

City of Santa Clarita
Arts Commission

Arts Blueprint

Phase I



February 28, 2012

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ART IN PUBLIC PLACES

Section II



2.1 Introduction

Public art enhances the aesthetic quality of public and private spaces, educates the community about art, inspires, fosters civic pride, and strengthens community, and regional identity for social and economic benefit of the City of Santa Clarita. The Art in Public Places Program expands the opportunities for citizens to experience quality art in their own community. The Art in Public Places section of the Arts Blueprint was drafted utilizing input from community members, including artists, educators, and others who met on a monthly basis over the last year. The Public Art Initiative Committee identified seven areas that are important components to the City's Art in Public Places program for the future:

- 1) Benefits of Public Art
- 2) Funding Sources
- 3) Art in Public Places Advisory Committee / Annual Public Art Projects Plan
- 4) Project Ad Hoc Committees
- 5) Balanced Support of Local and Regional Artists
- 6) Maintenance and Conservation Plan
- 7) Art Donation Policy

2.2 Benefits of Public Art

The Arts define, inspire, and engage people, providing solace and entertainment, insight and opportunity, commemoration and innovation. The arts connect people, helping to celebrate both the things people hold in common and each person's individuality. Nationwide, an average of 55 million viewers experience public art first hand every day. Over 5 million travelers see public art every day in the nation's airports and subways. Public Art is enduring original works of art in public places that contribute to a sense of place and enhance the quality of life in a City by contributing to its unique identity.

In an effort to continue to expand the role of public art in Santa Clarita, the City will need to develop awareness of the Art in Public Places Program and create incentives for participation by local businesses. There has been some initial success with developing art opportunities with community partners. An example of this can be seen with Westfield Valencia Town Center. Through the efforts of staff in Arts & Events and Planning, Westfield was urged to include several public art components into their site. As a result of the work, Westfield allowed the City to curate a 20x20 foot space near Sisley Restaurant, known as the *Town Center Art Space*. Additionally, in conjunction with the expansion of the Patios, Westfield agreed to install a California Bear sculpture developed by a Southern California artist and facilitated by the City of Santa Clarita. Because of the continued success with the collaboration, Westfield just recently allowed the City to curate two additional art spaces in the mall (*Small Space, Big Stories Gallery* and *The Community Wall*). Partnerships like this will expand the visibility of art within the community.

Many of the current public art projects were initially developed by various City Departments, and brought to the Arts and Events Office for facilitation. These collaborative partnerships should continue with Redevelopment, Economic Development, Landscape Maintenance Districts

(LMD), and Capital Improvement Projects (CIP). Through these partnerships, continued successes, and an internal campaign that demonstrates the value of art to the city structure, more awareness will garner more understanding and support for the program.

The Public Art Ad Hoc Committee felt that it is very important to promote the economic benefit of the arts to City Departments, Commissions, the City Council, and community stakeholders. There is a need to develop a culture internally that will foster public art projects throughout the City and encourage public art in private and civic development projects.

RECOMMENDATION 1 – Clearly communicate the benefits of public art to City leaders, departments, and the community through a strategic outreach campaign.

2.3 Funding Sources

For a truly successful Art in Public Places program, consistent funding mechanisms are required to support large, medium, and small art projects. Aside from donations by private individuals and corporations, there are a number of approaches to garner financial support for art. A successful strategy could utilize several funding methods:

Grants, Donations, and Endowments

Grants from the National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and other large foundation grants should be considered. Santa Clarita Arts Foundation, which is being developed as a 501(c)(3), could administer the public art program, so that donated monies could be used tax-free, and would represent taxable deductions for donors. With the funding being tied to a foundation, an endowment could be created to pay for art selection, commissioning, and maintenance.

Civic Percent-for-Art

Percent-for-art ordinances guarantee a funding stream for public art projects regardless of what happens to city budgets or arts funding. The policy also guarantees that public art projects will be planned each year, as long as Capital Improvement Projects are underway and municipal construction continues.

A Civic Percent for Art Program is a way for the City of Santa Clarita to commission artists to produce original artwork for City-owned buildings. As part of the annual Capital Improvement Project budget, the City Council would appropriate within each project one percent (1%) of each Capital Improvement Project budget for art.

Commercial Percent-for-Art Ordinance

The term "percent for art" refers to a program, often a city ordinance, where a fee, usually some percentage of the project cost, is placed on large scale development projects in order to fund and install public art in the development. A Commercial Percent-for-Art Ordinance would appropriate within each development project in the City one percent (1%) of the project budget for public art. Such an ordinance would direct the inclusion of works of art in industrial, as well as business spaces throughout the City. This concept

has been investigated previously, but each time the idea has been introduced the business and development community has expressed major concerns about this approach.

Line Item Budget for Public Art Projects

A budget request could be made to fund annual public art projects through the annual budget process. This request could be a one-time fund or preferably an ongoing line item budget for projects.

Alternate Sources of Funding

Funding for public art can come from a variety of means. Below is a list of some additional funding opportunities that could be researched.

- Hotel/motel taxes (Transient Occupancy Tax) – These are funds which are collected as part of each hotel room stay within the City limits.
- Neighborhood appeals – This method would involve local citizens and businesses contributing to public art projects in their area of the community.
- Sales tax revenue – The primary source of income for the City, a portion of the revenues could be dedicated to public art projects.
- Proceeds from the sale of City land – If the City were to sell land that it owns, a portion of the sale price could be allocated to public art projects.
- Local companies (including locally based branches of national corporations) – This approach would be similar to the existing sponsorship program for City events, with local businesses contributing to public art projects either on their own properties or on properties owned by the City.

RECOMMENDATION 2 – Identify and develop consistent funding sources for the Art in Public Places Program.

2.4 Art in Public Places Committee / Annual Public Art Projects Plan

An Art in Public Places Advisory Committee, appointed by the Arts Commission, could serve as an advisory body to the Commission. This Committee would provide general oversight of the Art in Public Places Program. The composition of the Art in Public Places Advisory Committee would consist of one appointed Arts Commissioner and additional Committee members appointed by the Arts Commission. The Committee would include a majority of individuals who have a background or professional expertise in the arts, such as practicing professional visual artists, curators, art historians, architects, designers, writers and critics, arts administrators, collectors, arts activists, and arts volunteers. City staff, including the Arts & Events Supervisor would serve as non-voting advisors to the Committee.

The Annual Projects Plan is a prioritized list of arts projects developed by the Art in Public Places Advisory Committee. Based on all of the recommendations developed by the Art in Public Places Initiative Committee, the Advisory Committee would develop this plan. This work will be completed in collaboration with appropriate City staff and Departments. The plan, which will include project descriptions, budgets, locations, and recommended design approaches, will be presented to, and approved by the Arts Commission.

The plan will also take into account location strategies, which will make sure that art pieces to be installed in the City are accessible and visible to the public as much as possible. Art should be placed in locations that can become gathering places for the Community. The Initiative Committee is recommending that public art should reinforce and enhance the community's image, the surrounding environment, and help to create distinctive, yet cohesive character, for each community (Canyon Country, Newhall, Saugus, Valencia) within the City.

An array of diverse art styles and mediums should be represented in the City of Santa Clarita public art collection. Diverse artists, media, scale, style, form, and more should be weighed and considered for each project. Examples of acceptable art forms/projects include: sculpture, murals, earthworks, decorative or ornamental building elements like fountains, archways, columns, standardized fixtures such as gates, street furniture, fences, directional elements, etc. The Art in Public Places funds should not be used for the directional elements such as super-graphics, signage, or color coding, art objects which are mass produced of standard design such as playground equipment or fountains, reproduction, by mechanical or other means, of original works of art, except in cases of film, video, photographs, printmaking or other media arts, decorative or functional elements and details, which are designed solely by an architect as opposed to an artist, and landscape architecture and landscape gardening, except where these elements are designed by the artist and are an integral part of a work of art.

RECOMMENDATION 3 – Form an Art in Public Places Advisory Committee to develop an Annual Public Art Projects Plan.

2.5 Project Ad Hoc Committees

For each art project, an Ad Hoc Committee should be developed to create the Call for Artists and to guide each project through the artist selection process, which is detailed in Attachment B. The Ad Hoc Committee's will work from the Annual Art Plan developed by the Art in Public Places Advisory Committee, or other public art projects that are identified by other Departments and Divisions. The Ad Hoc Committees will consist of key City staff, based on the nature of the project, as well as a team of art professionals and an Arts Commissioner.

RECOMMENDATION 4 – Form Project Ad Hoc Committees for each Public Art Project.

2.6 Balanced Support of Local and Regional Artists

The City should balance its support of the arts through the use of community artists, regional talent, and even internationally known artists for major installations. Some projects may seek to support local talent, while others, such as the Roundabout Project in Newhall, will seek to have an iconic piece of art, thus requiring a global search for a known artist. To support local artists, some projects should require residency in the City of Santa Clarita.

RECOMMENDATION 5 – Develop a balanced approach in supporting local and regional artists.

2.7 Maintenance and Conservation Plan

The development of a Maintenance and Conservation Plan for existing and future public art pieces, which are part of the City of Santa Clarita’s collection, is essential to ensure that the art works are presented in the best condition as possible. Maintenance, conservation, and repair costs could be budgeted each year based on the City’s current public art collection. This figure would be based on realistic projections based on the nature of the collection and the Maintenance and Conservation Plan. If many artworks are made of durable materials that need only cleaning or polishing one to two times a year, this will be much less expensive than maintaining a collection with lots of technology, moving parts, etc. Once a formula is developed to assure the appropriate maintenance of the collection, this money should be appropriated and held in a separate account.

The development of the Maintenance and Conservation Plan will research other cities approaches to these issues, and will investigate the idea of including the future maintenance, conservation, and repair costs into the initial funding for the public art project. Currently the maintenance of the art pieces is a partnership between the Arts and Events Office and the artist or artists who created the works. Due to the relatively recent creation of most of the art pieces in the City’s collection, this issue has not been of primary focus, but as the collection ages and grows, this issue will become more vital.

RECOMMENDATION 6– Develop Public Art Maintenance and Conservation Plan.

2.8 Art Donation Policy

The City of Santa Clarita currently does not have a policy or process that addresses donations of art pieces, either on a short-term or permanent basis. A policy should be developed that will be reviewed and recommended by the Arts Commission to be considered for adoption by the City Council. The policy will be based on models from other cities and should include a review process that includes the Arts Commission.

RECOMMENDATION 7 – Develop a public art donation policy for City Council adoption.

2.9 Conclusion

Public art is a valuable tool in bringing art to a community. The nature of art works being placed in public spaces raises awareness of the power of art, particularly visual art, in a way that engages the viewer on a different level than in museums or gallery spaces. As the City of Santa Clarita continues to add art pieces to its collection, it is vital that the processes and approaches balance many factors, how these projects are identified and funded, who is responsible to select the artists to create these works, how does the process encourage all artists, local, regional, and national, to participate in the projects, how are the works maintained, and how does the City deal with potential donations of art works. The Art in Public Places Blueprint addresses all of these

issues, and creates the short and long-term planning processes to ensure that future public art projects are successful and contribute to the artistic life of Santa Clarita.

2.10 Attachments

2A - Sample Call for Artists (Request for Qualifications)

2B - Artist Selection Process Guidelines



Central Park Median Public Art Project

Request for Qualifications

CALL SUMMARY

The City of Santa Clarita is seeking an artist (or team of artists) to create a permanent, outdoor art piece to be located on a median in the City of Santa Clarita. The artwork will be situated prominently on a median in front of Central Park which is located at 27150 Bouquet Canyon Road. The goal is to incorporate art at the site as an enhancement to the project.

Interested artists are asked to send the materials requested in “How to Apply” section to:

City of Santa Clarita
Central Park Median Public Art Project
23920 Valencia Blvd., Suite 120
Santa Clarita, CA 91355
Fax: 661-255-1996

PROGRAM DESCRIPTION

Central Park is located in the community of Saugus within the City of Santa Clarita. The Park facilities include: picnic tables, kids playground equipment, several sports fields, public restrooms, and a dog park. Central Park is also the location for the popular “Concerts in the Park” events. The artwork will be installed on a median just outside Central Park, and will be visible to many motorists each day as they travel on Bouquet Canyon Road, to those that attend sporting events there, or those that come to the City’s Annual “Concerts in the Park” events.

The artist will have a space available to them for use that is 10 feet wide and 100 feet long. Please see the attached map and photographs for the location of the artwork. These significant outdoor artworks will be highly visible and must compliment the City’s aesthetic in style, scale, and medium. Artists’ are encouraged to use all types of materials for this project including but not limited to: stone, metal, wood, etc.

PROJECT GOALS

The following project goals will help guide the selection of the commissioned artwork:

1. Artwork is of an original, site-specific design(s).
2. Artwork is fabricated in a durable, low maintenance material that will withstand the heat and other elements of Santa Clarita.
3. Artwork is complementary to the overall context of the surrounding area.
4. Artwork has strong public appeal and will be embraced by the local community.

BACKGROUND

The City of Santa Clarita's leadership has placed a priority on offering recreational facilities and programs since incorporation. The city has established many neighborhood parks and maintains a comprehensive recreation program. There is a recreation center in Canyon Country that includes an aquatic park with wading, diving, and Olympic swimming pools along with a bicycle/skatepark, community swimming pools in both Newhall and Canyon Country and a community center in downtown Newhall. The city's largest park is located in Saugus and is known as Central Park. There are currently a total of seventeen parks scattered in various neighborhoods throughout the city. Many have lighted tennis and basketball courts, baseball and soccer fields. There are over 3,000 acres (12 km²) of open space and 32 miles (51 km) of off-street trails within its boundaries.

BUDGET

A budget of \$13,250.00 must cover all associated costs of the project, including but not limited to, design, fabrication, materials, labor, transportation, insurance, consulting fees (such as structural engineering or testing), installation, permit fees, per diem, and taxes for both pieces. It is the responsibility of the artist to purchase all the art materials necessary to complete the project.

ELIGIBILITY

The project is open to all artists, age 18 and over, regardless of race, color, religion, natural origin, gender, age, military status, sexual orientation, marital status, or physical or mental disability.

TIME LINE:

September 3, 2010	Deadline to submit materials to the Arts and Events Office
September 16, 2010	Santa Clarita Arts Commission meets to select 3 artists' for the proposal phase. Each artist will receive a stipend of \$500 for this phase of the project.
November 5, 2010	In order to receive the stipend/honorarium, the finalists will be required to present and submit a detailed conceptual design proposal that includes the following: <ul style="list-style-type: none"><input type="checkbox"/> To-scale renderings of the proposed artistic enhancement, location, and orientation<input type="checkbox"/> A written description and/or sample of the materials to be used and written substantiation of their appropriateness<input type="checkbox"/> A timeline for the design, fabrication, and installation<input type="checkbox"/> A written budget for all project costs (not to exceed)<input type="checkbox"/> A brief written narrative describing the concept, theme, and intent of the proposal

November 18, 2010 Artist or Artists' are selected by the Arts Commission for the project.
November 19, 2010 Artist Agreement sent to the winning artist(s).
December 17, 2010 Agreement returned to Arts and Events Office.
Spring 2011 Completed artwork installed at Central Park median site.

The City of Santa Clarita Arts and Events Office and Santa Clarita Arts Commission reserve the right to change the project timeline.

HOW TO APPLY:

Artists interested in being considered should submit the following application materials to the Arts & Events Office by September 3, 2010.

1. *Letter of Interest.* The letter should be no more than one page in length and should explain the artist(team) interest in the project.
2. *Current resume.* If submitting as a team, a current resume should be submitted for each team member.
3. *Three examples of the artist's work.* Art examples may be in any visual medium or a combination of mediums, such as photographs, CD, slides, computer prints, etc. Each art example must be clearly labeled with the artist's name, the title of the piece, and medium.
4. *SASE.* A self-addressed stamped envelope must be included for the return of application materials.
5. *Optional.* The artist may include up to three (3) selections of support materials such as review, news articles, and other related information.

Send all required materials to:

City of Santa Clarita
Central Park Median Public Art Project
23920 Valencia Blvd., Suite 120
Santa Clarita, CA 91355
Information: (661) 286-4078

Artist Selection Process Guidelines

When a public art project has been identified, a Call for Artists / Request for Qualifications (RFQ) is sent out to artists' notifying them of the opportunity. To be considered, artists' must submit examples of past work, a letter of intent, and biographical information.

1. Call for Artists

When the funding is in place, staff works with a Project Ad Hoc Committee to develop the Call for Artists / Request for Qualifications (RFQ), based on the recommendations by the Art in Public Places Advisory Committee Annual Art Plan. The RFQ generally includes the following elements:

- Project Description
- Project Goals
- Background / Theme
- Budget
- Eligibility
- Timeline
- How to Apply

The Call for Artists is then released through Café, advertised through online resources, such as LA Culture Net, Americans for the Arts Public Art Network, Arts and Events Office website and e-blasts, and e-mails are sent to local artists through the Santa Clarita Artists' Association and 661Arts.

2. Approval of Artists

Artist submissions are shared with the Project Ad Hoc Committee, who individually review and rate the submittals online. The Committee will use the following criteria when evaluating artists and proposals (70 points - Art samples, 15 - Letter of interest or artist statement, and 15 – Resume)

Traditionally three finalists are selected through this process, but for larger projects it is recommended that up to five are selected.

3. Approval of Public Art Projects

The finalists develop conceptual proposals, for which they are paid a stipend depending on the total budget for the project.

During the evaluation process of artist proposals, Ad Hoc Committee members will use a variety of criteria to determine their selection including:

- Artists' credentials, including experience, training, and professional recognition.
- Evaluation of the artist's proposed budget, if one is required.
- The artist's ability to successfully complete the project. When evaluating proposals, the Committee must consider both the creative response to the site and the artist's ability to manage the complex logistics of public art projects, including: budgetary

and insurance requirements, committees, sub-contractors, installers, and other construction and administrative logistics associated with the proposed project.

- The artist's ability to respond to the particular contextual issues and considerations of the project.
- Evaluation of the proposed materials and their appropriateness to the project, including issues of structural and surface integrity, protection against theft, vandalism, public safety and weathering, and an analysis of long term maintenance needs.
- An analysis of the artist's proposed method of installation of the artwork and an evaluation of safety and structural factors involved in the installation.
- Panelists will use consensus in their decision-making unless a failure to reach a decision requires a formal vote, determined by a simple majority. Panelists may elect not to recommend any applicants for the project, in which case, staff will recommend another round of artist selection or an alternative process.

From the finalist conceptual presentations one artist or artist team is selected. For a project under \$50,000, a memo from the City Manager is distributed to the City Council, which includes the details of the project and a copy of the selected artist's concept proposal. If the City Council has any questions, comments, or feedback, that information is shared with staff or the City Council can agendaize the proposed public art work for discussion and/or approval at a future City Council meeting. For projects over \$50,000, the proposed contract for public art work must go to the City Council for approval.

4. Installation of Art Works

Staff contracts with the selected artist or artist team, and the artist begins designing and fabricating the art work. While the artist is completing their work, staff meets with the appropriate internal and external partners to determine issues such as installation, safety, and maintenance. When the artist has completed as much fabrication as possible before installation, staff works closely with all the partners and the artist to arrange the logistics of installation.

5. Dedication Ceremonies

While the artist is completing their fabrication, arrangements are made for the dedication ceremony in partnership with the Communications Division. After the installation and dedication ceremony, the new art work is included on the Arts and Events website and added to any appropriate printed materials.

The entire process can occur in months or take several years, depending on the scope and nature of the project. Often the timeline for the public art project is tied to the timeline for the larger project which is where the art work will be installed.