts and cultural opportunities through new placemaking initiatives.

Finding a balance between the old and the new, the traditional and the progressive, is one of the greatest challenges and greatest opportunities for Santa Ana. Santa Ana's current population is newer and younger than in the past decades, but all generations want to see the preservation of heritage while exploring opportunities for activation of streetscapes. Richard Florida describes placemaking as "the confluence of economic development, community development and cultural development." Many cities now realize that arts and culture play a critical role in economic and community vitality. In many cities, the presence of artists can be the harbinger of positive change – new restaurants and businesses, upgraded commercial and residential buildings, in-migration of young professionals and/or increased property values. While efforts must be undertaken to limit the negative effects of gentrification, most of these changes are positive developments for a neighborhood.

Santa Ana has a rich natural and built history, supported by 57 neighborhood associations, three national historic districts, and a legacy of cultural activities dating back 150 years. Local organizations dedicated to Santa Ana's historic preservation conduct public tours of its architectural legacy and its historic murals and signs. Santa Ana's distinctive architecture and historic buildings should be recognized and preserved. Placekeeping efforts may include a comprehensive cultural preservation plan and/or establishing historic districts as ways the City and community can preserve the legacies and histories of Santa Ana. In addition to preserving existing architecture, it is important to focus on new additions to the built environment. The Department of Planning and Building has plans to create a division of urban design within the City government.

Recommendation 7.1: Develop a comprehensive placemaking program to enhance the economic, community and arts development of various neighborhoods in the city.

Initiative 7.1.1: Identify arts and cultural districts outside of the downtown where artists and arts-related businesses may relocate. In developing these zones, consideration should be given to such tools as zoning overlay districts, incentives, and subsidies to encourage development of the zones.

Initiative 7.1.2: Expand and improve pocket parks with functional and aesthetically pleasing creations. Consider artist-designed elements such as benches, playground equipment, fencing, small murals, and landscaping designs.

Initiative 7.1.3: Develop a street activation program inclusive of street artists, interactive public art, small-scale performance spaces, and pop-up galleries and performances. Particularly in the case of the proposed empowerment zones, an ongoing program of street activation, buskers, small performance spaces and pop-up galleries could be an important strategy for launching the zones successfully.

Initiative 7.1.4: Investigate a vacant storefront program, vacant building tax surcharge, or façade improvement program. (Cross-reference with 6.2)

Initiative 7.1.5: Explore resources for funding creative placemaking initiatives such as the California Arts Council's Creative California Communities grants program and the National Endowment for the Arts' Our Town grants.

Implementation Lead: Department of Building and Planning
Implementation Partners: Local public and private developers, Business Improvement Districts and Neighborhood Associations, Chamber of Commerce Economic Development Council, arts and culture institutions.
Timeline: Mid-Term (Years 4-7)
Resources: Potential state and federal arts grants programs and Community Development Block Grants
Metrics: To be included as part of the program based on outcomes from plan

Recommendation 7.2: Partner with a consortium of vested groups to develop a comprehensive plan for the cultural preservation of the legacy and history of the city, inclusive of historic mural preservation and distinctive architecture.

Initiative 7.2.1: Identify opportunities within the City for Santa Ana Cultural Trails and work with the Historic Commission to install high-quality, artistic plaques and historical markers throughout the city to note local history.

Initiative 7.2.2: Create policies and regulations protecting historic landmarks against developers and provide incentives and tax abatements for historic preservation and restoration. Review the Mills Act processes to ensure more equitable outcomes balancing historic preservation with planned development.

Initiative 7.2.3: Conduct a citywide historic survey, updating the results of the 1980s Heritage OC survey.

Initiative 7.2.4: Identify key buildings in need of seismic retrofitting. Work to pass bond measures that finance building owners to rehabilitate seismically unstable buildings.

Initiative 7.2.5: Identify key Mid-Century architecture and other missing buildings to be added to the City Historical Register that are currently outside of its scope.

Implementation Leads: Department of Planning and Building; Historic Resources Commission
Implementation Partners: Various, depending on specific initiatives

Timeline: Begin in Short-Term (Years 1-3) on-going
Resources: Staff and Commission time
Metrics: New policies and related reports as identified

8. Public Art

Goal: Create visible and interactive arts opportunities for engagement through public art.

Since 1959, when Philadelphia adopted the first percent for ordinance, more than 600 municipalities have followed suit including numerous related agencies, such as metropolitan transportation agencies and airport authorities. These programs result in enhancement of the built environment, increased economic development, enhanced community identity and pride, and other benefits. In the early years of the public art movement, most programs allocated one percent of civic capital improvement project budgets for art. Now, many programs allocate two percent for art, recognizing the importance of developing art projects commensurate in scale to the underlying capital improvement project.

In another recent development, cities have extended the percent for art requirement to new private commercial, industrial and multi-unit residential developments with permit valuations in excess of some reasonable threshold. This is done for aesthetic enhancement as well, not unlike the landscaping requirements that are usually imposed on private developments. In some cases, the developer pays an in-lieu fee if they do not place public art in their development. Occasionally, the developer is offered incentives to participate such as relaxation of parking or setback requirements, adjustment of floor area ratios, etc.

Other possibilities include a citywide mural art program that is especially appropriate in Santa Ana. Often a temporary art program can add excitement and activation of the streets. Some communities use public art to define distinct neighborhoods. As the public art program begins to develop, the City should consider development of a Public Art Master Plan to guide long-term development of the program. Public art guidelines, policies, and procedures can be developed in detail. Procedures for periodic review of the collection would be established, ensuring maintenance and conservation of the collection. A detailed inventory of current artworks, sculptures and murals would be created, assessing the current condition of the art collection. It is recommended that a professional public art manager administer the plan.

Recommendation 8.1: Develop a Public Art Program.

Initiative 8.1.1: Adopt a two percent for art ordinance or policy for all City CIP projects.

It is recommended the program utilize professional art selection panels (see Recommendation 2.1 regarding peer panels). The intent of the program is to select artists as members of the design team for the underlying capital project. The panels select artists, not specific artworks, in most instances. Artists' selections are referred to the Arts Commission for review and recommendation to the City Council for approval. In certain projects, community outreach and engagement is part of the selection and approval process.

Initiative 8.1.2: Consider extension of the public art requirement to new private commercial, industrial and multi-unit residential development.

This initiative would have two approaches. If the private developer wishes to place the art within the project, the contribution is 2%, matching the City's commitment. However, if the developer does not want to place public art, the developer has the option of making a 1% in-lieu fee to the City to be used for any arts-related purposes. This may be a source of funding for the needed professional public art coordinator. The artist selection process for private development art projects involves negotiations between the developer and staff from the Planning and Building Department.

Initiative 8.1.3: Develop a City Public Art Master Plan and develop a comprehensive inventory of the city's public art and murals.

Implementation Lead: Department of Planning and Building; City Council
Implementation Partners: Arts Commission; Planning Department; Budget Department; private developers;
Timeline: Short-Term (Years 1-3)
Resources: Staff time and possible consultant fees (if not completed with City staff)
Metrics: Completed Public Art Master Plan and future increases in resources for public art

Leadership for Implementation

The Arts Future Leadership Taskforce

Successful plan implementation requires a leadership body to guide the plan through the different phases and to manage partnerships of the City government, community organizations, private sector business, and residents of Santa Ana. It is recommended that an Arts Future Leadership Taskforce be established to monitor plan implementation and success metrics, help identify outside funding sources, and cultivate community good will and support. The Arts Future Leadership Taskforce should be comprised of plan stakeholders in the community from a variety of sectors, City officials, interested residents, and artists. Current Steering Committee members may be interested in continuing their role through the Taskforce. As plan implementation moves closer to establishment of an Office of Arts and Culture, the Taskforce and Arts Commission will work with the City staff to reorganize plan oversight. Initial actions of the Taskforce are:

- Develop a detailed timeline for implementation based on the plan's short, mid, and long-term goals.

- Create an internal communications plan allowing for open, transparent communication between the Taskforce, the City, and the Arts Commission, as well as among plan partners and participants.

- Develop a process for monitoring the goals, initiatives, and success metrics.

- Work with the City and partners to explore funding options as recommended in this plan, and to identify additional sources.