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May 26, 1987

Ms. Victoria Hamilton  
Santa Barbara County Arts Commission  
County Courthouse  
Santa Barbara, California 93101

Dear Victoria:

We are pleased to submit to you the enclosed copy of our "Regional Arts Plan for the City and County of Santa Barbara". The enclosed Regional Arts Plan incorporates the comments and concerns submitted to us jointly by the County of Santa Barbara Arts Commission and the City of Santa Barbara's Arts Advisory Committee. Changes in text which respond to those comments and concerns can be found as follows:

1. The term "metropolitan arts commission" has been changed to "regional arts commission" throughout the entire text.
2. Issues regarding representation and cities' participation on the proposed commission are clarified on pages 18, 19, and 20.
3. Issues regarding the transition to the proposed commission including the composition of the transition team, implementation and timelines for programs, the role of the Board and staff, and committee structure, among others, are addressed on pages 24, 25, and 26.
4. The relationship between the proposed commission and local communities, especially with regard to the North County, is incorporated into the goal statement on pages 17 and 18.
5. Issues regarding the regranting program, including the commitments to increased funding and organizational stability through multi-year grants, are addressed on pages 35, 36, and 37.
6. A new objective which addresses advocacy for arts facility funding has been added on page 64.
7. Reference to the "Events/Marketing Plan for Central Santa Barbara" is made on page 90.

8. The participation of wineries in Santa Barbara's cultural life is highlighted on pages 83 and 94.
9. Further mention of the programs of the Santa Barbara Arts Council is made on page 75.
10. The relationship between the proposed commission and local Chambers of Commerce is mentioned on page 24.
11. The State's "The California's" campaign has been added to the discussion of arts and tourism programming on page 98.

We firmly believe that, with these amendments, the proposed Regional Arts Plan is the best approach to the provision of arts programs and services by the County of Santa Barbara. Further, we also believe that the proposed plan is beneficial to all residents of the County.

Our programmatic and structural recommendations are based on the following reasons:

1. To a large extent, existing programs of the Santa Barbara County Arts Commission meet the needs of the arts in Santa Barbara County. We support the continuation of those programs, and at the same time, we offer some enhancements to those programs which we believe will allow them to operate even more effectively. Further, we have proposed several new program initiatives which address new or unmet needs.
2. Participation in the regional arts structure as proposed will enable the County to continue to provide and improve arts services to the North County, as follows:
  - a. There will be no loss of arts services to North County from the County. Regranting, technical assistance, advocacy, and public art programs and services will continue to be available to the North County, among others.
  - b. Opportunities to participate in programs that are pertinent to North County needs will continue.
  - c. There will continue to be opportunities to make special arrangements for programs which benefit North County residents and communities.
  - d. North County representation on the regional arts commission will continue through Supervisorial appointments to the proposed commission.

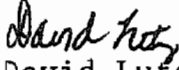
- e. North County cities have the opportunity to become parties in the Joint Powers agreement, which would enable them to be full participants in the arts on a regional basis.
  - f. The role of local arts councils in the North County communities continues to be recognized.
  - g. There are new opportunities for programs and services which benefit the North County:
    - \* the new touring emphasis will increase arts activity in North County
    - \* there is a new emphasis on assistance with facilities development
    - \* the plan provides for increased assistance with local public art programs
    - \* there is a greater commitment in all programs to access
    - \* there will be a renewed commitment to arts education throughout the County
    - \* there is a greater role for the County in assisting with local arts advocacy issues
3. Our planning process uncovered the overwhelming perception among the funding community and members of the public that the arts community throughout the Santa Barbara region is confusing, multi-layered, and not well defined or organized. These doubts have resulted in certain hesitations in funding for arts activities. The consolidation and simplification that would result from the establishment of a regional structure may very well yield the possibility of increases in public and private support for the arts.

Our recommendation for participation by the County of Santa Barbara within a regional structure would allow for the continuation of an agency that would have an advisory role to the County Board of Supervisors on arts issues and policies. Also, participation in this regional structure would continue to allow the County Board of Supervisors, through its appointments to the proposed commission, to have a major role in making decisions regarding the use of arts funds and the provision of arts programs and services throughout the County. Therefore, the County's investment in the arts will be protected.

Thank you for all your efforts in support of our work in  
Santa Barbara.

Sincerely,

  
Elizabeth Kennedy

  
David Lutz

c.c. Bonnie Bricker

Regional Arts Master Plan  
for the  
City and County of Santa Barbara

EXECUTIVE SUMMARY

by

Kennedy & Lutz, Santa Monica  
Elizabeth Kennedy  
David Lutz

Bill Moskin, Sacramento

Visibility, Inc., Chicago  
Sandy Guettler

May, 1987

## INTRODUCTION

The following "Regional Arts Master Plan for the City and County of Santa Barbara" was prepared by a team of arts consultants, headed by the firm of Kennedy & Lutz, according to the terms of an agreement with the Santa Barbara County Arts Commission and the City of Santa Barbara. This Regional Arts Master Plan is intended to be a comprehensive, regional planning guide which will serve as an action plan and address the immediate and future needs of both individual artists and arts organizations. The plan is designed so that cultural development can be implemented by the local (City of Santa Barbara and the South Coast area) and regional (North County) levels working together. Both the County Arts Commission and the City of Santa Barbara's Arts Advisory Committee have agreed that, when fully implemented, the Regional Arts Master Plan will contribute to:

1. Opportunities for artists in every community to reach new levels of achievement and visibility.
2. Increased vitality for the local economy.
3. The highest quality of life for citizens.

It became apparent early in the planning process that there were two major issues to be addressed in the planning process. The first is structure, that is, the development of an administrative and financial structure to support arts programs and services in the City and County. The second is programming, especially in regard to the impact on the arts of the changes in demographics and economic base of the region.

In this report are recommendations which address both the structural and programming aspects of a regional arts plan. The recommendations promote clarity of purpose and streamlining of administrative structures, cost-efficiencies, and programs and services which will serve the needs of the arts of local government, and of the community-at-large. The recommendations are intended to provide the City and County with the ability to work with the "big picture" and to identify priorities, to provide a framework for specific projects and interests to attract greater private funding, and to present a clearer image to the community of the cultural environment of the community. Further, the recommendations encourage coordinated approaches to regional issues, while at the same time providing heightened resources - professionally, economically, and politically - to address specific issues of concern to local municipalities. The recommendations are offered in consideration of the City and County of Santa Barbara's traditional concern for the quality of life in its community, and will allow Santa Barbara to remain in the forefront of artistic achievement and enlightened local government.

## ORGANIZATIONAL ISSUES

There is a great deal of confusion over the roles and responsibilities of the various arts advisory and service bodies (public and private) in the City and County of Santa Barbara. All concerned (local government, institutional funders, arts community, and others) seem to feel it is worth the effort to do what is necessary to clarify roles and responsibilities, and are seeking direction to do so. A simplified, more focused approach to arts advisory and service functions would serve to more efficiently address community arts needs, would utilize local public dollars more efficiently, and would encourage a significant increase in foundation and business support for these functions.

### Goal and Objectives:

To create a county-wide, regional, local arts agency (hereinafter "regional arts commission") to take the place of the Santa Barbara County Arts Commission and the City of Santa Barbara's Arts Advisory Committee.

The proposed agency should be a public commission formed by a joint powers agreement between the City and County of Santa Barbara with the agreement allowing for the participation of other municipalities within the county.

The mission of the regional arts commission will be to provide programs and services which will contribute to the artistic and administrative quality of artists and arts organizations; to increase the accessibility of the arts for all citizens; to create an environment which nurtures artists and arts organizations; to advocate for arts and culture to the public and private sectors; to foster and promote the arts for the benefit of the public; to recognize, support, and preserve cultural pluralism; and to advise the Santa Barbara City Council and Santa Barbara County Board of Supervisors on all matters related to the arts. The regional arts commission will recognize and encourage the unique identity of every community it represents, both along the South Coast and in the North County, and will endeavor to provide service and advocacy in support of each community's arts programs, services, and plans.

## PROGRAM AREAS

The eight program areas presented in this plan have clearly articulated goals and objectives which respond to community needs and concerns, yet at the same time they are structured in such a way as to allow for additions and amendments to meet changing community circumstances. It is because of the sensitivity and success of the arts programs of the City and County of Santa Barbara that these recommendations are built

upon a strong historical base of well planned, responsive programs. The program recommendations are intended to provide a renewed sense of direction and a framework for future success.

1. Regranting

Goal:

To continue to provide increasing financial support through regranting to area arts organizations and programs, using 1986-87 funding levels as the base amount of support.

Objectives:

- A. To identify appropriate sources of funds to enable countywide regranting programs to continue.
- B. To clarify the intent, purpose, and guidelines of regranting programs to solidify and simplify arts funding.
- C. To study the feasibility of instituting a matching funds requirement for organizational grants awarded by the regional arts commission.
- D. To study the feasibility of instituting multi-year organizational grants to address the need for greater organizational stability.

2. Art in Public Places

Goal:

To support and encourage new public visual art and Percent for Art projects throughout the City and County of Santa Barbara.

Objectives:

- A. To continue to administer Santa Barbara County's Percent for Art Program and public art projects of the City of Santa Barbara.
- B. To initiate advocacy activities and to provide technical assistance to municipalities toward the establishment of new public visual art and Percent for Art programs.

3. Advocacy for Arts Education

Goal:

To continue to support and encourage arts education and arts programs in schools and communities throughout the City and County of Santa Barbara.



Objectives:

- A. To continue to provide financial support for arts education programs.
- B. To provide a forum for the exchange of resources and information among area educators, arts education specialists, arts producing organizations, and community members.
- C. To provide technical assistance services to arts education organizations and to organizations and groups interested in developing arts education programs.
- D. To provide a focus for effective advocacy efforts to gain the attention and support of elected officials, school district personnel, parents, community leaders, and funders.

4. Funding Options for Arts Facilities

Goal:

To support, as appropriate, local efforts toward the renovation and construction of cultural facilities.

Objectives:

- A. To continue to consider grant proposals to provide funding for feasibility studies and plans for local cultural facilities.
- B. To provide technical assistance, as needed, to those communities interested in financing the construction and renovation of cultural facilities.
- C. To advocate for arts facility funding from public and private sources, as appropriate.

5. Artists' Survival Issues

Goal:

To support programs, events, and policies which help create a favorable artistic and economic climate for individual artists.

Objectives:

- A. To advocate for the needs of artists in all aspects of City and County government plans and policies.
- B. To recognize and emphasize compensation for artists as a criteria in all funding and programmatic guidelines and policies adopted by the regional arts commission.

- C. To continue to support institutions and organizations that provide employment opportunities for artists.
- D. To provide opportunities for artists to receive technical assistance.
- E. To include individual artists on the regional arts commission and on its committees and sub-committees.

6. Multicultural Arts Programming

**Goal:**

To insure that the regional arts commission, in all its policies, programs, and procedures, is reflective of the local multicultural communities that it serves.

**Objectives:**

- A. To establish a Multicultural Advisory Committee.
- B. To include representatives of multicultural communities on all committees, panels, and juries.

7. Outreach to Underserved Populations

**Goal:**

To advocate for the accessibility of the arts to all segments of the community, and to support and encourage programs and services which meet the needs of underserved populations.

**Objectives:**

- A. To continue to emphasize the need for accessibility as a consideration in the evaluation of funding applications.
- B. To continue to provide funding support to outreach programs.
- C. To undertake a survey function to assess the scope of current outreach efforts and to identify those populations which are not currently being served.
- D. To encourage and provide support for intra-county touring and run-out programs and activities.
- E. To provide information and technical assistance to arts organizations interested in developing outreach and touring programs and to organizations and communities interested in sponsoring outreach and touring programs.

8. Tourism and the Arts

Goal:

To create a single organization to develop arts and tourism marketing strategies and programs.

Objectives:

- A. To determine the arts organizations that are the travel industry draws and the arts organizations that could potentially be travel industry draws.
- B. To create an arts marketing tourism "Alliance".
- C. To develop possible program options for the new Alliance.
- D. To service visitors professionally to build repeat business.
- E. To see that funding clearly benefits travel industry economic growth.
- F. To play an active role in the development of the City and County of Santa Barbara as destinations.
- G. To work to increase awareness of the importance of the travel industry.

Regional Arts Master Plan  
for the  
City and County of Santa Barbara

by

Kennedy & Lutz, Santa Monica  
Elizabeth Kennedy  
David Lutz

Bill Moskin, Sacramento

Visibility, Inc., Chicago  
Sandy Guettler

May, 1987

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## INTRODUCTION

The following "Regional Arts Master Plan for the City and County of Santa Barbara" was prepared by a team of arts consultants, headed by the firm of Kennedy & Lutz, according to the terms of an agreement with the Santa Barbara County Arts Commission and the City of Santa Barbara. This Regional Arts Master Plan is intended to be a comprehensive, regional planning guide which will serve as an action plan and address the immediate and future needs of both individual artists and arts organizations. The plan is designed so that cultural development can be implemented by the local (City of Santa Barbara and the South Coast area) and regional (North County) levels working together. Both the County Arts Commission and the City of Santa Barbara's Arts Advisory Committee have agreed that, when fully implemented, the Regional Arts Master Plan will contribute to:

1. Opportunities for artists in every community to reach new levels of achievement and visibility.
2. Increased vitality for the local economy.
3. The highest quality of life for citizens.

The City and County of Santa Barbara have invested in the arts from an economic development standpoint, as well as from an interest in the local quality of life. The commitment of local

elected officials to arts development is exemplary. The implementation of the Regional Arts Master Plan will serve to add strength to those commitments, as well as to the programs and services delivered to the Santa Barbara public.

Funding for this plan was provided by the City of Santa Barbara, the County of Santa Barbara, the California Arts Council State/Local Partnership Program, Chevron U.S.A., and the County of Santa Barbara Arts Associates.

## METHODOLOGY

In order to identify the arts needs and goals on the regional and local levels, Kennedy & Lutz began Phase One of the planning process in January, 1987, by reviewing existing data, research, and plans about public support for the arts in the City and County of Santa Barbara. These materials were furnished by City and County staff as background information for the assessment of existing and projected arts needs. Included in the consultants' review were previous long-range arts plans, recent arts facilities studies, economic impact studies, audience and artist surveys, and demographic data. On January 22 and 23, Kennedy & Lutz met with staff members of the City of Santa Barbara Community Development Department, the Santa Barbara County Arts Commission, and the Santa Maria Arts Council to obtain additional background information, to discuss their priorities for the development of regional and local arts programs and services, and to plan public and task force meetings. Based on this review of existing materials and these discussions with staff, Kennedy & Lutz designed the first meetings of the North County Task Force, the South Coast Task Force, and the public based on an assessment of the 1982 County Arts Plan and the City's 1985 Cultural Inventory and Assessment.

On February 4, Kennedy & Lutz met in Santa Maria with the North County Task Force to assess the status of the 1982 County Arts Plan. Following a presentation of each of the plan's objectives



and subsequent programs and activities undertaken to implement these objectives, the task force was asked to comment on the continued existence of the previously identified needs, the continued appropriateness of the identified goals, the effectiveness of implementation activities, and other current areas of need. The role of Kennedy & Lutz was to pose questions, to listen, and to record responses. Following the task force meeting, a public meeting was held in Santa Maria using the same format. This meeting procedure was repeated on February 5 at meetings of the South Coast Task Force and the public in Santa Barbara. However in addition to the 1982 County Arts Plan, the City's 1985 Cultural Inventory and Assessment was also used as the basis for discussion.

As a result of this process of identifying needs and goals in the arts on the local and regional levels, Kennedy & Lutz developed an initial listing of eight areas for possible arts programming in Santa Barbara City and County. These high-priority topics included:

- Tourism and the Arts
- Public/Private Partnership Support for the Arts
- Multicultural Arts Programming
- Artists' Survival Issues
- Advocacy for Arts Education
- Art in Public Places
- Funding Options for Arts Facilities
- Outreach to Underserved Populations

These eight subject areas were the focus of Kennedy & Lutz's attention during Phase Two and Phase Three of the planning process. The purpose of Phase Two was to design regional and local programs to meet the identified needs and goals in these eight areas. Recommendations for administrative and funding mechanisms to implement these programs were the basis of Phase Three of the planning process.

It was determined that because of their breadth, timeliness, and critical nature, five of the areas of broad concern would be best addressed through the use of a focus group process, in which knowledgeable and interested members of the public would be invited to participate in small, intensive group meetings which focus on one of the specific topics. All focus groups included participants from Santa Barbara City and County. These focus groups were held as follows:

1. Date: March 10  
Location: Community Development Department,  
Santa Barbara  
Topic: Tourism and the Arts  
Facilitator: Sandy Guettler
2. Date: March 10  
Location: Veterans' Memorial Building, Solvang  
Topic: Artists' Survival Issues  
Facilitator: Elizabeth Kennedy
3. Date: March 11  
Location: County Administration Building,  
Santa Barbara  
Topic: Public/Private Partnership Support for  
the Arts  
Facilitator: Bill Moskin
4. Date: March 11  
Location: La Casa de la Raza, Santa Barbara  
Topic: Multicultural Arts Programming  
Facilitator: David Lutz

5. Date: March 11  
Location: County Administration Building,  
Santa Barbara  
Topic: Advocacy for Arts Education  
Facilitator: Elizabeth Kennedy

In addition to these five focus groups, the North County Task Force and the South Coast Task Force were convened on March 9 to meet as task forces and to discuss all five subjects from their respective geographic perspectives. The North County Task Force met in Solvang and the South Coast Task Force meeting was held in Santa Barbara.

The emphasis of all focus groups was upon the identification and assessment of programs and services that might be undertaken by the City and County of Santa Barbara to meet the stated needs. All focus groups were asked how best to achieve or resolve the issues or programs, what were the perceived barriers to successful implementation, what positive steps could be taken by the City and/or County, and what structure would be most appropriate and effective. The proceedings of all meetings were recorded on tape.

In addition to the focus groups convened for these five subject areas, Kennedy & Lutz determined that the three other areas of concern were most effectively expanded and assessed through a research process to be undertaken by the consultants. Those issues were Art in Public Places, Funding Options for Arts Facilities, and Outreach to Underserved Populations. The purpose of the research into these topics was to identify similar programs

in other parts of the state and country as added background for planning and as potential models for programming.

A series of individual interviews and group presentations was also used to obtain input on many of the eight subject areas. These interviews were conducted at various times throughout the three phases of the planning process by all four members of the consulting team. In general, the emphasis of these meetings was upon contacting representatives of arts organizations, community organizations, local government agencies, arts funding agencies, and other groups that would have a direct interest in the arts policies, plans, and programs of the City and County of Santa Barbara. In particular, a number of these interviews were used as the basis for Phase Three of the planning process.

A special joint meeting of the North County Task Force and the South Coast Task Force was held in Goleta on April 30 to review and solicit public input on the draft Regional Arts Master Plan. During early May, these comments were considered at meetings of the City of Santa Barbara Arts Advisory Committee and the Santa Barbara County Arts Commission. In response to issues raised at these two meetings, Kennedy & Lutz submitted the final Regional Arts Master Plan in late May to the Santa Barbara City Council and the Santa Barbara County Board of Supervisors for their consideration.

All input received by Kennedy & Lutz from these individual interviews, group meetings, public meetings, research functions, task forces, and focus groups forms the basis of this Regional Arts Master Plan for the City and County of Santa Barbara.

## BACKGROUND

In 1977, the Board of Supervisors of the County of Santa Barbara formed the County of Santa Barbara Arts Commission to advise the County on policies affecting the arts and to recommend and sponsor programs of benefit to government, the arts, and the public. As stated in its bylaws, the purpose of the Commission is to "act as coordinator and catalyst, bringing government, artist, and public together for the cultural benefit of all." Fifteen members, each appointed for three year terms, represent the five supervisorial districts. In 1980, the Santa Barbara County Board of Supervisors designated the Santa Barbara County Arts Commission as the planning agency for the development of a county-wide arts plan. Shortly thereafter, the City Council of the City of Santa Barbara voted to join with the County to develop the County Arts Plan. In its role as local partner under the California Arts Council's State/Local Partnership Program, the County Arts Commission published the Santa Barbara County Arts Plan in 1982, which provided the basis for the County Arts Commission's programs and services for the following five years. Among the past and current programs and services offered by the County Arts Commission are Art in Public Places, which purchases and commissions artwork through a Santa Barbara County Percent for Art ordinance; technical assistance to arts organizations and individual artists; information and referral services for artists and arts consumers, including directories

and other publications; networking and advocacy functions; advisory services to a variety of community organizations and facility management and development agencies and efforts; research functions including an Economic impact of the Arts study for the County of Santa Barbara; promotion and publicity activities; and arts education advocacy, including the publication and distribution of arts resource guides for teachers. In the past three years, a major program thrust of the County Arts Commission has been the CO-ARTS program, through which state, County, and City of Santa Barbara, and National Endowment for the Arts funds are regranted to arts organizations throughout the County of Santa Barbara in support of their programs and services.

The County Arts Commission programs, including CO-ARTS, are supported by a variety of sources including local, state, and federal government funds, corporations and foundations, and the County of Santa Barbara Arts Associates (CoSBAA), a private fundraising entity.

As part of the effort to revitalize the Central City area of the City of Santa Barbara, in 1985 the City's Redevelopment Agency undertook a study in cooperation with a special Arts Task Force and the consulting firm of Bailey Consulting Associates of the ways in which cultural development could assist in the revitalization effort. The resulting document, the Santa Barbara Cultural Inventory and Assessment, is a comprehensive survey and analysis of arts development strategies for the City of Santa Barbara. In August of 1985, corresponding to the completion

of the Cultural Inventory, the City Council of the City of Santa Barbara established the Arts Advisory Committee, with the responsibility for recommending to the City annual goals and objectives which will serve the visual, performing, literary, and multi-media arts; for recommending for Council approval policies and procedures pertaining to visual art in public places; for advising on the acquisition, placement, and documentation, of works of art by the City; for advising City departments, commissions and committees on matters pertaining to the Committee's functions; and for working with the community to formally sponsor visual arts events. As part of its interest in determining the needs of the arts community in the City of Santa Barbara, in 1986 the Arts Advisory Committee conducted a survey of local performing and visual artists to obtain information about artists who were currently living and working in the same space or who were interested in being able to do so. The Arts Advisory Committee also has a program of public art projects, which includes participation by the Visual Art in Public Places (VAPP) Committee.

The City and County of Santa Barbara have already established a model relationship through their joint participation in a number of arts programs. Both the City and the County participate in funding the CO-ARTS program in partnership with the National Endowment for the Arts. The City and County share a Visual Arts in Public Places staff position, both in a functional and fiscal sense.



Both the City and the County also have a strong commitment to regional arts planning. In 1986, both entities established the mutual goal of jointly participating in a comprehensive regional arts planning process, and both made a financial commitment to undertaking the planning process. In early 1987, a team of consultants was hired to assist the City and County of Santa Barbara in their planning efforts.

It became apparent early in the planning process that there were two major issues to be addressed in the planning process. The first is structure, that is, the development of an administrative and financial structure to support arts programs and services in the City and County. The second is programming, especially in regard to the impact on the arts of the changes in demographics and economic base of the region.

There are many sophisticated, high-quality arts organizations in the City and County of Santa Barbara. In addition to the arts-producing organizations are many arts service and advisory organizations whose programs and services in many ways support the activities of arts producing organizations. Those organizations include the City of Santa Barbara's Arts Advisory Committee, the County of Santa Barbara Arts Commission, the Community Promotions Review Committee, the Santa Barbara Arts Council, the Santa Maria Arts Council, Santa Barbara Arts Services, Artcom, the Lompoc Valley Arts Council, the Ad Hoc Committee on the Arts, and the County of Santa Barbara Arts Associates (CoSBAA), among others. In addition there are numerous

committees, sub-committees, and task forces structured around specific issues, programs, or geographical concerns. While each one of these groups has its own purpose and focus, and each provides services and programs in fulfillment of its purpose, the initial response of one not intimately involved with some or all of these groups is one of confusion. The confusion prevails in the minds of the public, the business community, local funders, and, to a degree, the arts community. It is neither within the purview of this plan nor desirable to attempt to assess the programs and impacts of the various arts service organizations; it is, however, appropriate to this effort insofar as it affects the ability of the City and County of Santa Barbara to plan and implement meaningful programs and services, and also to the extent that the City and County support these organizations.

The multiplicity of organizations with like-sounding names and goals forms the beginning of a rationale for clarifying and streamlining the City's and County's efforts. That rationale is further strengthened by the recognition that the current programmatic efforts do not adequately consider the changing demographics and the economic climate of the region.

The majority of arts programs and institutions in the County of Santa Barbara have historically been located in the City of Santa Barbara. Those programs and institutions have for the most part relied on local support. However, growth in the County of Santa Barbara is in the North. It has been projected

that the population of the City of Santa Maria will overtake the population of the City of Santa Barbara in the next decade. The no-growth orientation of the City of Santa Barbara, coupled with the growing industrial base and availability of affordable housing in the North County, both contribute to what is and will continue to be a significant demographic shift within the County. While it is impracticable and undesirable to suggest that existing arts organizations and activities "move" from the City of Santa Barbara to take advantage of growing populations elsewhere in the County, it is certainly reasonable to state that in order for the arts to thrive in the region, arts programs must address the issues of future audience and future bases of support. The North County has the potential of becoming a major support system for the arts both in its own communities and in its support of touring and outreach programs of City-based organizations. Admittedly, that support is not presently available to the extent it could be, primarily because, like many rapidly growing communities, the organizations, facilities, and consequently the audiences are not yet developed. However, the potential for creative solutions to the problems of institutional instability, of individual artists' needs, and of many other arts related issues, is great.

Another regional economic factor which affects the future health and directions of the Arts in Santa Barbara City and County is tourism. Tourism is the major area of economic activity in the City and County of Santa Barbara, second only to transfer payments. Both the City and the County have for the past few

years been working to establish a relationship between the arts and the tourism industry. As a growth industry, and as one which has some natural ties to the arts, tourism can become a significant element in the development and programs of the arts community. Like the growing population of the North County, tourists can become a new market for the arts if approached with the goal of establishing mutually beneficial priorities, programs, and practices.

In this report are recommendations which address both the structural and programming aspects of a regional arts plan. The recommendations promote clarity of purpose and streamlining of administrative structures, cost-efficiencies, and programs and services which will serve the needs of the arts of local government, and of the community-at-large. The recommendations are intended to provide the City and County with the ability to work with the "big picture" and to identify priorities, to provide a framework for specific projects and interests to attract greater private funding, and to present a clearer image to the community of the cultural environment of the community. Further, the recommendations encourage coordinated approaches to regional issues, while at the same time providing heightened resources - professionally, economically, and politically - to address specific issues of concern to local municipalities. The recommendations are offered in consideration of the City and County of Santa Barbara's traditional concern for the quality of life in its community, and will allow Santa Barbara to remain in the forefront of artistic achievement and enlightened local government.

## ORGANIZATIONAL ISSUES

### Background/Need

There is a great deal of confusion over the roles and responsibilities of the various arts advisory and service bodies (public and private) in the City and County of Santa Barbara. All concerned (local government, institutional funders, arts community, and others) seem to feel it is worth the effort to do what is necessary to clarify roles and responsibilities, and are seeking direction to do so. A simplified, more focused approach to arts advisory and service functions would serve to more efficiently address community arts needs, would utilize local public dollars more efficiently, and would encourage a significant increase in foundation and business support for these functions.

There was a strong desire expressed from those directly involved to be the best, to set an example, and to provide leadership to other communities. This "Search for Excellence" is, however, coupled with a sense of frustration. The frustration seems to stem from a realization that there is a better way to address these issues, coupled with a lack of experience and lack of example necessary to effectively proceed.

Santa Barbara regionally has both the opportunity and the appropriate resources to develop an exciting model of public/private partnership in the truest sense. With local government(s) providing the forum for public policy development

as well as financially supporting the arts infrastructure and in concert with the private sector providing advice, counsel, and financial support for special projects, a regional public/private partnership can and will prove fruitful.

Goal and Objectives:

To create a county-wide, regional, local arts agency (hereinafter "regional arts commission") to take the place of the Santa Barbara County Arts Commission and the City of Santa Barbara's Arts Advisory Committee.

The proposed agency should be a public commission formed by a joint powers agreement between the City and County of Santa Barbara with the agreement allowing for the participation of other municipalities within the county.

The mission of the regional arts commission will be to provide programs and services which will contribute to the artistic and administrative quality of artists and arts organizations; to increase the accessibility of the arts for all citizens; to create an environment which nurtures artists and arts organizations; to advocate for arts and culture to the public and private sectors; to foster and promote the arts for the benefit of the public; to recognize, support, and preserve cultural pluralism; and to advise the Santa Barbara City Council and Santa Barbara County Board of Supervisors on all matters related to the arts. The regional arts commission will recognize and encourage the unique identity of every community it represents, both along the South Coast and in the North County,

and will endeavor to provide service and advocacy in support of each community's arts programs, services, and plans.

The proposed agency should be professionally staffed, and be responsible for the development of all local arts policy and administration of all public arts programs (such as Visual Art in Public Places (VAPP) and arts grant allocations). The regional arts commission should address a variety of arts issues in the public interest (multicultural, rural, etc.), focusing primarily on those that are larger than the interests of individual arts institutions. Programs might include such areas as technical assistance, arts/tourism marketing plans, and county-wide touring of local artists and arts organizations.

The proposed agency should develop new and additional sources of revenue for the planning and implementation of both specific localized projects, and for those which address county-wide arts needs. The proposed agency should utilize advisors from both the public and private sectors in the development and financing of these projects. Current issues include access to arts resources by rural and multicultural constituents and the stabilization of medium sized arts organizations.

#### Proposed Agency Structure

The proposed arts commission should be the official arts body of the County of Santa Barbara, the City of Santa Barbara, as well as the other municipalities within the County, should they

so desire. A joint powers agreement should allow for both official designation with seats on the commission as well as for a more limited relationship, perhaps appropriate to some of the smaller municipalities, which allows for the option of buying in for specific programmatic or advisory services on a community by community basis, as is the current arrangement between the County of Santa Barbara Arts Commission and several cities in the county. In this way, all residents of the County of Santa Barbara will be insured of participation on the Commission and of arts services. City governments that choose not to enter into a joint powers agreement will still draw upon the services of the regional arts commission through their County Supervisorial district representatives, but will also be able to "buy in" for services or programs beyond those normally available to all residents of the City and County of Santa Barbara. The commission should be advisory to the elected bodies participating in the joint powers agreement.

The proposed arts commission should consist of a minimum of nine members appointed proportionately by the elected bodies of participating jurisdictions, to serve three year staggered terms. The number of appointments made by participating jurisdictions should be in direct proportion to funds provided for the commission's base operating support. Therefore, if the County and City of Santa Barbara are equal partners in the regional arts commission, the County of Santa Barbara would continue to make appointments to the regional arts commission based upon the five Supervisorial districts, insuring



representation of all areas within the County. If an equal partner, the City of Santa Barbara would make appointments equal to the total appointments of the County. Should other City Councils participate in the joint powers agreement, appointments to the regional arts commission would be made by those municipalities in proportion to funds provided for the commission's support.

### Proposed Staffing

The proposed commission should be administratively housed within the County of Santa Barbara's administrative structure, with the commission's executive director designated as a County division head. Commission employees should be County employees with salaries and benefits set as appropriate for similar responsibilities within Santa Barbara, and other counties. Commission staff should also accept the responsibility of providing services to the entire region, including developing and maintaining an active presence in all parts of the County.

In order for the proposed commission to attract and retain skilled staff, as well as attract and retain outside contributed revenue, it is imperative to create a minimum of two permanent, full-time salaried positions within the county structure (executive director and secretary). Program staff should be contracted on an annual basis, appropriate to the range of programs to be delivered. As programs become institutionalized, such as VAPP and the administration of arts grants programs, permanent program

positions should be created. It is important to note that staff for the proposed commission should be drawn from existing City and County arts staff. Both the City and the County currently have staff members who have demonstrated considerable leadership, skills, and professionalism. Their continued participation is essential to the success of the proposed commission.

### Proposed Funding

Currently, both the City and County of Santa Barbara express their understanding of the role that local government can play in support of the arts through their willingness to fund many of the administrative and programmatic expenses associated with the operation of the County Arts Commission and the City Arts Advisory Committee. Administrative expenditures include those for City and County arts staff salaries, a number of personal service contracts, and office and general operating expenses. Included among the programmatic expenditures are those in support of City and County Art in Public Places Programs, City matching funds for the County's CO-ARTS program, CoSBAA's program to develop a public/private partnership in support of the arts, and funding for the development of this Regional Arts Master Plan. In all, it is estimated that Santa Barbara County will make expenditures of \$328,854 in support of the arts during 1986-87. The City of Santa Barbara will similarly spend \$272,941 during the current fiscal year, including allocations made by the Community Promotions Review Committee to the CO-ARTS program and directly to arts organizations in Santa Barbara. In addition

to these funds, the City and County of Santa Barbara's arts programming efforts are supported by grants from other government agencies including the City of Lompoc, the City of Solvang, the California Arts Council, and the National Endowment for the Arts; and from a wide variety of private sources including individual, corporate, and foundation contributions which are solicited by the County of Santa Barbara Arts Associates (CoSBAA), a private, nonprofit volunteer support organization.

Funding for the proposed regional arts commission should come from a combination of four public and private sources:

1. Local Government

Funding for the administrative expenses of the regional arts commission, along with some funding for some basic programs and services (such as Technical Assistance and regranting), should come in proportionate shares from annual appropriations of the participating jurisdictions, including the City and County of Santa Barbara and possibly other municipalities in the County. The City and County of Santa Barbara will need to review their projected general fund support of arts programs and services in light of their desired proportional share of decision-making. Also, funding for particular services requested by an individual jurisdiction(s) would come from the appropriate jurisdiction(s) on an as-needed basis.

## 2. State and Federal Government

Funding for specific programs, developed as the result of the articulation of community arts needs (such as Intra-County Touring and Tourism and the Arts), should come from state and federal arts grants. In most cases, these grant funds must be matched with local public or private funds.

## 3. Private Sector

Funding for additional programs and services should come from private sector grants and contributions. In Santa Barbara, as in most areas across the country, there is little interest in the establishment of a community-wide generic endowment fund for the arts. However, the continued utilization of a private, nonprofit volunteer support organization (such as CoSBAA) is recommended to assist in the solicitation of private sector funds. This organization must have a narrower, more structured way of soliciting funds if the amount of private dollars raised is to be increased. A well-planned annual fundraising campaign, complete with fundraising goals, requests for specific projects, and appropriate staff support, should be implemented. This organization should also have a more official link to the regional arts commission. It is recommended that the Executive Director and Chair of the proposed commission hold ex-officio seats on the Board

of Directors of the nonprofit support group and that any staff report to the Executive Director of the regional arts commission. In addition, the regional arts commission should strengthen its relationship with area Chambers of Commerce to promote greater public/private participation.

#### 4. Earned Income

Additional funding for the programs and services of the regional arts commission could also come from revenue generated from the commission's own programs and services. This funding is particularly appropriate in support of those projects and services which, due to their "pilot" nature, would otherwise be considered to be unfundable. In the past, the arts conferences sponsored especially by the County Arts Commission, including the "Arts Edge" and "California Gold" conferences, have received national attention. A national market would exist for sales of the publications or recordings of the presentations made at these conferences. Also, money could be made from the conferences, themselves, as their proven production ability could attract corporate sponsorships if marketed differently.

#### Proposed Transition

In order to insure a successful transition, it is recommended that a transition team be assembled consisting of representatives of the County Board of Supervisors, the Santa Barbara City

Council, the County Administrative Officer, the City Administrator, the City's Recreation Department, North County, the arts staff of both the City and County, the private sector funding community, CoSBAA, the City Arts Advisory Committee, and the County Arts Commission. It is further recommended that an independent facilitator/consultant(s) be utilized during the transition period. The transition team will study and address those issues which can best be characterized as "implementation" issues, as well as those which have political implications, such as issues surrounding representation on the Commission.

The initial function of the transition team would be to draft a Joint Powers Agreement between the City and County of Santa Barbara that would establish the regional arts commission. Included in this agreement would be proposals for the roles and responsibilities of participating jurisdictions; for programs and services to be provided; for structural and procedural issues, and for budgetary and staffing implications. The transition team members should discuss and come to consensus on major issues including:

- Number of members on the board of the new commission
- Selection process for board members
- Balance of representation between County and City of Santa Barbara and North County
- Budget for new commission
- Program priorities, within programs outlined in plan. Priority listing will include a timeline which establishes reasonable workplans for board and staff over a 3 year period. Program phasing should be designed in recognition of the time and commitment limitations of a volunteer board and limited staff.

- Continuation of the CO-ARTS program
- Accountability requirements for expenditure of public funds
- Reporting requirements and methods for the County Board of Supervisors and Santa Barbara City Council
- Funding of the commission, especially in regard to the City of Santa Barbara's recommendation that the County of Santa Barbara match any City of Santa Barbara funding on a 1:1 basis
- Renewal of agreement and provisions for changes to or termination of agreement
- Cooperation with other funding programs such as the Community Promotion Fund
- Ongoing monitoring by appropriate City and County staff
- Means of soliciting interest and participation by other municipalities in the County
- Preliminary committee structure, including discussion of specific City of Santa Barbara and North County committees
- Staffing issues

The Santa Barbara County Arts Commission, the City's Arts Advisory Committee, and CoSBAA are existing structures on which to build. It is imperative, however, that the new structure be named to reflect the recommended changes in function and governance.

## PROGRAM AREAS

### Introduction

For any local arts agency, a program can be defined as a set of activities which is designed to meet a goal. While the individual activities may vary, the effect of the successful implementation of each of the activities contributes to the achievement of a broader goal.

Both the County Arts Commission and the City Arts Advisory Committee have a history of successful programming. In both cases, as a result of planning processes, the organizations have identified needs within their constituent populations, have formulated goals to address those needs, and have designed services and activities to achieve those goals. The community response to discussions about existing programs indicates that the programs are well-articulated and executed.

During the planning process for the Regional Arts Master Plan, eight needs and goals that had been expressed on the local and regional levels were identified as forming the initial basis for exploration of regional arts programming. Further investigation validated the continuing legitimacy of the eight topics, and seven of those topics are discussed as originally outlined in this section of the plan. Those topics are Advocacy for Arts Education, Art in Public Places, Funding Options for



Arts Facilities, Artists' Survival Issues, Multicultural Arts Programming, Outreach to Underserved Populations, and Tourism and the Arts. The eighth subject area, Public/Private Partnership Support for the Arts, has been split into two sections, one which appears in this Program Areas section, and one which is included in the Organizational Issues section earlier in this report.

For the most part, the program areas outlined here represent a validation of existing programs. Many of the goals enumerated in the 1982 County Arts Plan have been successfully addressed through the County Arts Commission's programs. Although the history of the City's Arts Advisory Board is much briefer, the City of Santa Barbara's involvement in the arts through a variety of sources and programs continues to be responsive, creative, and respected. Therefore, the majority of recommendations and discussions of specific program areas is a re-affirmation of current programming, but updated, augmented, or refined, as appropriate. The tourism programs is the only wholly new program design, although there are new elements within all program areas.

Implicit in any discussion of programming is the understanding that the primary criteria of the regional arts commission in the design or continuation of programs is quality. The concern for the highest possible quality, both in programs administered by the regional arts commission and in programs funded by the regional arts commission, is non-negotiable and is critical to the growth and development of the arts in Santa Barbara City and County.

There are a number of functions which appear in many or all of the program areas. These functional aspects of programming present an order of their own, and suggest the possibility of approaching the eight subject areas in a functional as well as a topical manner. Those functions are coordination, technical assistance, advocacy, funding, and direct programming.

The coordination function threads through most of the programs. In an area as large and diverse as the Santa Barbara region with as many artists, organizations, programs, and interested publics, the regional arts commission can provide a valuable service by acting as a coordinating body. The regional arts commission should endeavor to possess a sense of the "big picture"; to put organizations and individuals with common concerns in touch with one another; to provide relevant information to the public, to artists and arts organizations, and to local government; and, in general, act as a resource for the arts in the community. Further, as it pertains to specific program areas, the regional arts commission should bring together persons and organizations to explore, develop, and make recommendations about specific issues, programs, or practices which affect the arts.

The need for continued and expanded technical assistance was clearly articulated by many community members, both in regard to specific program areas as well as in a more general management sense. It was recognized that the County Arts Commission has historically provided technical assistance services, and that

there are numerous workshops sponsored by area organizations which address a wide variety of technical and management assistance areas. Much of the current interest, however, is in the "next step" - hands-on, one-on-one services which allow an individual organization to focus on specific issues under the guidance of a professional or expert in that field. To adopt this approach as a component in its technical assistance program will require a greater commitment, both financially and from a staffing sense, from the regional arts commission. The commission should explore the potential for private funding for a technical assistance program, as well as the potential for allowing and/or encouraging arts organizations to apply for funds for technical assistance from the commission itself.

The regional arts commission has a role and responsibility in the area of advocacy, defining advocacy as actively representing the interests of its constituencies (e.g. artists, arts organizations, and arts patrons) to organizations and institutions whose programs and policies affect the well being of those constituencies. The regional arts commission also has the responsibility to represent the interests of local government in the arts community through responsible and responsive programs which maximize the local government's investment in the arts. At the same time, the regional arts commission should represent the needs and interests of the arts community to local government through consistent and clear communication. The advocacy role extends to the business community, to state and federal government, and, in a sense, to the public.

As a function of a local arts agency, funding, also known as granting or re-granting, is often the most visible program. General concerns and issues surrounding the regional arts commission's funding mechanisms are treated in full in this report; however, throughout many of the program areas, specific funding concerns are included.

The final functional area is that of direct programming. Apart from their public visual art projects, neither the City nor the County has had a traditional interest in direct programming e.g. producing events or services. Because there are many performances, exhibits, and arts activities available in the area, the City and County have prudently chosen to use their resources primarily to support arts activities, rather than to create them. Direct programming is included here as a function only because it remains a possibility open to the regional arts commission.

In addition to the program areas addressed at length in this report are a number of existing active and effective programs and services which were instituted as a result of the 1982 County Arts Plan and the City's 1985 Cultural Inventory and Assessment. The County Arts Commission conducted an Economic Impact Study for the arts industry in 1986. The regional arts commission should update the survey regularly and publish the results, disseminating them to a broad audience. Promotional and cooperative activities supported by the County include the

development of a county-wide mailing list for audiences and arts patrons, the support of the Arts Hotline in Santa Maria, and support of the Santa Barbara Arts magazine, published by the Santa Barbara Arts Council. Current community comments about promotional issues were often tied to tourism concerns. Additionally there was interest in a concerted effort to disseminate arts information throughout the entire county, and to explore means of achieving a timely means of disseminating information about matters of interest to arts professionals.

The program areas presented in this plan have clearly articulated goals and objectives which respond to community needs and concerns, yet at the same time they are structured in such a way as to allow for additions and amendments to meet changing community circumstances. It is because of the sensitivity and success of the arts programs of the City and County of Santa Barbara that these recommendations are built upon a strong historical base of well planned, responsive programs. The program recommendations are intended to provide a renewed sense of direction and a framework for future success.

## REGRANTING

### Background/Need

Local government funding is a source of financial support for many arts organizations in the City and County of Santa Barbara. Regranting, or the distribution of public funds and in some cases, also private funds, to organizations through a grants application process, is one of the principal programs of many local arts agencies. Regranting programs are generally intended to insure equitable distribution of funds within a set of locally determined guidelines. Those guidelines reflect the local arts agencies' priorities and conditions.

Regranted funds are a major source of financial support for many arts organizations in the City and County of Santa Barbara. Those funds have come from a variety of sources, including the City of Santa Barbara, the County of Santa Barbara, the California Arts Council, the National Endowment of the Arts, the City of Lompoc, the City of Solvang, and private sources. The funds have been distributed through two major programs, the CO-ARTS program and the Community Promotions Fund.

The CO-ARTS program was created as a result of the County Arts Commission's successful application to the National Endowment for the Arts (NEA) Locals Test Program. Among the goals of

the CO-ARTS program are to strengthen the management, artistic quality, and promotional abilities of arts organizations and to encourage collaborative ventures among arts organizations. The CO-ARTS program matched NEA funds (\$150,000 over three years) with new local government and private funds. City and County of Santa Barbara, state, private, and other local government funds, combined with the NEA funds, created a three year program to provide support to arts organizations. In the three years of the program (1984-85, 1985-86, 1986-87), a total of \$428,000 was awarded to arts organizations. In 1986-87, \$157,000 was awarded in grant funds. The Locals Test Program funds from the NEA conclude in December, 1987.

In 1986-87, the Community Promotion Review Committee of the City of Santa Barbara made grant awards of \$190,128 to organizations and programs residing or producing in the City of Santa Barbara. The Community Promotion Review Committee includes in their criteria for funding applicants the quality of the proposed activity, considerations of promotional value for the City and/or enhancing the City's ambience, and, for grants in excess of \$3,500, the ability of the activity to attract out of town visitors in the off season.

The CO-ARTS and Community Promotion funds have had a significant impact on the artistic and management strength of arts organizations and on the quality and diversity of arts events and activities throughout the City and County.

Goal:

To continue to provide increasing financial support through regranting to area arts organizations and programs, using 1986-87 funding levels as the base amount of support.

Objectives:

- A. To identify appropriate sources of funds to enable countywide regranting programs to continue.

The commitment of the National Endowment for the Arts, the City of Santa Barbara, and the County of Santa Barbara to the CO-ARTS regranting program was for a three year period which ends in 1987. While additional NEA funds for this program will not be available, the regional arts commission should endeavor to identify means of continuing the regranting program. Considerations should include extending the commitment of both the County and the City.

- B. To clarify the intent, purpose, and guidelines of regranting programs to solidify and simplify arts funding.

For arts organizations in the City of Santa Barbara, it is not always clear which programs appropriately fall within the Community Promotions fund purview. Funds that are intended to support arts programs which do not have a significant promotional or tourism component should be consolidated into the regional arts commission regranting procedure.



Quality and institutional stability and growth should remain the highest priority in the regional arts commission regranting programs.

- C. To study the feasibility of instituting a matching funds requirement for organizational grants awarded by the regional arts commission.

While evidence of a cash match, and therefore of means of support other than public funds, is a consideration in current regranting programs, it is not a requirement. The institution of a requirement for organizational grants (as opposed to mini-grants) will encourage arts organizations to broaden their own bases of support and will encourage the private sector to invest in the cultural economy. The study of a cash match requirement should be undertaken jointly with area corporations, foundations, and donors to determine their willingness to support the requirement.

In order to insure that new and emerging organizations and programs that have not yet built up community support and recognition can be funded, "mini-grant" applicants should be encouraged, but not required, to show cash match.

- D. To study the feasibility of instituting multi-year organizational grants to address the need for greater organizational stability.

Multi-year grants can provide organizations with the enhanced ability to plan and implement programs over a longer period

of time, insuring a greater internal stability. At the same time, multi-year grants encourage long term planning and free organizations from the need to expend energy and resources applying for public funds on an annual basis. Careful consideration should be given to establish guidelines for multi-year grants which will promote the goal of organizational stability.

## ART IN PUBLIC PLACES

### Background/Need

Many localities across the country that have expressed interest in establishing a program of placing works of visual art in public places have done so through the adoption of "Percent for Art" programs. These programs are local ordinances or policies which mandate that a fixed percentage of the costs of certain construction projects be set aside for the acquisition of artworks. Beginning with the Redevelopment Authority in Philadelphia approximately 30 years ago, there are now over fifty such Percent for Art programs nationally at the city, county, state, and federal levels. In proposing a Percent for Art program for the City of Santa Barbara in 1982, the City's Visual Arts Committee summarized well the reasons for the establishment of such a public art program:

- a. It leads to the development of civic pride.
- b. It provides for the enrichment of cultural life for residents and visitors.
- c. It improves the design quality of the city.
- d. It provides a visual legacy for future generations.

- e. It promotes public access to quality art as part of the daily environment.
- f. It provides support and encouragement for artists.
- g. It can attract tourists which would increase business in Santa Barbara.

Statements similar to these are the rationale for most Percent for Art programs in existence.

In the 1982 Santa Barbara County Arts Plan, it was recommended that the County Arts Commission "support and encourage new public visual art and Percent for Art projects throughout the County." Indeed, the County of Santa Barbara adopted a one Percent for Art ordinance, with the first public art project taking place in Santa Maria. None of the municipalities in the County has subsequently adopted similar ordinances; however, expressions of local interest in such a possibility continue to exist throughout the county. In the City of Santa Barbara, interest in a municipal Percent for Art ordinance has decreased somewhat due to the limitations on growth and new construction. However the major growth projections for the cities in the North County form the basis for the encouragement of new construction and the possibility of public art projects.

In their most basic form, Percent for Art programs require that the set-aside percentage funding be used to acquire artwork

for all public construction undertaken by the governmental entity and that certain criteria and procedures be established to select artists' proposed works for the designated construction projects. However in reviewing many of these programs currently in existence across the country, Opinion Research Associates, Inc., found that "exceptions to this general approach abound, and those exceptions point toward several fundamental questions about how best to structure such a program." (Spencer, p. 13) As municipalities in Santa Barbara County look toward establishing their own local Percent for Art programs, two key issues will need to be explored:

1. How flexible should the Percent for Art program guidelines be?

The experience of many cities has shown that Percent for Art funding restrictions have resulted in arbitrary and fixed small amounts of funding for many public art projects. If funds were allocated in a more flexible manner, more significant artworks can be the result. Two cities in California have developed Percent for Art programs that deal effectively with the problem of flexibility:

- a. City of San Diego

Beginning with the 1986-87 annual budget of the City of San Diego, the City Manager will be required to establish a Percent for Art account in the General Fund in an amount equal to 1% of the total amount

of the Capital Improvements Program (CIP) budget. The City's Public Arts Advisory Board, in its recommendations to the City Council, will oversee the process by which these funds will be used in support of public art projects. On-site projects associated with current or future CIP projects are possible. Therefore, artists will be able to work cooperatively with architects toward integrating artwork into future CIP projects. Also, off-site public art projects will be possible in this program. Although no public art projects have developed from this program, it was developed based on the experience of other cities' public art program. Funding for the program in its initial year is projected to be approximately \$220,000.

b. City of Santa Monica

During 1985-86, the City of Santa Monica revised its two-year old Percent for Art Program by making the program guidelines more flexible. Prior to the changes, 1% of the costs of each eligible City capital project was required to be spent on the acquisition of artwork, most of which was to be installed on-site. The result of this requirement was that many individual public art projects did not receive sufficient funding to result in significant artworks. The guidelines were revised so that a single Percent for Art allocation is now made in an amount equal to all eligible capital

projects. Individual public art projects to be supported from this fund are then developed by the City's Arts Commission. It is envisioned that fewer projects at higher funding levels will result. In 1985-86, \$44,050 was available for seven public art projects. In 1986-87, \$130,500 is available for a yet undetermined number of projects.

2. Should the Percent for Art program be extended to private construction projects?

Several California cities currently require private developers to fund public art projects, as the potential funding from the private sector far can exceed that from a city's treasury. For example, Sacramento's two Percent for Art programs, City of Sacramento and the Sacramento Housing and Redevelopment Agency, have resulted in \$685,571 being spend on 33 projects since 1979. In addition to these requirements, private developers who have construction projects in redevelopment areas are also required to allocate 2% of the construction costs to acquire artwork. Also since 1979, this requirement has resulted in seven projects totaling \$1,121,499. The potential for "significant" artwork has been clearly greater in Sacramento from private funding than from municipal funding. Examples of private developer requirements in other cities include the following:

a. City of Brea

In Brea the City does not mandate, but rather encourages, private developers to fund public art projects. Under the leadership of the City Manager, the Community and Development Services Department provides developers with criteria to use in the selection and placement of art. These criteria are also used by the Planning Commission in its review of development projects. Although not established by ordinance and no fixed percentage is set, this program has been successful in the installation of over forty public artworks in private developments since 1975. The program is considered by Brea city staff to be a "partnership between the private and public sectors".

b. City of Beverly Hills

In Beverly Hills, developers are required to spend between  $\frac{1}{2}\%$  and  $1\%$  of the costs of the development to acquire public artwork. The developer chooses the artwork and its placement, and then submits these selections to the Fine Art Committee for approval (with right of appeal to the City Council). Artwork may be on-site or off-site. Also, the developer may opt to pay the City a fee in lieu of acquiring artwork. These fees are then deposited into the City's Fine Art Fund, which is used to commission public artworks.



During the past 2½ years during which the Percent for Art requirement has been in effect, five private developments have commissioned public sculpture projects and four have paid the in-lieu fee. These fee payments have totaled \$65,000, which will be used in support of the City's proposed sculpture garden.

c. Los Angeles Community Redevelopment Agency

In Los Angeles' downtown redevelopment area, private developers are required to spend 1% of the costs of construction toward public art. Up to 60% of these funds may be used to acquire on-site artwork. In order to do this, the developer is required to hire an "art consultant", who must be approved by the CRA's Arts Advisory Committee. Also, at least 40% of these funds must be paid to the CRA's Downtown Cultural Trust Fund. (An 80% payment to this fund is considered to be complete fulfillment of the art in public places requirement.) Of these monies, 50% goes to the Los Angeles Festival, which will be a bi-annual sequel to the Olympic Arts Festival. The other 50% goes toward other CRA arts programs: art in public places, cultural facilities development, performing arts programs, and individual artists' projects.

Goal

To support and encourage new public visual art and Percent for Art projects throughout the City and County of Santa Barbara.

Objectives:

- A. To continue to administer Santa Barbara County's Percent for Art Program and public art projects of the City of Santa Barbara.

With the assistance of the City's Visual Art in Public Places Committee, these programs have produced a number of successful public art projects. The work of this committee should continue, with staff support provided by the Art in Public Places Coordinator. In addition to the direct programming funds provided by the County's Percent for Art ordinance, additional administrative funds for the coordinators's salary and related office expenses will continue to be necessary. The administration of this program is an ongoing responsibility of the regional arts commission.

- B. To initiate advocacy activities and to provide technical assistance to municipalities toward the establishment of new public visual art and Percent for Art programs.

Through its technical assistance and advocacy functions, the regional arts commission can further expand the scope of public art programming to local governments throughout the county. In response to requests from various cities, the commission can provide technical assistance by researching potential model

programs elsewhere and by assisting with the drafting of local ordinances, program guidelines, and administrative procedures. Also, the commission can spearhead local advocacy efforts to inform cities of the benefits of public art programming. The major cost for such efforts would be the time necessary for the Art in Public Places Coordinator's ongoing responsibility to provide municipalities with technical assistance and advocacy. If additional funding were to become available, the commission may wish to consider the possibility of sponsoring a forum on public art, as was sponsored by the Ventura County Arts Commission in 1986. Such forums can be a useful method for educating local government officials, community leaders, and the public as to the value of establishing and successful ways of administering public art programs.

## ADVOCACY FOR ARTS EDUCATION

### Background/Need

It has long been recognized that the existence of opportunities for participating in and learning about the arts for all citizens - young and old - is a desirable and appropriate concern of any community. It is also recognized that in recent years, those opportunities have suffered as a result of diminished financial resources, notably within California school districts. While arts education is a multi-generational issue affecting all segments of the population, the focus of this discussion is upon the provision of arts education programs and services to schoolage children.

One of the goals of the 1982 Santa Barbara County Arts Plan was to "review and encourage arts programming and arts education in our schools and communities". Many of the objectives identified to assist in meeting that goal have been achieved since the plan was published. A resource and advocacy group, Arts in Education pARTners, was formed in 1982 to "increase participation of educators, school board members, parents and school administrators in order to share resources and information and to support county-wide efforts to expand school arts programming". An "Arts Resources for Teachers" guide, which describes arts programs and services available to teachers and students in Santa Barbara City and County was published in 1982

and updated in following years. Through the CO-ARTS program, the County of Santa Barbara Arts Commission has supported a variety of arts education programs in the City and County.

However, even with the success of the County's efforts, with the growth and achievements of arts education organizations, and with the efforts of a number of area school districts to expand arts education opportunities there remain many critical needs in the area of arts education in Santa Barbara City and County. Within the Santa Barbara arts education community there are many diverse issues which affect the success of arts education efforts, ranging from financial shortages in most school districts; geographical distance from arts institutions, notably in North County; the number and diversity in size and operation of school districts within the County; and the lack of adequate facilities for arts programs in many schools and districts. Further, there are the larger issues shared by many arts educators throughout the country, such as the lack of teacher training and interest, the scarcity of curriculum based arts education, and the perceived disinterest in arts education of the community-at-large, including parents, educators, government officials, and funders.

Among the many specific concerns expressed by community members concerned with arts education however, are a number of common themes:

- the need for greater financial resources to support existing and expanded arts education programs

- the need for increased information and resource sharing among educators, producers of arts education programs, parents, and the greater community
- the need for active advocacy efforts to promote the value of arts education.

Within these broad expressions of need are a variety of roles, responsibilities, and programs which are appropriate to the mission and scope of the regional arts commission. It is understood that, given the vastness of the need and the limits of available resources, as well as the necessity for involving many facets of the community in order to bring about change, the proposed regional arts commission's role in arts education is most aptly characterized as that of a partner with other organizations and groups.

As a partner, the regional arts commission will be able to promote the issue of arts education and to advocate for creative approaches to arts education in a meaningful manner. For example, working with area school districts, the Arts Council of Santa Cruz has been able to implement a model arts education program which maximizes local educational and artistic resources. Working with its local arts agency, the San Juan Unified School District (Sacramento County) has adopted a comprehensive arts education plan for the district and has successfully worked to identify sources of funding to implement the plan. Through the support of arts institutions and the county of Los Angeles, the Los

Angeles Unified School District established a high school of the arts which is open, by audition, to high school students throughout the area.

There are many other successful cooperative arts education programs which, while in these specific instances are not carried out under the auspices of the local arts agency, could easily be adopted by the regional arts commission. Teacher training sessions or in-services, especially if tied to incentives such as salary or curriculum credits, are a proven means of involving classroom teachers in arts programs. In Santa Barbara, it might be worthwhile to identify the staff development arts programs that exist, to augment those programs with programs in disciplines and skills not represented, and to promote the areas of workshops as a package tied to incentives. Recognition programs for classroom teachers who incorporate the arts into their curriculum and for arts specialists raise the awareness of the community, offer recognition to schools and districts, and publicly honor teachers for their achievements in arts education.

An annual event for Board of Education members, administrators, and school/community volunteers provides the opportunity to update "decision-makers" on trends and events in arts education and on cultural resources available to students and staff. For example, the Education Division of the Los Angeles Music Center sponsors "An Evening at the Music Center" which includes tickets to a performance, a reception, as well as an arts education update.

In partnership with educators, organizations, and the community, the regional arts commission can also become an effective advocate for arts education on the local, state, and national levels. Through an arts education committee, the regional arts commission could disseminate information about the State of California's framework for arts education and model curriculum standards and provide assistance in meeting those standards; could become involved with the Legislative Action Committee for Arts Education (LACAE), which brings arts education issues to the attention of state legislators; and could advocate for creative approaches to arts education in local schools and districts. A comprehensive arts education advocacy effort is a major and complex undertaking, but one in which the regional arts commission could be an active participant.

### Goal

To continue to support and encourage arts education and arts programs in schools and communities throughout the City and County of Santa Barbara.

### Objectives:

- A. To continue to provide financial support for arts education programs.

For the past several years, the City and County of Santa Barbara has provided direct support to arts education organizations and programs through the CO-ARTS program. In 1986-87, \$14,500 was awarded to four organizations (Children's Creative Project, Arts Outreach, Central Coast Chamber Music Society, and the



Santa Maria Symphony) in support of arts programs offered in area schools, representing 9.5% of the total amount of funds awarded for 1986-87. Additional educational programs and educational components of larger programs were funded through other CO-ARTS grants. The City of Santa Barbara has provided direct support of arts education through its Community Promotions funds (\$1,000 to Children's Creative Project in 1986-87). Community Promotions funds are also used in support of educational components of larger programs. In addition, the City of Santa Barbara and other municipalities within the County support arts education programming through Parks and Recreation departments, generally in the form of city-administered programs, classes, and activities. The regional arts commission should continue to strive to provide direct support to arts education programs, using current levels of support as the minimum.

- B. To provide a forum for the exchange of resources and information among area educators, arts education specialists, arts producing organizations, and community members.**

While the "Arts in Education pARTners" was formed as an outgrowth of the 1982 County Arts Plan to promote the sharing of resources and to encourage participation in arts education within the education community and among parents, that organization has not been active in the past two years. The primary reason given has been the change in other commitments of the all-volunteer group. While it may not be desirable for the regional arts commission to revive the pARTners organization, the need for a forum/exchange may be accomplished through a less formal means.

The arts commission could provide a focus for arts education through the formation of an arts education committee that would be responsible for keeping abreast of issues, programs, and practices affecting arts education; for facilitating the exchange of information among educators, arts education specialists, arts producing organizations, and community members; and for convening meetings for those individuals to provide a forum for the sharing of information.

- C. To provide technical assistance services to arts education organizations and to organizations and groups interested in developing arts education programs.**

In the area of arts education, a number of specific technical assistance needs and interests were articulated by the community. Organizations that are currently producing arts education programs cited a specific need for training in financial development for their organizations, with a particular interest in fundraising in the private sector. Other organizations who are considering developing or expanding arts education programs expressed an interest in learning about program development. There are a variety of ways in which the regional arts commission can provide technical assistance for arts education: through the provision of workshops and presentations lead by recognized professionals in the specific subject matter; through funding of specific technical assistance requests made by an organization; and through arranging for local individuals with appropriate resources and credentials to answer requests for information. In addition, providing a forum for arts education concerns as discussed above may meet some technical assistance needs by providing the opportunity to share information and resources.

- D. To provide a focus for effective advocacy efforts to gain the attention and support of elected officials, school district personnel, parents, community leaders, and funders.

The longterm viability of arts education in all schools at all levels is dependent upon a greater awareness of its value and significance. While few individuals or organizations deny the desirability of arts education, arts education is not a priority for most legislators, parents, or educators. The lack of funds for arts education reflects the lack of priority.

A most appropriate role for the regional arts commission is in the area of advocacy. Through its arts education committee and through its communications with area arts educators and interested community members, the regional arts commission will have a natural base with which to advocate for increased support of arts education. In addition, in its role as a publicly based agency, the regional arts commission will have the authority and respect of its office upon which to build its advocacy efforts.

The regional arts commission has the ability to work effectively at the local level by developing materials and disseminating information about local, state, and national issues and practices in arts education, by training constituents in advocacy methods, by "mobilizing" area residents, by assisting area districts in drafting and adopting a comprehensive arts education plan for the district, and by actively and continually promoting arts education as a legitimate community concern.

## FUNDING OPTIONS FOR ARTS FACILITIES

### Background/Need

In the 1982 Santa Barbara County Arts Plan, sufficient and adequate facilities for use by artists and arts organizations was determined to be one of the most important needs of the arts community. Types of needed arts facilities included those for performance, exhibition, classroom, studio, and rehearsal use. Due to the perceived lack of accessible and affordable facilities throughout the City and County of Santa Barbara, the County Arts Commission adopted a goal containing two components:

1. To consider the current use of facilities for cultural activities.
2. To consider the potential development of new facilities.

Since the adoption of these goals in 1982, and the publication of the County Cultural Facilities Directory, the City of Santa Barbara, the County of Santa Barbara, and several municipalities within the County have devoted substantial resources, including time and funding, to the effort to "consider" the current use and potential development of arts facilities. A number of facilities studies have been commissioned, which include the following:

1. "A Feasibility Study for a Performing Arts Center in Santa Barbara," 1983.

In this report to the Directors of the Santa Barbara Center for the Performing Arts, Inc., Engle Arts Consultants recommended the construction of a new 1,850 to 2,000 seat performing arts center in the City of Santa Barbara. A fundraising target of approximately \$28 million was set for the project.

2. Santa Maria "Cultural Facilities Study," 1983.

The Santa Maria Valley Community Cultural Facilities Committee retained the consulting team of Arts Development Associates to report on the possible conversion of an existing property, such as the Santa Maria Veterans' Memorial Building, into a community cultural center. This report demonstrated the need for a multi-use arts facility, including a 400 to 500 seat theatre, visual arts exhibition area, and space for rehearsal, storage, and costume and scene shop use.

3. "Parks and Recreation Facilities and Programming Master Plan," revised 1985.

The primary facility used by the City of Santa Barbara Parks and Recreation Department for their cultural arts programming is the Cabrillo Arts Center. Costs for the

planned renovation of this building, including the redesign and refurbishment of the art gallery, total \$140,000.

4. "Santa Barbara Cultural Inventory and Assessment," 1985.

This study resulted, in part, from a 1984 conference held in Santa Barbara, "The Arts Edge: Revitalizing Economic Life in California's Cities Through the Arts." Prepared by Bailey Consulting Associates for the City of Santa Barbara Redevelopment Agency and the City's Arts Task Force, this report undertook an inventory of existing cultural facilities and an assessment of additional cultural facilities needs in Santa Barbara. Included among Bailey's recommendations were the rehabilitation of the Arlington, Lobero, and Alhecama Theatres and the construction of a new Multipurpose Theatre and a Repertory Theatre of 300 seats each, a new 5,200 sq. ft. Visual Arts Center, and a new Design Center. The one-time capital costs for these facilities, excluding land acquisition and operating endowment costs, were estimated to be between \$33 and \$36 million.

5. "Santa Barbara County Bowl Management and Master Plan Study," 1985.

Citywest, Inc., headed a consulting team that presented the County Bowl Committee and County Staff with two options for restorations and improvements to the "rapidly deteriorating" County Bowl. The cost estimate for a full

renovation of a new 3,000 seat arrangement for the facility was \$5.6 million; a minimum upgrading of the existing Bowl would cost \$1.9 million.

6. "El Presidio de Santa Barbara State Historic Park Preliminary General Plan," 1986.

This plan called for the continuing acquisition of property for the Presidio and the continuation of its program of special events. These were envisioned to include the possibility of music performances, dramatic productions, festivals, art exhibitions, and crafts fairs. No costs were projected for these activities.

7. "Lompoc Civic Auditorium Renovation Study," 1986.

The City of Lompoc and the Lompoc Valley Arts Council retained Bailey Consulting Associates to prepare options for the upgrading and renovation of the Lompoc Civic Auditorium. A minimal renovation of the facility was estimated to cost \$550,000. Optimum renovation of the auditorium, with the addition of a new lobby, would cost \$891,000.

8. "Art Components Plan for Paseo Nuevo Retail Development, 1987.

Prepared by Burgard Associates for the Reininga Corporation, this report detailed a plan for the cultural components of the Paseo Nuevo development project in downtown Santa Barbara. Included in this plan are provisions for the operation of a new art gallery space, a new "black box" theatre, and a program of performances, exhibitions, festivals, concerts, and street performers in the plazas and courtyard spaces. Funding for these projects will come from a variety of sources.

In addition to these studies, officials in the City of Solvang have also expressed an interest in exploring the feasibility of developing new cultural facilities for that city.

In 1987, the one obstacle that has prevented a number of these proposals for the renovation or construction of arts facilities from being realized is that of a lack of funding. Many facilities have been "considered" throughout the City and County of Santa Barbara; the need that is being expressed now is for funds to implement the studies and plans. As Bailey Consulting Associates noted in their "Santa Barbara Cultural Inventory and Assessment",

Santa Barbara, in our opinion, is at the moment when an investment in new and improved facilities, if coupled with strategic development of programs and institutional structures, will render a manifold return. Even if major expenditures for cultural facilities are not immediately practicable, establishment of a strategy for investment in new facilities will ensure that the long range options remain available. (Bailey, p. 5)



When reviewing recent efforts to finance cultural facilities in cities across the country, it becomes clear that successful models for the funding of facilities' planning and construction costs result from the use of creative and innovative approaches and mechanisms. The need for such innovation stems from changes in traditional funding sources. With recent changes in tax laws affecting the charitable contributions of large, individual donors and the recent reduction and elimination of some federal funding sources, arts facility planners have been required to become very imaginative in their approaches to financing their projects. A number of recent trends in such financing schemes have been noted by Opinion Research Associates, Inc.:

1. Within the last few years, federal monies generally associated with inner-city economic development initiatives have come into more frequent use for cultural development. This trend is closely associated with the rash of arts related economic impact studies undertaken nation-wide. Examples included performance facilities in Berkeley, Cleveland and New York. In San Antonio, Economic Development Administration dollars contributed significantly to the construction of the Museum of Art. Instability of these funds at the federal level casts doubt on this as a future strategy.
2. Cultural facilities are less likely to be developed alone and less likely to be all new, rather than renovated, facilities. There is a growing trend toward the creation of cultural development districts or cultural enterprise zones which use arts facilities and activities as the nexus of neighborhood reclamation and development activities. Examples include the Dallas Arts District, Minnesota's development of Arts Enterprise Zone legislation spear-headed by Artspace Reuse Project, Inc., St. Paul's Lowertown Development Project, and Milwaukee's proposed Theatre District.
3. More planning emphasis is being placed upon discovering a financing plan which encompasses both development and subsequent operational/maintenance costs. Hence dedicated taxes, endowments, or membership fees are established to both ameliorate bonded indebtedness and/or provide future operational support.

4. Increasingly, unique local circumstances are being creatively seized upon in the development of cultural facilities. Los Angeles' use of its Percent for Art fund to help finance not the acquisition of works but the building of a museum falls into this category. (Spencer, pp. 24-25)

Specific options for funding the costs of cultural facilities are provided by Citywest in its book, "Building for the Arts: A Guidebook for the Planning and Design of Cultural Facilities." In addition to the traditional funding model used for many cultural facilities, joint public/private funding is discussed. Included as options for the "public" part of this partnership are public bond funding (using any one of a variety of types of bonds), line items in the general fund, categorical grants, specific tax monies (such as oil drilling taxes), mandated joint or mixed use provisions, and National Endowment for the Arts Challenge Grants. Other options presented by Citywest include combined use and shared costs, civic owned and funded facilities, private entrepreneurial models, and user-financed facilities. (Brown, pp. 26-32)

Many of these innovative financing options, along with non-financial activities, are suggested by Bailey Consulting Associates for consideration by the Santa Barbara Redevelopment Agency and the City of Santa Barbara in their efforts to renovate and/or construct cultural facilities. These suggestions include direct investments in programs and facilities, partnerships with the private sector including developer incentives, zoning and building code policies, technical assistance, community development corporations, special taxes (including the Transient

Occupancy Tax), city general revenues, or bond financing. (Bailey, p. 11) Indeed, it must be pointed out that the first successful attempt to finance the construction of new cultural facilities, the Paseo Nuevo Retail Development in Santa Barbara, resulted not only from the needs assessment in the "Santa Barbara Cultural Inventory and Assessment" but also from an innovative combination of funding options, in an agreement between the Redevelopment Agency and the Reininga Corporation, which includes developer contributions and user fees.

### Goal

To support, as appropriate, local efforts toward the renovation and construction of cultural facilities.

### Objectives:

- A. To continue to consider grant proposals to provide funding for feasibility studies and plans for local cultural facilities.

Several of the feasibility studies and plans for arts facilities listed above were funded, in part, with grants from the CO-ARTS Program of the Santa Barbara County Arts Commission. These studies have been seen as valuable in their respective communities. Other communities and additional local planning efforts, such as Solvang, should also have the opportunity to receive funding assistance from the regional arts commission for yet undetermined arts facilities needs. This has been a successful type of funding project in the past and should be continued in the future as an ongoing responsibility under the established guidelines and procedures of the regranting program.

- B. To provide technical assistance, as needed, to those communities interested in financing the construction and renovation of cultural facilities.

Many local planning efforts to build or renovate cultural facilities have progressed to the stage of developing financing mechanisms and fundraising campaigns. As this particular aspect of facilities planning has in recent years become highly complex, very specialized expertise is necessary to understand the range of innovative options available and to apply them to the realities and conditions in any locality. Therefore as part of its technical assistance function, the regional arts commission should make such expertise available to various local arts facilities projects on an as-needed basis. This technical assistance could take two forms:

1. Producing a workshop or series of workshops, featuring panels of recognized experts in this area. In attendance would be individuals and/or organizations from throughout the City and County of Santa Barbara who are currently involved with campaigns to finance the renovation or construction of arts facilities.
2. Arranging a series of individual consultations between these recognized experts (perhaps following their panel presentations) and those individuals and/or organizations in the communities where the financing plans are needed. In this way local funding variables, opportunities, and problems could be analyzed.

The provision of such technical assistance would be an ongoing responsibility of the commission, through its Technical Assistance Coordinator. Funding for the provision of this assistance could come from the local communities as part of a contract for service with the regional arts commission or from a grant through the regranting program.

**C. To advocate for arts facility funding from public and private sources, as appropriate.**

In some communities, local efforts to seek funds for the renovation and/or construction of cultural facilities would best be assisted through the provision of leadership and advocacy by the regional arts commission. These efforts could take the form of the regional arts commission offering its "good offices" to spearhead local fundraising campaigns for arts facilities or establishing a special fund for arts facilities that could be used as a repository to facilitate local fundraising campaigns. This leadership and advocacy role would be an ongoing responsibility of the regional arts commission.

## ARTISTS SURVIVAL ISSUES

### Background/Need

The backbone of any arts program or service is the individual, producing artist. It is the contribution of the artist, whether individually or as a member of an ensemble, that is the single most important element in the cultural environment of a community. The quality of artistic expression, the availability of opportunities for an artist to produce, to show or perform his or her work, and the willingness of the public to participate, as buyers or as audiences, in the artist's expressions, all determine whether or not the artist can survive, or even thrive, in the community. In addition, the "survival" of the artist, like any individual, is affected by the general economic and social climate of the community. All of these issues affect the ability of artists to live and work in Santa Barbara City and County, and to survive or thrive both artistically and economically. In examining the issues of artists survival, the emphasis is upon professional visual and performing artists, whose work is both individual or ensemble in nature. While the availability of high quality training, exhibition, and performance opportunities for avocational artists and hobbyists is an important element in the overall cultural environment of a community, the major concerns of this discussion are the issues which affect professional artists e.g. those individuals

whose primary profession is the production of art and whose major source of income is their artwork, as well as those individuals who define themselves as artists but for economic reasons may derive their income from another source, either related or unrelated.

Of interest is identifying those factors which enable and encourage artists to stay in Santa Barbara and become active, contributing members of the cultural community, and to identify and clarify the role local government can play in addressing the needs of local artists.

There is no accurate way to quantify the number of professional artists living and working in Santa Barbara City and County. In 1986, the City's Community Development Department mailed a survey designed to gather information about visual and performing artists to the combined mailing costs of Artists' Equity, the Santa Barbara Art Association, the County Arts Commission, and the City of Santa Barbara Arts Advisory Committee, totalling 1,300 individuals. Within that population, however, are professional artists, avocational artists, and arts supporters. The number of surveys returned (101) does not provide the basis for an assessment of the number of artists; few performing artists responded, and many individuals who did respond characterized themselves as hobbyists. In addition, the focus of the survey was on the City of Santa Barbara, and for the most part, did not address the County. However, if examined from the "supply" side, performing arts institutions, exhibit

organizers, and other arts producing or supporting organizations indicated that there is little difficulty in locating qualified talented artists within the City and County to participate in programs or events.

The major issues which affect artists' livelihoods in Santa Barbara City and County are the lack of adequate space in which to produce, rehearse, and perform and the limited availability of professional employment opportunities. In the City of Santa Barbara, there is a recognized scarcity of existing studio and rehearsal space, as well as a limited availability of existing structures which could be modified for those uses. At the same time, current zoning and code regulations within the City place restrictions upon the ability to create studio and rehearsal spaces in both residential and commercial areas. The recent research of the Community Development Department of the City of Santa Barbara indicates that while there is a great deal of interest on the part of artists in addressing artists' studio space needs, there is less interest in the traditional "live/work" space arrangements which have been successful in other cities. Performing artists in the City of Santa Barbara face equally severe space shortages for rehearsal, and to a lesser degree, performance spaces. Artists housing needs are also critical; the need for moderate and low income housing in the City of Santa Barbara, however, extends far beyond the artist population to the greater community. Many cities throughout the state and country are addressing artists' space needs through redevelopment projects. Some municipalities promote a variety



of incentives for private developers to include arts facilities and spaces in their building projects. In the City of Santa Barbara, any movement towards increasing the availability of space for artists will be affected by the current building moratorium.

There is a smaller resident artist population in the County of Santa Barbara. While space in which to work is still a concern, zoning and code regulations which affect artists' working spaces in the County and in other municipalities in the County are less restrictive and/or largely unenforced. The larger issue is the lack of performance venues. There are not adequate facilities throughout the County to support the current work and growth of performing artists. Without appropriate facilities in which to produce and perform their work, it will remain difficult for artists in Santa Barbara City and County to thrive.

Most of the artists who responded to the Community Development Department's artist survey augment the income they derive from their artwork with income from other sources, primarily positions in the educational field or in service jobs. While the concern that there are limited employment opportunities of all kinds in Santa Barbara City and County is pertinent to the overall economic health of artists, the availability of employment for artists within their artistic discipline is the major issue within the artistic community. Few organizations in either the City or County of Santa Barbara offer full-time permanent employment opportunities for artists. Most working artists in the area follow the traditional pattern of piecing together

a variety of employment opportunities in order to support themselves. Community and school residencies are available through the Children's Creative Project, Arts Outreach, the California Arts Council's Artist in Residence program, and other organizations. Teaching opportunities, aside from those in institutions of higher learning and schools, are available in Parks and Recreation programs, community centers, and other social and recreational programs. Festivals and community projects provide occasional employment. For performing artists, working for producing theaters, dance companies, orchestras and music ensembles can be a major source of employment. However, the ability of all these organizations to provide opportunities for artists to work, and especially for artists to work for a fair wage, is contingent upon the economic health of the organization. The organization must have the financial and administrative resources to plan, produce, and pay for their programs in order to insure employment for artists. Without institutional stability, the individual artists lose. Opportunities to produce new work, either through an existing institution or through independent productions, must be available not only to provide employment, but to allow for and encourage a vital, progressive cultural environment.

By nature, the work of most visual artists is an individual pursuit which requires settings and programs in which the work can be displayed and sold. Many visual artists in Santa Barbara City and County state that their market is not in Santa Barbara, and that their work is more apt to be recognized and bought

in other areas such as Los Angeles and New York. While there is no dispute that there are more concentrated and expectant markets for art in other areas of the country and that artists' work is often more well recognized and accepted in communities other than their own, it is still desirable, appropriate, and beneficial that opportunities to show work be available in every community. There are many shows, exhibits, and fairs in Santa Barbara City and County which exhibit a wide variety of work ranging from avocational to professional. The opportunities to participate in juried shows which feature professional artists are somewhat limited. Other resources for individual artists are the City and County of Santa Barbara, who both commission artwork through the visual Art in Public Places Committee; the Santa Barbara Arts Council which has a slide registry and community gallery available for local artists; and the Santa Barbara Arts Association, which maintains a cooperative gallery.

Another means of financial support for visual and performing artists is through fellowship programs. There have been a number of National Endowment for the Arts fellowship recipients in Santa Barbara; at present however, neither the State of California nor any Santa Barbara area foundations sponsor an individual artists' program. Fellowship programs are scarce throughout the country. The programs sponsored by Marin Arts Council and the California Community Foundation are notable exceptions in California.

Another need articulated by individual artists was for technical assistance. Artists, as independent businesspersons, could benefit from technical assistance programs which address basic business practices, such as bookkeeping, accounting and tax issues, and marketing skills

Individual artists in Santa Barbara City and County also need to achieve a higher level of visibility, both within the arts community and within the community as a whole. Participation on local government committees, in civic and educational organizations, and in community groups would allow artists needs and concerns to become a more widely recognized factor in local decision and policy-making.

There are many reasons why artists are attracted to Santa Barbara. Its reputation as a cultural area, its physical beauty and livability, the existence of a community interested in and receptive to the arts, all draw artists to Santa Barbara. Through its attention to and support of artists needs, the community and local government can contribute to the cultural climate.

### Goal

To support programs, events, and policies which help create a favorable artistic and economic climate for individual artists.

### Objectives:

- A. To advocate for the needs of artists in all aspects of City and County government plans and policies.

The regional arts commission will maintain a timely and thorough knowledge of local government policies, plans, and programs which affect or potentially affect, individual artists. As appropriate, the regional arts commission will take an active role in advocating for the needs of artists at all levels of local government. Planning and zoning policies and licensing requirements are among the specific areas of interest.

**B. To recognize and emphasize compensation for artists as a criteria in all funding and programmatic guidelines and policies adopted by the regional arts commission.**

The regional arts commission should use as its standard the guidelines for artist compensation set by the California Arts Council. The regional arts commission will adopt and maintain a policy that requires at least that level of payment in any instance in which the commission itself employs artists. Further, the regional arts commission will consider the compensation for artists proposed in all funding applications as a significant factor in making grant awards.

**C. To continue to support institutions and organizations that provide employment opportunities for artists.**

Through its funding programs, the regional arts commission should continue to provide support of administrative and artistic programs of area institutions, with a goal of stabilizing those institutions so that they become continual sources of employment and artistic development for area artists.

- D. To provide opportunities for artists to receive technical assistance.

Many local artists expressed the need for assistance in developing business and managerial skills. While there are a number of excellent workshop programs in the Santa Barbara area which offer assistance to non-profit organizations, there are few programs which offer training opportunities for small and individually owned and operated businesses, and none which offer programs specifically directed at artists. Further, the kind of technical assistance which would be of most value to artists is the "hands-on", one-on-one experience. Financial issues and marketing concerns are the subjects most often cited.

The regional arts commission, through its technical assistance coordinator, should begin to explore means of providing technical assistance services to artists. Provision of those services might be accomplished through a formal program which would require augmented funding, or might be made available through a "brokering" service in which the regional arts commission staff matches the needs of artists with individuals or organizations in the community that have the required skills and are willing to make them available on a pro bono or reduced sale basis.

- E. To include individual artists on the regional arts commission and on its committees and sub-committees.

## MULTICULTURAL ARTS PROGRAMMING

### Definition

For the purposes of this plan, "multicultural" is defined as Black, Latino, Asian, Pacific Islander, Native American, and other groups which are deeply rooted in and reflective of an ethnic community.

### Background/Need

Within the City and County of Santa Barbara's large and vital arts community, there exists the perception among many individuals that the multicultural community is a small, isolated group. It is felt that multicultural artists live and work throughout the region, but few organizations exist that represent them. Efforts to coordinate and promote the work of these organizations have not been entirely successful. There exists a strong concern that multicultural populations have historically not been well represented in the arts planning and programming of the City and County of Santa Barbara, and that their contributions to the area's cultural life have not been adequately recognized.

The census figures of 1980 indicated the population throughout Santa Barbara County to be made up of the following racial/ethnic mix: Anglo - 75%, Hispanic - 19% (however, the Hispanic population of some North County communities is significantly

greater than this), Black - 3%, Asian - 3%, and Native American - 1%. However of the 82 arts organizations located in the South Coast region that were surveyed in the 1985 Santa Barbara Cultural Inventory and Assessment, only 4, or 4.9% of the total, could be considered to be exclusively or primarily multicultural. Similarly, the number of multicultural arts organizations supported by the City and County funding programs is also low. In 1985-86, 35 arts organizations received a total of \$229,350 from City and County sources. Of this funding, \$17,000, or 7.4%, went to 3 multicultural organizations. During 1986-87, 2 multicultural organizations (out of the 36 funded) received \$21,000 (out of total funding of the \$319,378), or 6.6% of the total. The reduction in number and overall percentage was due to the departure of Teatro de la Esperanza from the Santa Barbara area arts community.

In spite of these figures which indicate the existence of only a few multicultural organizations receiving low levels of public support, the City and County of Santa Barbara's multicultural populations are a productive part of the region's cultural life. The programming of the few existing organizations, including La Casa de la Raza and the Jazz and World Music Society, is well-established and widely regarded. In addition, "mainstream" arts organizations such as the Santa Barbara Arts Council, which has exhibited embroidery of the local H'mong community as well as including multicultural organizations and artists in the Santa Barbara Arts Festival and the Arts and Lecture Series at University of California Santa Barbara (UCSB), which recently



presented a sold-out performance of Tibetan dance, have multicultural programming components. At UCSB for example, it is estimated that such programs have increased from 5% to between 25% to 30% of all programs during the past six years. Also, a substantial number of community ethnic festivals are sponsored in locations throughout the region. Many of these, including one for the Thai community, are held in Santa Barbara. The City of Santa Maria provides support to local international and Japanese festivals. Several community-based multicultural organizations in Lompoc also produce arts programming.

While the City and County of Santa Barbara are committed to the principle of equal opportunity for the involvement of all citizens in planning and programming, these entities must strive to remain sensitive to the special concerns and needs of the region's multicultural communities. The City and the County are not alone in this endeavor, however. According to a 1985 report, Local Government and the Arts, prepared by Opinion Research Associates, Inc., there is a "tendency of public agencies to overlook the needs of minority artists and art forms". However,

Local public arts agencies have employed a variety of strategies to initiate or improve their ability to support a representative constituency, rather than only European derived art forms. Some have established special, distinct grant programs with criteria intended to fairly weigh the merits of minority expression and experience. Others have improved outreach and technical assistance, made panel appointments representative of local ethnic balances, and removed discriminatory criteria from existing programs. The impact of these efforts is as great, or as minor, as their creators intend them to be. (Spencer, p. 18)

Based on a review of the multicultural arts programming of a number of local arts agencies across the country, two keys for success become clear. First, the regional arts commission needs to make a special effort to identify all multicultural arts organizations in the area, including those community-based organizations (such as churches) that produce arts programs. Second, the regional arts commission needs to develop multicultural arts, programming jointly with (as opposed to "for") identified multicultural arts organization(s). These keys for success may be useful for the City and County of Santa Barbara in planning for their multicultural arts programming.

### Goal

To insure that the regional arts commission, in all its policies, programs, and procedures, is reflective of the local multicultural communities that it serves.

### Objectives:

A. To establish a Multicultural Advisory Committee.

The committee would be composed, as a starting point, of those persons who attended the Multicultural Arts Programming Focus Group as part of this planning process. Additional committee members from other multicultural communities, Asians in particular, should also be appointed. This committee would have the following responsibilities:

1. To conduct a survey of all multicultural arts organizations, along with those community-based organizations which produce

arts programs, throughout the City and County of Santa Barbara.

2. To recommend ways in which coordinated working relationships with multicultural arts and community-based organizations can be established and maintained.
3. To review and make recommendations regarding the existing arts policies, programs, and procedures of the City and County of Santa Barbara (including funding and technical assistance) as to the degree of their effectiveness in the multicultural communities.
4. To recommend new programming initiatives that could be undertaken. These might include ways to bring multicultural arts programs to broader audiences, through new educational or promotional efforts. Such initiatives could be the basis for the application of a grant from the Multi Cultural Pilot Program of the California Arts Council's State/Local Partnership Program. This program provides, through a competitive grants process, State/Local Partners with unmatched funds to address issues within their local multicultural communities.

There is little or no cost (other than the establishment of new program initiatives) associated with the establishment of this committee. It would meet on a regular schedule on an ongoing basis. Staff support would be the responsibility of the Technical Assistance Coordinator.

- B. To include representatives of multicultural communities on all committees, panels, and juries.

As a public agency, the regional arts commission will be committed to equal opportunity and the principle of community involvement in its plans and programs. Toward these ends, the regional arts commission will be forming various committees of persons from the community to assist it in its decision-making capacities. Among others, such committees would include the Visual Art in Public Places Committee and the grant review panels for the CO-ARTS Program. The appointment of persons from multicultural communities to such committees is an ongoing responsibility of the commission, with no associated costs.

## OUTREACH TO UNDERSERVED POPULATIONS

### Background/Need

In its broadest sense, outreach can be defined as those programs and sources which meet the needs of "underserved" populations, including youth, senior citizens, and low-income, rural, and geographically isolated persons. Within the definition of outreach are included programs and sources which are physically accessible to all members of the community, including the disabled; programs which are designed to reach specific populations, such as young people and senior citizens; and programs and services which take place in locations which allow freer access by individuals who because of economic, social, or geographic factors do not regularly participate in such programs.

Implicit in the understanding of the role of a publicly-based agency is the recognition of a responsibility to address the needs of all its constituent populations. Because most local arts agencies include in their statements of mission a goal of serving the public; contributing to the quality of life, and/or promoting the availability of the arts for all citizens, most local arts agencies accept the responsibility to encourage and support arts programs and services which meet the needs of all segments of the population. In addition, because of the source and nature of the funding for most local arts agencies,

they are required to comply with federal and state regulations including the Civil Rights Act of 1964, the Rehabilitation Act of 1973, and Title IX of the Educational Code, which prohibit discrimination on the basis of race, color, national origin, sex, age, or handicap.

The 1982 Santa Barbara County Arts Plan adopted as a goal to "increase the accessibility of the arts to all segments of the County". Within that goal was the recommendation to serve as strong advocates for accessible programs. The funding guidelines for the CO-ARTS program institutionalized the goal and recommendation in the form of stated considerations given for accessibility issues when reviewing grant applications.

In 1986-87, the Arts Commission of Santa Barbara County made grant awards of \$29,000 (19% of total grant awards) in support of programs which are best characterized as outreach programs. This figure does not include funding in support of in-school programs, nor does it include awards made for multicultural programs. While the Community Promotions Review Committee (CPRC) funding program is not designed to service the community in the same manner as the Arts Commission of Santa Barbara County, the CPRC does fund a wide variety of programs which are free, open, and accessible to the public as well as providing funding for the Access Theatre, which trains and employs disabled, deaf, and non-disabled performers.

It is apparent that both the County and the City have embraced the notion of service to the entire community. It is also apparent that many area arts organizations have instituted significant programs and services designed to reach underserved populations. However, there is not at present a formal listing or inventory of outreach programs which exist in the City and County, nor any analysis of those factors which hinder accessibility. A consolidated listing would allow the regional arts commission to assess the scope of current outreach programs, and to identify those populations which are currently not being served. The regional arts commission would then be able to make clearer funding decisions about current outreach programs, as well as to encourage and advocate for programs to meet the needs of other identified populations. In addition, the regional arts commission could identify and begin to address those circumstances which affect the accessibility of traditional programs, ranging from architectural issues to those of time, distance, and location.

Many residents of the City and County have expressed interest in intra-county touring by arts organizations. There are currently few instances in which arts organizations which are located in one part of the County "tour" in other parts of the County. Cost and the lack of facilities appropriate for performance and exhibitions outside the City of Santa Barbara are the major deterrents. While these are real impediments, the regional arts commission should re-assess opportunities for touring, understanding that non-traditional and creative

approaches will be required to address the facilities dilemma and that encouraging touring activities will require additional financial support. Touring programs increase access to arts programs, assist in developing new audiences, and in many cases, present artists and arts organizations with creative challenges in meeting the needs and physical conditions in new communities. Touring can also promote cost-efficiencies by spreading production costs over a larger group of sponsors. Most touring activities will originate in the City of Santa Barbara because the great majority of major arts institutions with the capacity to meet the demands of touring reside there. However, there are opportunities in other parts of the County for locally based organizations to perform or exhibit in another community. For example, the Lompoc Valley Arts Council is currently sponsoring a series at the Lompoc Civic Auditorium which features performances by artists and ensembles from throughout the County, including Santa Barbara and Santa Maria. Area organizations are included in the arts programs sponsored by Santa Barbara's wineries. The Music and Performing Arts Commission of the County of Los Angeles currently has a successful program which provides funding to arts organizations that tour or "run-out" to locations in the County which are not within the organization's home community.

Finally, in accepting community outreach as an area of concern, the regional arts commission can provide technical assistance to organizations interested in developing outreach programs. Scheduling, ticket subsidies, bi-lingual materials, transportation, promotional considerations, providing low or



no cost opportunities for specified groups to attend dress rehearsals, and barrier free facilities are all issues and practices which affect the design and success of outreach programs. The commission can address the need of touring organizations to identify appropriate sponsors in other communities, and can provide assistance to organizations and communities in how to be effective sponsors or presenters.

### Goal

To advocate for the accessibility of the arts to all segments of the community, and to support and encourage programs and services which meet the needs of underserved populations.

### Objectives:

- A. To continue to emphasize the need for accessibility as a consideration in the evaluation of funding applications.

Current CO-ARTS guidelines include explicit and appropriate language about accessibility which should continue to be a factor in evaluating funding applications.

- B. To continue to provide funding support to outreach programs.

In 1986-87, the CO-ARTS program provided funding to a number of outreach programs. The Contemporary Arts Forum received \$9,000 in support of its efforts to inform, involve, and educate a broad public, including schools, handicapped, minority, disadvantaged, and geographically isolated populations, about contemporary art. The UCSB Art Museum received \$4,000 to support the development of a public education program which as a major

component brings presentations and programs about the special exhibitions and the permanent collection to diverse groups in the County including senior citizens, handicapped, and youth organizations. CO-ARTS provided funding to the Access Theatre, an organization built upon the tenets of accessibility; to the Cormorant Dance Foundation, which, among its other community oriented activities, presents a free mid-day lecture/performance for senior citizens at the Carrillo Recreation Center; to the Los Padres Artists Guild for their program of art instruction for the handicapped and for medical patients recovering from serious illnesses; to the Santa Maria Senior Citizens Club for a series of free afternoon concerts for senior citizens; and to the Santa Ynez Valley Arts Association for a series of performing arts events to be held for Santa Ynez Valley residents. The CO-ARTS program also supports many other organizations whose programs have outreach elements. Funding for community outreach programs should continue, using present funding levels as the minimum commitment.

- C. **To undertake a survey function to assess the scope of current outreach efforts and to identify those populations which are not currently being served.**

The regional arts commission should conduct a survey of all City and County arts organizations in order to identify their current outreach programs and activities. The analysis of those survey results should include a discussion of those populations in the City and County that are not being served by existing programs. The results of the survey will enable the regional

arts commission to better define its funding priorities in the area of outreach.

**D. To encourage and provide support for intra-county touring and run-out programs and activities.**

While the lack of appropriate facilities impedes the ability of City or County based arts organizations to perform or exhibit throughout the region, there still exists a great deal of interest in touring throughout the county. With recognition of the limitations, the regional arts commission should consider instituting a pilot program which encourages City and County based organizations to perform or exhibit in areas of the County other than their home base.

An intra-county touring program could also maximize the audience and provide cost efficiencies for those performances and exhibitions which are brought into the City of Santa Barbara by sponsoring additional performances or exhibitions, lecture/demonstrations, or master classes in other areas of the County.

The pilot program could take the form of a new funding priority or could simply involve strengthening the current CO-ARTS guidelines which encourage services throughout the County.

Because a number of communities, including Santa Maria, Solvang, and Santa Barbara, are currently considering or planning new arts facilities, the regional arts commission's investment now

in an intra-county touring emphasis will provide the basis for more extensive touring programs in the future.

- E. To provide information and technical assistance to arts organizations interested in developing outreach and touring programs and to organizations and communities interested in sponsoring outreach and touring programs.

Through its technical assistance program, the regional arts commission should provide arts organizations with the information and skills to develop meaningful outreach programs. A major factor in the design of outreach programs is the match between the program content and direction and the audience it is intended to reach. The regional arts commission can provide assistance in assessing the appropriateness of a program for a particular audience, as well as assisting organizations in identifying underserved populations. Using the 1982 Inventory of County Arts Facilities, which includes facilities in the City of Santa Barbara, the arts commission can also provide information about the physical aspects of proposed sites for programs. Further, the regional arts commission should recognize that the success of touring and outreach programs is as dependent upon the quality of the performance or exhibit as it is upon the ability of the sponsoring organization, community, or location to provide adequate promotion and ticket sales opportunities, as well as upon the ability to work with the needs of the administrative and artistic personnel of the performing or exhibiting organizations.

## TOURISM AND THE ARTS

### Background/Need

The travel industry is a growth industry in Santa Barbara City and County -- an industry in which the arts, if well focused and well organized, can play a pivotal role.

The arts impact on travel industry receipts, as projected by the Santa Barbara Conference and Visitors Bureau (CVB), is minimal. Two percent (2%) of the \$349,907,615 visitor expenditures estimated in 1984 were directly attributable to "Cultural/Special Events". Similar studies are not available for the county.

The travel industry holds potential for the arts as a source of expanded audiences and revenues. The arts community recognizes this potential for it has actively encouraged the travel industry to promote the arts more aggressively. To build tourism-related business and receipts the arts must play a far more active role; simply requesting that others focus their attention, marketing campaigns and dollars on the arts is not enough. The arts must make a commitment to increasing their share of travel industry business; to being well organized travel industry marketing partners (not fragmented and critical of every tourism effort, whether it be an advertising theme, art direction, familiarization tours or sales efforts); and to making financial investments

in travel industry marketing to demonstrate real commitment to building this sector of their business.

To build travel industry knowledge, the arts community must acquire a greater understanding of the primary needs of the area's travel industry, including:

- Increasing hotel occupancies
- Building off-peak business (weekdays, winter)
- Increasing the length of visitor stays
- Increasing visitor expenditures
- Developing repeat business
- Developing and offering quality products
- Accessing advance information
- Making it easy for visitors to participate in the arts, to purchase individual tickets, and to incorporate arts in package or group tour programs
- Increasing funding of advertising and marketing programs to build meeting, incentive, group and pleasure travel business
- Developing stronger advocacy for an acceptance of the economic importance of the travel industry

The arts community must also increase working knowledge of travel industry management and marketing by learning as much as possible about the programs of national travel industry organizations such as the Travel Industry Association of America, the State Travel Office, state travel industry associations, and convention

and visitors bureaus, as well as by participating in state tourism conferences and working to see that cultural tourism is on the agenda of both statewide tourism and arts conferences.

Additionally, the arts community must develop a clear understanding of the role that the arts can play in tourism programs - the arts are only one of the products that tourism offices (such as state travel offices and convention and visitors bureaus) market, and promoting cultural tourism as a means to build audiences, revenues and enhance a destination's image is only one of many arts programs. Do not expect more than a tourism office can deliver and work to build strong mutually profitable relationships in areas where it makes sense to work together. A number of these possible areas for the City of Santa Barbara are outlined in Burgard Associates 1987 "Events/Marketing Plan for Central Santa Barbara."

Goal:

To create a single organization to develop arts and tourism marketing strategies and programs.

With the large number of arts organizations (88 in the City of Santa Barbara alone) and their diversity in purpose, funding, audience and appeal, it is difficult to plan effective programs that can impact travel industry growth. For the arts to become more effective travel industry marketers, a number of actions must be taken.

Objectives:

- A. To determine the arts organizations that are the travel industry draws and the arts organizations that could potentially be travel industry draws.

This list should be compiled openly, honestly, and from the perspective of the travel industry.

Arts organizations included should be attractive to individual pleasure travelers, group travel planners, meeting planners and/or incentive travel planners. The Conference and Visitors Bureau and Tourism Council should provide assistance in identifying organizations that meet this criteria.

- B. To create an arts marketing tourism "Alliance".

This would be comprised only of the arts organizations identified as to be tourism draws, plus representatives from the regional arts commission and other local arts councils. The Alliance should have a chairman and vice chairman and a resource/staff person, but its structure should remain simple and its purpose clear. Members should have the authority to make program and funding decisions. The Alliance should:

- Speak with one voice -- make it easy for travel industry marketers to work with the arts.



- Increase communication and build profitable working relationships with the Conference and Visitors Bureau, Tourism Council of the Chamber of Commerce in Santa Barbara and Conference and Visitors Bureaus and tourism organizations in the county.
- Participate in and/or develop cooperative promotions designed to increase travel expenditures, to bring business to the arts and to meet the needs of the travel industry defined earlier.
- Secure funding for priority programs. Funding sources could include participating organizations marketing budgets; community promotion funds via a cooperative project application; corporate or foundation support for a specific project; regional arts commission and bureau funds to match with participant investments; state funds.
- Encourage widespread use and tie-ins with the destination's promotional theme to build awareness and support and enhance the image of the destination. (Note: there are differences of opinion of the choice and execution of the "California Dream" theme; however, the theme is being used and the arts as part of the "California Dream" makes sense and can work effectively to everyone's benefit. The theme provides destination identity -- and this identity is essential if Santa

Barbara and the county is to be competitive in destination marketing.

- Make annual planning a priority to establish program priorities, a time line, and funding; to assess the competition, including current and potential markets, and to realistically evaluate programs.
- Become travel industry advocates. Support increases in funding for travel industry marketing for the bureaus and cooperative programs. Becoming a travel industry advocate may also increase travel industry advocacy for the arts.
- Identify and develop a resource file of area performers, artists, graphic designers, film-makers and writers who could be used in developing promotional materials or in special industry promotions or events. Make it easy for travel related businesses and organizations to know and use the resources of the arts community.

**C. To develop possible program options for the new Alliance.**

1. To develop a job description, appoint and fund a position to coordinate the activities of the Alliance, to facilitate communication and successful travel industry marketing planning, and to develop and execute priority programs.

2. To act as a catalyst to the development of a Marketing Tourism Roundtable which would be a working resource network of travel industry marketers and would further enhance communication. The roundtable should meet informally on a monthly or bimonthly schedule to discuss upcoming events, promotions, familiarization tours, and areas where cooperative efforts are advantageous; to package program possibilities and special promotions to build awareness of the industry.

Participants should include those responsible for tourism industry marketing from major arts organizations, attractions such as the Santa Barbara's wineries and Solvang, historic sites, festivals, retail district promotional organizations, the restaurant association, the Vintners Association, hotels, arts commissions and councils, conference and visitors bureaus and tourism organizations.

The Roundtable should probably be a function of the Conference and Visitors Bureau and managed through the CVB because participants will include the entire tourism product, not just the arts. Meetings should have specific agendas, be well-run and last no longer than an hour and a half so they are always focused, informative and not considered a waste of time.

3. Develop, publish and maintain a cultural calendar with exhibits and events that can be used by the CVB and hotels in marketing the destination as a site for meetings, tour programs, incentive travel and pleasure travel. A minimum six month lead time is required, with one year lead time preferable. The piece must work as an advertising response vehicle and be available to visitors when they arrive, making it easy for them to select and participate in cultural offerings. The current "arts packet" contains too much information and is not easy to use. Visitors, potential visitors and planners need to be able to "scan" the information quickly and make decisions.
4. Research, develop and publish a creative "special places" guide that introduces meeting planners, incentive travel planners and group tour planners to the innovative options the City and County of Santa Barbara offer for sites for meetings, special events and receptions. Include arts sites, historic sites, architectural sites, and special "settings" that typify the area. Include specific information on capacity layout and accessibility, in addition to site descriptions and photographs.
5. Create an up-to-date black and white and color photography file that can be easily accessed by bureaus and others wanting to promote arts products through

feature stories, publications, presentations, or other media.

6. Obtain advertising schedules with sufficient lead time to invest, where appropriate, in tie-in advertising to complement the "California Dream" or other destination campaigns.
  
7. Develop or participate in cooperative programs to build off-peak business (weekday business and business from December through March). Determine, with tourism marketers, the events and programs that can best build this business and plan programs with sufficient lead time. For example:
  - Create a Culture Card offering reduced admission fees for museums and cultural events during off-peak periods, which would be available to registered hotel guests and promoted through public relations and advertising. This could be an incentive for group travel planners and meeting planners.
  
  - Assist CVBs in marketing conferences and conventions including funding and participating in sales missions, receptions and presentations in selected key markets.

Provide entertainment that gives the audience the flavor of the destination. Work with CVB's to determine what events or trade shows could best benefit from arts participation.

- Design a special promotional, creative direct mail program to introduce the City and County of Santa Barbara to tour operators to develop weekday repeat business. Tour operators are deluged with mail so the approach must be memorable and informative and be coordinated to precede the area's presence at industry trade shows.
- Develop a special promotion to the incentive market (same provisions as above are applicable).
- Tie into "Winter Escape" and Film Festival promotion through packages and advertising. Clearly identify participating "arts" sites through banners and host special mini activities during major events. Mini-events could showcase local artists and build the event "atmosphere".

- Participate in creation of an exciting weekday package with hotels and restaurants that can be offered to peak season and weekend visitors to encourage repeat business during the off-peak season. The package and the invitation to return could be given to visitors when they check out of their accommodations.
  - Explore participation in the State's "The Californias" campaign. Many Santa Barbara County communities are already involved in local coordination and planning for the central coast segment of the Californias campaign. Opportunities may already exist for arts participation.
8. Make certain that creators of arts events understand and acknowledge the time periods hotels and other travel industry businesses most need traffic and schedule new events and expand current events accordingly.
  9. Actively participate in Familiarization Tours for meeting planners, group travel planners, journalists and key travel agents (the latter with airline recommendation). Participation in Familiarization Tours means that a budget

must be dedicated to host tour receptions and events, and not simply offering an appropriate site. Familiarization Tours are coordinated by Conference and Visitors Bureaus which rely on broad destination support to assure their success and lay the groundwork for future business and media coverage.

10. To work with tourism marketers to develop itineraries that make it easy for visitors to plan their stay in the City and County of Santa Barbara. Create  $\frac{1}{2}$  day, one day, two and three day itineraries. Itineraries should be available at visitor information centers and for tour operators' use in developing saleable tour programs.

11. To work closely with tourism organizations and local government to encourage better service of motorcoach business including ample motorcoach parking, designated service facilities, and visitor information.

12. To actively work to build and market regional travel products including thematic travel products like a Central Coast regional tour; the Highway 101 and 1 Route; and tie-ins with the Hearst Castle; and "The Californias" campaign. Include



sites on and easily accessible to the routes. Participate in regional tourism programs coordinated through the State of California Office of Tourism and other California travel industry organizations.

**D. To service visitors professionally to build repeat business.**

The arts may not be the primary purpose of a visitor's trip to the City or County of Santa Barbara, so it is particularly important that the arts and the new Alliance work aggressively to see that visitors participate in the arts during their stay and plan repeat trips for arts events. Focus Groups indicated that although many people wanted the arts to be the purpose of travel the actual trip was more likely to be a relaxing getaway featuring sunshine, mountains, a splendid waterfront setting, Spanish architecture, a taste of history and fine dining. It's difficult to change the purpose of trip -- what really matters is that the arts are accessible and part of the experience travelers have during their stay. Specific activities should include:

1. To actively support development of a Visitor Information Center in Santa Barbara and the development of interstate highway information centers well located to assist travelers, to build statewide tourism business, and to increase overnights. All visitor information centers should be open seven days a week

during hours convenient to visitors, including evening hours. Consider a satellite visitor information center at the airport. Make sure that visitor information centers carry complete information about both the City and County of Santa Barbara.

2. To open a ticket sales booth in the visitor information center to make it easy for visitors to purchase tickets to theater, dance, special exhibitions and events on the day of and in advance of events. Study the possibility of offering half price tickets on the day of performance as done successfully in New York and Chicago.
3. To make certain that event lines provide concise up-to-date information and that calls are handled efficiently. Too frequent busy signals, too long a message and uncertainty as to the area eligible to use the 800 number can minimize effectiveness.
4. To actively participate in the "One More Day" program of the Chamber's Tourism Council and develop a complimentary promotional program that provides incentives for personnel in direct contact with visitors to familiarize themselves with the arts product. Make certain that all front-line arts and tourism personnel, not just travel counselors working visitor information centers, are enthusiastic and knowledgeable. Create additional county-wide hospitality training programs.

5. To provide easy-to-use information to hotel concierges and front desk managers.
  6. To incorporate creative, attractive, rotating art displays in the visitor information center. Tie in local performers during certain key periods. Assist in facility design as appropriate.
  7. To develop tasteful signage and identity programs to assist travelers and make it easy for them to discover all the city and county have to offer. Make certain the scenic drive and other key visitor routes are well marked.
- E. To see that funding clearly benefits travel industry economic growth.**

Objectives for the Community Promotion Fund:

1. To underscore the role of the arts and tourism in the future economic growth of Santa Barbara.

Community Promotion funds should be used exclusively to stimulate economic development through the arts and tourism. Consideration should be given to relocating the Community Promotion Fund program to the Community Development Department. Do not allow the arts and tourism to become adversaries by aggressively competing with one another over the same funding source. Santa Barbara is too small a community to have "battles" between two groups that should be partners.

2. To develop and adhere to funding criteria that bases funding eligibility on the potential of the proposed project to build travel industry revenues, particularly during weak periods. Encourage development of cooperative projects, rather than individual projects. Work to stabilize an arts product that the travel industry can count on marketing in the future and commit to events so that lead time exists for successful marketing (optimum lead time required: one year, with firm dates and schedules for major events, plus firm dates only several years in advance).
3. To make funding available only to those organizations and institutions that are or can grow to be travel industry draws. Smaller organizations, community organizations, and emerging organizations should be funded through the regional arts commission regranting program.
4. To award larger grants to significant programs. Multi-year commitments should be encouraged to increase program effectiveness and enhance destination marketing.
5. To measure the impact of program funding. One of the stipulations of a grant award should be participation in a CVB coordinated visitor profile and economic impact study or other mutually agreed upon research effort that could provide comparable annual data and ultimately be a good marketing tool.

6. To re-evaluate Community Promotion Review Committee membership, purpose, procedures. Current members invest considerable time and hard work to administer the program; however, more measurable and profitable results could be achieved with a redefinition of fund goals. The CVB and regional arts commission should be able to voice opinions on projects that could best benefit cultural tourism growth and travel industry economic growth.
- F. To play an active role in the development of the City and County of Santa Barbara as destinations.
1. To define the "product" as it is now and as it should be in the future, in cooperation with other travel industry marketing organizations.
  2. To include future planning that protects and enhances the character of the destination. The arts and tourism must plan an active role in assuring that the product maintains its "unique and special qualities" and does not become like the competition. Destinations must work aggressively not only to market, but to make certain that the destination is not a "cookie cutter" product. The destination should rather reflect a point of difference and be attractive to first-time and repeat visitors and residents. Santa Fe was mentioned in the tourism focus group as the town which projects this careful planning.

G. To work to increase awareness of the importance of the travel industry.

1. To focus on major issues and the big picture and not be deterred by individual issues. For example, the advertising campaign does not meet everyone's objectives but much of the copy portrays the Santa Barbara that the customer wants. Therefore, the entire arts and tourism industry should support it to the public and government officials and use planning sessions to make product revisions.

2. To make certain arts and tourism employees understand the importance of the industry. All industry members should know the facts (visitor expenditures, employment and payroll, tax receipts generated, number of hotel rooms, occupancies).

3. To work to increase awareness and support of the industry among key audiences:

Industry Members

Government

Influential Organizations

Media

The Public

Develop a plan to reach these audiences and make it easy for them to support the industry through seminars, conferences, breakfast briefings, special events and

promotions, retail and business tie-ins, participation in National Tourism Week, media coverage, and programs to involve local residents.

## RESOURCES

Bailey Consulting Associates, "Santa Barbara Cultural Inventory and Assessment Executive Summary," prepared for the Santa Barbara Redevelopment Agency and the Arts Task Force, August, 1985.

Brown, Catherine R., Fleissig, William B., and Morrish, William R. "Building for the Arts: A Guidebook for the Planning & Design of Cultural Facilities," Western States Arts Foundation, Santa Fe, 1984.

Spencer, June, and Agard, Mary Berryman, "Local Government and the Arts," Opinion Research Associates, Madison, Wisconsin, 1985.



## LIST OF CONTACTS

### Group Meetings:

#### ● North County Task Force

1. Frank Butler, Chair, Santa Maria
2. Willie Campbell, Solvang
3. Betty Hansen, Santa Maria
4. King Leonard, Lompoc
5. Donna Mills, Nipomo
6. Al Thompson, Lompoc

#### ● South Coast Task Force

1. Valerie Huston, Chair, Santa Barbara
2. Isabel Beck, Santa Barbara
3. Shirley Dettmann, Goleta
4. Margaret Herr, Carpinteria
5. Fred Hunter, Santa Barbara
6. Robert Light, Santa Barbara

#### ● Tourism and the Arts - Focus Group

1. Nancy Bruns, City of Santa Maria Recreation and Parks Department
2. John Carter, Managing Director, PCPA
3. Fred Hunter, City of Santa Barbara Arts Advisory Committee
4. Tom Hutchinson, TRAVELHOST magazine
5. Jarrell Jackinan, Director, Santa Barbara Trust for Historic Preservation
6. David Jones, Red Lion Inn
7. Beverly Kirkhart, Chairman, Chamber of Commerce Tourism Council and Owner, Villa Rosa
8. Charlene Nagel, Chairman, Conference and Visitors Bureau and Manager, Santa Barbara Biltmore
9. Michael Pless, California Restaurant Association and Owner, Presidio Cafe
10. Karen Ramsdell, Assistant Airport Director, City of Santa Barbara
11. Bob Senn, Santa Barbara County Vintner Association

#### ● Artists' Survival Issues - Focus Group

1. Arlene Baland, Visual Artist
2. Bruce Baland, Visual Artist
3. Isabel Beck, Santa Barbara County Arts Commission, City Arts Advisory Committee, Community Promotion Review Committee
4. Robin Bisio, Dancer
5. Richard Carlisle, Visual Artist
6. Nat Fast, Visual Artist

7. Sanford Geuss, Artists' Equity, Visual Artist
8. Michelle Griffoul, Ceramic Artist
9. Valerie Huston, City Arts Advisory Committee, Choreographer
10. John Kelley, Musician
11. Channing Peake, Visual Artist
12. Cherie Peake, Arts Advocate
13. Paul Price, Exhibition Designer, UCSB Art Museum
14. Connie Rohde, Arts Outreach
15. Allan Wheeler, Howe Management Corporation

● Public/Private Partnership in Support of the Arts - Focus Group

1. Steve Anders, Director, Wade Foundation
2. Isabel Beck, Santa Barbara County Arts Commission, City Arts Advisory Committee, Community Promotion Review Committee
3. Annette Carrel, Community Promotion Review Committee
4. Carrie Chassin, Exxon Company, USA
5. Shirley Dettmann, Santa Barbara County Arts Commission, CoSBAA
6. John Fennell, Industrial Relations Manager, Raytheon
7. Andora Hodgkin, Executive Vice President, Santa Barbara Arts Council
8. Joanne Holderman, President, CoSBAA
9. Fred Hunter, City Arts Advisory Committee
10. Jocelyn Kempe, Public Affairs Representative, Chevron, USA
11. Betty Klausner, Executive Director, Contemporary Arts Forum
12. Barbara Luton, Development Director, Santa Barbara Museum of Art
13. Nancy Moore, Executive Director, Lobero Theatre Foundation
14. Geoffrey Rutkowski, City Arts Advisory Committee
15. Sam Salerio, City of Santa Barbara Parks Commission
16. Janis Van Dyke, Assistant Director, City of Santa Barbara Recreation Department
17. Supervisor David Yager, County of Santa Barbara

● Multicultural Arts Programming - Focus Group

1. Abdula Akoni, Arts Advocate
2. Isabel Beck, Santa Barbara County Arts Commission, City Arts Advisory Committee, Community Promotion Review Committee
3. Nancy Bruns, City of Santa Maria Recreation and Parks Department
4. Scott Clayton, Director, Jazz and World Music Society
5. Shirley Dettmann, Santa Barbara County Arts Commission
6. Rita Ferry, Outreach Coordinator, Contemporary Arts Forum
7. Von Gray, Singer, Actress, Songwriter
8. Andora Hodgkin, Executive Vice President, Santa Barbara Arts Council

9. Dolores Howard, Arts Coordinator, La Casa de la Raza
10. Fred Hunter, City Arts Advisory Committee
11. Shirley Kennedy, Martin Luther King Celebration
12. Mary Martinez, Manager, Community Arts Music Association
13. Jan Oetinger, Manager, UCSB Arts and Lectures
14. Elin Pratt, Chairman, Santa Barbara County Arts Commission
15. Ron Rodriguez, Cultural Arts Coordinator, City of Santa Maria Recreation and Parks Department
16. Sam Salerio, Chairman, Oak Park Festival Association
17. James D. Smith, Professor, UCSB Art Department
18. Manuel Unzueta, Santa Barbara City College Department of Art
19. Amando Vallejo, Director, La Casa de la Raza
20. Charlene Whittaker, Arts Advocate
21. Kenneth Wyrick, Santa Barbara Arts Council

● Advocacy for Arts Education - Focus Group

1. Mark Cianca, Performing Arts Manager, UCSB Arts and Lectures
2. Nicki Davidson, Cultural Arts Program Coordinator, City of Santa Maria Recreation Department
3. Shirley Dettmann, Santa Barbara County Arts Commission
4. Lynne Dozier, Docent, Santa Barbara Museum of Art
5. Ellen Fuller, Art Specialist, Lompoc School District
6. Michelle Griffoul, Arts Outreach
7. Lannie Keystone, Dance Coordinator, Children's Creative Project
8. Kathy Koury, Executive Director, Children's Creative Project
9. Beth Mott, Art Specialist, Lompoc School District
10. Tom Peeler, Superintendent, Santa Barbara School District
11. Rich Rantz, Executive Director, Creative Arts Education Fund
12. Ida Rickborn, Representative, Goleta Union School District
13. Ron Rodriguez, Cultural Arts Coordinator, City of Santa Maria Recreation and Parks Department
14. Connie Rohde, Executive Director, Arts Outreach
15. Lorraine Serena, Arts Advocate
16. Susanne Shreeve, UCSB
17. Kim Summerfield, Development Assistant, Santa Barbara Symphony
18. Deborah Tufts, Education Coordinator, Santa Barbara Museum of Art

Group Presentations:

1. ArtCom, Montecito
2. County of Santa Barbara Arts Associates (CoSBAA), Goleta

Individual Meetings:

1. Lee Bowman, Executive Director, Lompoc Chamber of Commerce
2. Bonnie Bricker, Arts Coordinator, City of Santa Barbara
3. Ralph Burgard, Arts Consultant, Reininga Corporation
4. Willie Campbell, Executive Director, Santa Ynez Valley Conference and Visitors Bureau
5. Nancy Cummins, Executive Director, Solvang Conference and Visitors Bureau
6. Dale Davis, Publisher, Santa Barbara News-Press
7. Patrick Davis, Technical Assistance Coordinator, Santa Barbara County Arts Commission
8. Maria de Herrera, Art in Public Places Coordinator, County and City of Santa Barbara
9. Victoria Hamilton, Executive Director, Santa Barbara County Arts Commission
10. Richard Johns, Director of Recreation, City of Santa Barbara
11. Jerry Lord, Director of Regional Programs, County of Santa Barbara
12. Cathy McCann, Budget Analyst, County of Santa Barbara
13. Ron McGrurer, Executive Director, Santa Barbara Conference and Visitors Bureau
14. Mike Miramonte, Director, City of Santa Maria Recreation and Parks Department
15. Supervisor Toru Miyoshi, County of Santa Barbara
16. Karen Ransome, Executive Director, Santa Maria Arts Council
17. Joe Sesto, North County Task Force
18. Ed Spaulding, Executive Director, Santa Barbara Foundation
19. Bob Tague, Director, City of Santa Barbara Community Development Department