City of Santa Clarita

Cultural Arts Master Plan

Phase II

December 1998

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A plan for serving the community through development of arts and culture facilities and programs in the Santa Clarita Valley.

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EXECUTIVE SUMMARY

Introduction, Scope and Methodology

This Cultural Arts Master Plan, Phase II, completes a two-phase planning process initiated by the City of Santa Clarita in 1997 in cooperation with the Santa Clarita Arts Alliance, a task force of community arts and cultural leaders. The Phase I plan focused on the local arts community and identified its specific needs. This Phase II plan focuses on the cultural needs of the whole community and formulates plans in two areas:

- Meeting the community's need for cultural facilities.
- Planning for a local arts agency to support, promote and develop arts and culture in the community.

The planning process emphasized careful study of Santa Clarita's specific character and circumstances. The methodology was to assess whole community needs, examine other communities' approaches, and develop options for solutions in Santa Clarita. Research tools included extensive community interviews; interviews with cultural facilities in other communities; a local market study; review of other local cultural facility plans; assessment of potential facility sites; and a comprehensive review of relevant City materials.

Cultural Facilities

Community Benefits (page 14)
Cities frequently undertake cultural facilities development to make important gains for the whole community. The City of Santa Clarita is clearly at a point where its involvement in cultural facilities development is appropriate, compared with other cities. Demand now substantially exceeds supply and there is widespread support for City involvement. Also, cultural facilities development offers significant benefits: substantial new educational opportunities for children and youth; growth for local arts organizations; access to the diverse cultural offerings of local, national and international artists; enrichment of the built environment; support for Newhall redevelopment; enhanced community pride and image; and increased economic activity. Cultural facilities development will help attract desirable businesses and residents to the community. The City of Santa Clarita has already recognized the need for cultural facilities and begun to address it through support of local arts organizations' efforts to meet their own facility needs: $250,000 in Newhall Arts District matching grants and $350,000 in State funds for auditorium renovation.

Comparable Cultural Facilities in Southern California (page 15)
To provide a basis for comparison, the consultants studied 11 comparable cultural facilities in Southern California, including several in cities with demographics similar to Santa Clarita. The study concluded that cities are commonly involved in cultural facilities development, operation, and ownership. Municipal leadership was an essential element

of nearly all facilities in the study. Cultural facilities are also not moneymaking ventures and require ongoing public and private subsidy. Shared use of cultural facilities is typical and programming is diverse, including local and touring artists, educational groups and commercial rentals. The cultural facilities studied do not fear competition from a cultural facility in Santa Clarita; rather they are interested in collaborations and welcome the addition of a new partner in the field.

Community Need (page 18)
The single most significant finding of this plan is the size and breadth of the community's need for cultural facilities, and arts and culture programs generally: the constituency encompasses a great majority of the residents of the Santa Clarita Valley, plus people from outside the Valley. The largest portion of the community's need for cultural facilities is shared by the general public and the school children that will attend events. The community will clearly support and utilize a variety of new cultural facilities. Community need was also clearly documented in the Phase I plan. Cultural facilities were the highest priority need, supported by the relative absence of suitable facilities for almost all local arts organizations.

Market Study: The consultants conducted a geodemographic market study, concluding that Santa Clarita Valley is an exceedingly strong market for the arts, an unusual "build it and they will come" market. The potential for arts attendance is at least 70,000 annually, drawing from both the Santa Clarita Valley and northern San Fernando Valley. The demographic trends indicate increases in this figure over the next five years. Local residents view the arts as more desirable than most other leisure activities and are likely now searching the larger geographic area to participate in arts programs they cannot attend near to home. Families with children dominate the market, so any cultural programming, services and facilities should be oriented to family activities.

Local Arts Organizations and Current Arts Attendance in the Santa Clarita Valley: The existing audience for arts and culture in the Santa Clarita Valley, even without sufficient cultural facilities, serves to corroborate the potential identified in the market study. On an annual basis, local arts organizations' current total attendance is at least 63,000, involving more than 300 performances and events. Paid attendance is more than 33,000.

Additional Need: School, College and Rental Use: While the market study focused on potential audience, an additional measurement of need is use by local schools, colleges and renters. Local school districts and colleges all report a need for more cultural performing and instructional facilities. While their need far exceeds the capacity of even the most ambitious municipal cultural facilities development plan, all expressed specific interest in using a new cultural facility for educational performances and other events. Rentals by local businesses, community groups,

and film and television production would fill any unused capacity in a cultural facility.

Current Plans for Local Cultural Facilities (page 24)
Current plans for local cultural facilities development include: Hart School District, College of the Canyons, Masters College, Newhall Elementary School/Theatre Arts for Children, Canyon Theater Guild, and Santa Clarita Repertory Theater. All of these plans are valuable for meeting some portion of the community's need for cultural facilities. However, assuming the plans are implemented, the new facilities would not significantly address the market for arts attendance as defined in the market study. In addition, these plans reflect the magnitude of need for educational use of cultural facilities. Both the Hart District and College of the Canyons have expressed interest in exploring the possibility of joint development, funding and use of a cultural facility with the City.

Competitive Cultural Facilities (page 25)
The Santa Clarita Valley currently has no cultural facilities close enough geographically to compete for the arts audience with the new cultural facilities contemplated by this plan. All of the planned local cultural facilities would be valuable additions to the cultural and educational assets of the community. However, none is likely to serve the needs of, or capture, the potential audience for arts attendance described in the market study because of challenges in location, scheduling, limited stage size and technical capacity, and parking.

Recommended Options for Cultural Facilities Solutions (page 26)
The recommended options for facility solutions are based on several fundamental observations. The first is that the total community need is sufficiently broad to justify municipal involvement. Second, the public constituency for cultural facilities is large enough to suggest strong support for municipal efforts beyond what the City is already doing. The third is that, based on the study of comparable Southern California cultural facilities, it is not only commonplace but necessary for cities to take a leadership role in providing cultural facilities that meet whole-community need. If municipal government is not involved, cultural facilities that address the needs of the community are rarely developed.

The consultants recommend three options. To best address whole community needs, the first two options should be implemented together, then the third at a later time. The three options are:

To build a performing and visual arts center (see page 27): Such a facility would meet a substantial portion of the community's overall need and provide many other community benefits. Two size facilities are presented, with an estimated total construction cost of between $10.1 and $13.3 million. Each size would include a theater, visual arts gallery, rehearsal studios, and administrative space. Several potential partners have expressed interest in exploring the possibility of joint

development, funding and use of a cultural facility with the City, including College of the Canyons, Hart District, and Newhall Land and Farming. With a joint use arrangement, the City's share of costs would be approximately $4.43 to $6.65 million, less some amount of income from private fundraising (page 30). The City should consider forming a cultural facilities committee with the potential partners to explore this possibility, also including community and arts leaders.

To expand existing capital grants to local arts organizations (see page 32): Many local arts organizations will continue to need their own year-round or specialized cultural facilities. There are currently four capital campaigns for cultural facilities in the Newhall area. Additional funding for local arts organizations, beyond the City's existing funding, would help them meet their own facility needs and better serve the community. It would strengthen Newhall redevelopment, although it should not be limited to that area. This funding would address a smaller portion of the community's overall need than a performing and visual arts center. The estimated cost is as much as $750,000 over a three-year period.

To build an outdoor amphitheater (see page 33): This option would meet the smallest portion of community need but is well suited to the character of the local audience and certain types of popular performances and events. It would be best created only as a supplemental facility approximately three to five years after a performing and visual arts center is successfully built and operated. The total estimated construction cost is $2.9 million.

Site Options (page 34)

The consultants identified, toured and evaluated 15 potential sites for the performing and visual arts center and amphitheater (page 79). Based on the potential for meeting overall community needs, there are three preferred sites for the performing and visual arts center: City Center/Metrolink, Town Center, and a parcel at the northeast corner of the intersection of McBean and the 5 Freeway, between the College of the Canyons and California Institute of the Arts campuses. There are two preferred sites for amphitheater development: City Center/Metrolink and Towsley Canyon.

Management, Programming and Marketing (page 37)

A private nonprofit organization should be created to manage the operations and programs of the performing and visual arts center, with highly experienced professional staff. A nonprofit organization would have the greatest capacity to gain contributed income and respond to the needs of its constituents. The nonprofit will require an ongoing, annual subsidy of approximately $300,000, which can be shared among joint use partners. The programming of the performing and visual arts center should include a mixture of public performances by local arts organizations and touring groups; educational use; and commercial rentals. Marketing the performances and other events in the performing and visual arts center will be crucial to success, including a combination of

direct mail and print advertising, and ongoing efforts to remain visible in the media. Also, ticket purchasing must be convenient and flexible.

Funding Options (page 38)
To finance the capital and operating costs of cultural facilities, the City should determine the priority of cultural facilities within its overall capital improvement program and consider some combination of revenues from the general fund, Transient Occupancy Tax, and bond financing. While private funds may be available in the community for some lesser portion of total costs, this must be investigated and quantified with a fundraising feasibility study.

Local Arts Agency

Introduction and Methodology (page 43)
The Phase I plan identified a need for a local arts agency serving the community of Santa Clarita. The consultants first defined characteristics of local arts agencies then developed a plan focusing on the needs identified in Phase I. The methodology involved a review of existing City programs; interviews with arts organizations, City staff, and potential partner non-arts agencies. Information was gathered from the California Arts Council, the National Endowment for the Arts, Americans for the Arts and the California Assembly of Local Arts Agencies. The consultants also based observations on their experiences in planning for local arts agencies.

Definition of Local Arts Agency and Example (page 44)
Local arts agencies are civic entities that are formally designated by municipal government. The agency may be a freestanding nonprofit corporation or a part of municipal government. According to Americans for the Arts, the national service organization for locals, there are about 3,600 local arts agencies in America.

Local arts agencies have three fundamental capacities: producing and presenting arts for the community, providing arts services to artists and arts organizations, and engaging in community development partnerships that employ the arts to serve the constituencies of non-arts agencies. Local arts agencies tend to adapt in a practical manner to local circumstances, filling gaps, addressing community needs, and accessing local revenues sources. An example of a California local arts agency, the San Luis Obispo County Arts Council, illustrates designation by municipal government and successful adaptation of the three fundamental capacities to local circumstances.

Local Arts Agency Plan (page 46)
The City of Santa Clarita has a vibrant arts community and strong existing arts and culture programs administered through its Parks, Recreation and Community Services Department. To facilitate further development, designating a formal local arts agency is the next and appropriate step to take. The City might choose a City-housed option by designating its current arts and cultural programs as the local arts agency or it might

choose to create a quasi-independent nonprofit corporation; regardless there are many opportunities to create new programs to enhance the arts in Santa Clarita.

Mission and Current City Programs: The consultants recommend that the mission of the local arts agency be to promote, support and develop arts and culture for benefit of the community of the Santa Clarita Valley. Program recommendations are based on an assessment of the City's current programs, needs identified in the Phase I plan, and new opportunities identified in the Phase II planning process.

The City currently has a highly developed producing and presenting capacity. Most of its resources support this capacity. Several of its programs have achieved notable success. It is developing its arts services capacity through grantmaking and technical assistance scholarships as well as other programs. Staff of the Department have a strong network of personal relationships with other community and government entities, providing significant opportunities to further establish community development partnerships. The City should continue its arts programming for which it has a demonstrated record of success as well as expertise. Formal evaluation procedures that encompass individual program goals, measurements of success, and constituent feedback need to be established.

New Programs: The City of Santa Clarita is well underway in increasing and establishing grantmaking programs. The Community Services Grants budget was increased dramatically in the current year from $20,000 to $50,000 and the Newhall Arts District matching grants program was established with $250,000. These programs play a valuable role in meeting community needs and should be continued. A further increase in the Community Services Grants budget and creation of a category for individual artists' fellowships should be considered. As discussed in the cultural facilities chapter, the City should also consider the feasibility of increasing existing capital grants to local arts organizations from $250,000 to $1 million, to better meet their capital needs.

The arts community identifies arts services as its priority and the development of such services should be a priority for a new local arts agency. Seven of the eight needs identified in Phase I planning deal with arts services. To address these needs, the local arts agency should convene arts organizations; establish a newsletter, a master arts calendar, and an artist slide registry; create technical assistance efforts that compliment the City's existing efforts; mount advocacy efforts; and possibly create an audience development project.

The City has taken initial steps in the area of partnerships for community development. Share the World, A Living History, Storytelling and Special Events serve constituents generally outside the arts audience, and have educational and social service goals. The local arts agency should expand this capacity by developing partnerships with other, non-arts agencies. Partnerships will extend the

reach and impact of arts and culture programs, broaden the arts constituency, and provide new resources.

To explore the opportunities for partnerships, Phase II planning interviewees included representatives from school districts, the Parent Teacher Association, the Boys and Girls Club, the City's Economic Development Department, arts organizations and City staff involved in the Newhall Redevelopment District, and law enforcement agencies. All interviewees would welcome a partnership with a local arts agency. Initial efforts should focus on arts education, youth development, economic development, cultural tourism, redevelopment, and law enforcement.

Management, Staff and Governance: For successful management, the local arts agency must engage highly qualified staff and consolidate arts and culture staff in one area. Effective governance for a City-housed agency requires creating an Advisory Committee; for a quasi-independent nonprofit, a board of directors.

Costs and Funding: The City's increased annual costs for creating a local arts agency and implementing the recommendations of the agency plan are similar for both City-housed and quasi-independent options: $276,110 for the City option and $243,750 for the quasi-independent option in the first year. Costs decrease slightly in the second year. The City should consider dedicating part of existing or increased Tourist Occupancy Tax revenues to fund this expense.

Recommended Option for Lead Agency (page 60)

Two options for lead agency were considered for a local arts agency: a City-housed agency and a quasi-independent nonprofit organization. The consultants were aware that the City had reservations about assuming the role of lead agency and carefully reviewed both options. The consultants chose the City-housed option as their current recommendation because it is clearly the better choice for successful implementation of the local arts agency recommendations; the City can consider transferring the programs to an outside nonprofit once they are established. The City has significant community support for assuming the role of local arts agency; it also already has strong local arts agency programming and the best capacity for creating new programs. A new local arts agency within the City's Parks, Recreation and Community Services Department would not compete with its constituent arts organizations for contributions from individuals. It would allow for the broadest possible community representation on advisory committees and task forces, since volunteers will not generally be expected to contribute and raise funds. Maintaining current programs and creating new ones would enhance the City's image and reputation for responsiveness to the community. Creating a successful nonprofit corporation outside the City is a lengthy process that would require replicating the City's experience and expertise in arts programming. Leadership for a local arts agency is not evident; on the contrary, the arts community wishes the City to assume the role.

INTRODUCTION

This Cultural Arts Master Plan, Phase II is the outgrowth of a planning process initiated by the City of Santa Clarita in 1997 in cooperation with the Santa Clarita Arts Alliance, a task force of community arts and cultural leaders. The planning process began with the creation, in December 1997, of a Phase I plan that assessed arts community needs and made recommendations for cultural arts development. The Phase I plan also recommended further cultural arts planning, which comprises this Phase II Plan. The Phase I and II plans should be taken together as a whole, with the issues and needs identified in the first informing the second.

Summary of the Phase I Plan

The Phase I plan included an overview of the local nonprofit arts community and identified its specific needs:

- Facilities for the performing and visual arts.
- A local arts agency.
- Local arts organizations to work cooperatively for the benefit of the arts community as a whole.
- Consensus on mission, leadership and planning for the arts community as a whole.
- Audience development and education.
- Increased support.
- Assistance in self-development.

In the Phase I plan, the consultants recommended that the City assume the role of the local arts agency and create a plan for its operation. The Phase I plan also recommended creating a cultural facilities plan based on an understanding of the needs of the whole community, in addition to those of the arts community.

Scope of the Phase II Plan

The Phase II planning process was based squarely on the recommendations of Phase I, and focused on two areas:

- Planning for a local arts agency: The local arts agency is to be the lead agency for the support, development and promotion of arts and culture in the community. There were two, alternative lead agency options evaluated: a City-housed agency and a quasi-independent nonprofit organization.

- Meeting the community's need for cultural facilities: While the Phase I plan documented the arts community's need for cultural facilities, this Phase II plan encompasses the larger community's needs, including the audience and other potential users, such as local school districts and colleges. Equipped with a wider picture of the community's need and the market, the consultants developed specific options and recommendations for cultural facilities.

Methodology

The essential approach was to create local arts agency and cultural facilities plans from a thorough understanding of the community's needs and possibilities for meeting them. Phase I provided some information; Phase II completed the picture. The consultants employed a variety of related research and analytic methods in the Phase II planning process. In approximate order of sequence, the consultants:

- Conducted planning sessions and interviews with City staff.
- Evaluated written materials from the City, including relevant municipal plans and budgets.
- Identified and evaluated current cultural facilities.
- Identified and interviewed potential partners for facilities development.
- Engaged an architectural firm with expertise in planning and developing cultural facilities to assist with formulating facility solutions and evaluating sites.
- Identified and toured 14 potential facility sites.
- Conducted a market study to assess the potential audience for arts and culture. For this study, the consultants engaged one of most experienced and well-respected arts marketing firms in the U.S., ArtsMarket Consulting, Inc. The results of the market study provided critical guidance for choosing among possible facilities and sites.
- Refined the understanding of cultural facilities needs through interviews with additional potential facilities users, and analysis of Phase I data on local arts organizations.
- Interviewed and assessed a cohort of 11 comparable cultural facilities in Southern California.
- Consulted with local arts organizations, with special emphasis on those with facility needs, projects or plans.
- Synthesized and analyzed all data to formulate options for cultural facilities development.

- Identified and interviewed non-arts agencies as potential partners for local arts agency programs. This step sought to expand the use and impact of the arts in the overall community.
- Developed a plan for a local arts agency.

As these methods illustrate, the options and recommendations of this plan are based on an understanding of the market for arts and culture in the Santa Clarita Valley, the needs of local arts organizations , the needs of other potential users, comparisons with comparable organizations, input from the community, extensive data from the community, and the consultants' experience with other, similar projects.

Consultants and Acknowledgments

Phase I and Phase II planning was conducted with the assistance of The Cultural+Planning Group, with lead consultant David Plettner. In Phase II, Plettner teamed with The Cultural+Planning Group colleagues Mark Anderson and Arthur Rieman, plus M2A Architects and ArtsMarket Consulting.

The consultants would like to acknowledge and thank the many participants in both Phase I and II of this planning process. Individuals inside and outside the arts community gave generously of their time, information and opinions to assist the consultants with their tasks. Santa Clarita's arts community was especially generous and helpful. In addition, City professional and support staff have provided exemplary assistance in this process, demonstrating a commitment to quality local government that truly responds to community needs.

CULTURAL FACILITIES

Introduction

This chapter discusses the community's need for, and the benefits of, cultural facilities in Santa Clarita, and presents options for meeting that need. Cultural facilities were the highest priority identified in Phase I planning and the City of Santa Clarita has already begun significant efforts to address this need. The issue of cultural facilities was initially raised by local arts organizations, however this Phase II plan shows clearly that the whole community has an enormous unmet need and will support the City's efforts in this area. There is a potential annual audience of 70,000 for cultural facilities, plus a large amount of additional need for use by local schools, colleges and arts organizations. Accordingly, the plan defines and addresses the combined needs of the whole community.

This chapter also examines how other cities in Southern California have addressed their needs for cultural facilities; the consultants conducted a comprehensive review of 11 comparable Southern California cultural facilities. To arrive at options for Santa Clarita, the consultants commissioned a market study that assessed the local audience for arts and culture. They also analyzed other elements of the community's overall need and the issue of competitive facilities. This led to options for specific cultural facilities solutions with estimated costs. Finally, the consultants evaluated potential sites and developed management plans, programming, operating budgets and preliminary funding options.

Cities, Cultural Facilities and Community Benefits

Cities frequently undertake cultural facilities development to make important gains for the community. These gains can often not be realized in other ways, and work in cooperation with other municipal efforts. At a certain point in cities' development, they often recognize the potential benefits of cultural facilities and seek to measure the specific needs and benefits. Typically, before a city becomes involved in cultural facilities, a community starts with the individual efforts of local arts organizations and educational institutions, which provide community benefits through their own cultural facilities and programs. Once the demand exceeds the supply, however, cities take a civic point of view on cultural facilities: sufficient whole community benefits can be gained to justify municipal involvement. The City of Santa Clarita is clearly at this juncture.

The City of Santa Clarita has already recognized the need for cultural facilities and begun to address it. In 1998 the City created a special $250,000 fund for cultural facilities in Newhall, the Newhall Arts District matching grants program, and, in addition, is administering $350,000 in State funds for auditorium renovation. The City's General Plan contains long-term plans for an amphitheater to be located in Central Park and has designated a land parcel within City Center for a possible cultural facility. These are

valuable steps in meeting community need and assuring a variety of benefits to the whole community.

Cultural facilities provide important benefits for education, youth development, economic vitality, community redevelopment, civic image, and citizen participation. One of the most common and compelling reasons for municipalities to become involved in cultural facilities development is to attract desirable businesses to locate in the community. Municipal involvement in cultural facilities also makes a statement to potential businesses and residents that municipal government has a strong and sophisticated commitment to its community, and offers something above-and-beyond the ordinary. Throughout this chapter are specifics of the potential community benefits of cultural facilities development in Santa Clarita. Examples include substantial new educational opportunities for children and youth; opportunity and growth for local arts organizations; access to the diverse cultural offerings of local, national and international artists; enrichment of the built environment; support for Newhall redevelopment; enhanced community pride and image; and increased economic activity. Cultural facilities development also works in concert with the City's other efforts, supplementing ongoing support of education, youth development, economic development, recreation, implementation of the General Plan, and Newhall redevelopment.

The idea of community benefits from cultural facilities is widely shared in Santa Clarita. Interviewees in Phase I and Phase II spoke eloquently about the educational, artistic, and civic benefits to be gained from addressing the cultural facilities needs. This was equally true of members of the arts community, educators, business people, and community leaders.

Comparable Cultural Facilities in Southern California

To provide a basis for comparison, the consultants studied 11 comparable cultural facilities in Southern California. This evaluation validates the role of municipal governments in cultural facilities development and helps define the norms of that role.

The cultural facilities included several located in cities with demographics similar to Santa Clarita. Because of their different circumstances, commercial and university-owned cultural facilities were not included in this study. Commercial cultural facilities are much larger and require a correspondingly broad market; they also would not address many of the specific community needs detailed later in this chapter. University-owned cultural facilities can rely on substantial campus subsidies and often do not serve the needs of local arts organizations and schools. To ensure a broad picture of comparable cultural facilities, this study included proscenium theaters as well as outdoor amphitheaters; facilities that included museum, gallery or other visual arts space and those that do not; and facilities recently built, those built in the first half of the century, and renovated spaces. The facilities studied were:

Alex Theatre (Glendale)
California Center for the Arts (Escondido)
Cerritos Performing Arts Center
John Anson Ford Theatre (Los Angeles County)
Lancaster Performing Arts Center
Orange County Performing Arts Center
Palmdale Playhouse
Santa Barbara County Bowl
Simi Valley Cultural Arts Center
Starlight Bowl (Burbank)
Thousand Oaks Civic Arts Plaza

The study concludes that cities are commonly involved in cultural facilities development and operation, often retaining ownership of the facilities. Municipal leadership was an essential element of nearly all facilities in the study. Although it is not currently an option in Santa Clarita, construction of cultural facilities was often financed with redevelopment funds. Cultural facilities are also not money-making ventures and require ongoing public and private subsidy. Shared use of cultural facilities is typical and programming is diverse, including local and touring artists, educational groups and commercial rentals. All cultural facilities studied do not fear competition from a cultural facility in Santa Clarita; rather they are interested in collaborations and welcome the addition of a new partner in the field.

The detailed findings of the comparable cultural facilities study are as follows:

- Several communities present similar demographic profiles to Santa Clarita. Escondido, Thousand Oaks and Simi Valley all developed as commuter communities that have sought ways to increase their tax base and promote economic development by keeping more of their residents' spending in town. All have a middle-class demographic.
- All of the facilities studied are municipally owned, with one exception (Orange County Performing Arts Center).
- The great majority of facilities are operated by agencies of the municipal governments that own them. Others are owned by independent or quasi-independent nonprofit agencies under contract to the government-owner. One space, the Simi Valley Cultural Arts Center, was originally operated by a private nonprofit organization, but its operations have since been assumed by and now is an entity of that city's municipal government.
- With two important exceptions, all of the facilities built during the last two decades have been almost entirely financed with redevelopment funds. However, federal redevelopment money is no longer available, and at this time the Newhall Redevelopment District has an insufficient tax increment to fund a cultural facility in Santa Clarita. Of the two exceptions, the California Center for the Arts was financed by the City of Escondido out of general funds as a part of a new civic center complex. The City of Escondido is a newer community not unlike Santa Clarita. The other exception, the Orange County Performing

Arts Center, was entirely privately funded and has never had an affiliation with any government body.

- Given comparable seating capacities, most facilities would consider the possibility of block booking performers with a Santa Clarita performing arts facility.
- With the exceptions of the Palmdale Playhouse and Lancaster Performing Arts Center, none of the facilities define their markets as including the Santa Clarita Valley. Even in these cases, they do not fear competition (either in audience or acts available for booking) and even welcome it.
- The facility and environment that probably is most comparable to Santa Clarita is that of Lancaster, with its multi-use, diversely programmed facility designed first to meet community arts needs but also enrich its residents with performing artists of national or international stature.
- Generally, the entity that operates the facility also programs it. The only exceptions are those facilities that contract with rock and pop music promoters to program and manage such events. (Santa Barbara County Bowl and Thousand Oaks Civic Arts Plaza.)
- No performing arts facility in the study is, or expects to be, financially self-sufficient. They are not moneymaking ventures. Operating and presenting at any performing arts center requires a substantial and perpetual financial and political commitment from the owning municipal government's city council. Even those facilities that rely heavily on theater rentals for income require significant financial support from the local government.
- Most of the facilities researched attempt to schedule a variety of types of performances: dance, classical music, holiday and children's fare, jazz, theater and popular music. They may do this with a combination of local and touring artists, or almost entirely with touring artists.
- Many of the facilities undertake most or all of the programming themselves. About an equal number contract with local performing arts groups, giving them blocks of time in the theater as part of a broad programming mix.
- With the exception of three of the larger facilities (California Center for the Arts and the Cerritos and Orange County Performing Arts Centers), all operate with a full-time staff of eight or less, supplemented by additional staff, technical personnel, and volunteers for performance days. Larger facilities have a full-time staff of from 21 to 65 employees.
- The major outdoor amphitheaters are all very large (4,500 to 5,000 seats) and can offer limited programming at best. An exception may be the John Anson Ford Theatre, which programs only local artists, the great majority of which are subsidized by the Los Angeles County Arts Commission, a local arts agency.

- Those performing arts facilities that follow the common model (a range of local and touring artists) receive municipal government subsidies of between 40 and 100 percent of ticket revenue. The average subsidy among such facilities is 59 percent of ticket revenue. However, it is specious to draw any conclusions from these figures as: some theatres report rental income within their ticket sales line item or budget account whereas others do not; some public subsidy figures reported include in-kind services provided by local government (e.g., landscaping, building maintenance, janitorial, etc.) while others do not record, allocate or report such figures; and some facilities receive significant amounts of grant and other contributed income that others do not.
- The operators of the facilities examined are universal in recommending to the City of Santa Clarita that, before it embarks on the design and construction of a performing arts center, it clearly define the purpose(s) for which the facility will be built and its mission.
- They also recommend hiring an executive director and technical director or consultant with recent, relevant experience, early in or prior to commencement of the design process.
- The most successful operations developed a base of private contributors and a cadre of volunteers early in the process.
- Operating, maintenance and capital upkeep and improvement budgets are often more than contemplated during the design and other preliminary stages. Therefore, competent, experienced management is essential.
- Facility use and scheduling works best when the operating entity is responsible for these decisions, with clearly defined policies and priorities. The best arrangements are those in which the local educational and arts users provided input during the facility's early stages.

Community Need for Cultural Facilities

The single most significant finding of this plan is the size and breadth of the community's need for cultural facilities, and arts and culture programs generally. The community will clearly support and utilize a variety of new cultural facilities. Not only is there an enormous need for facility use by educational groups and local arts organizations, but also a strong market for public attendance. To reach this conclusion, the consultants commissioned a market study that assessed the potential audience for arts attendance. They then examined current arts attendance and calculated other potential use by local arts and educational groups.

It is also important to note that the constituency for cultural facilities encompasses a great majority of the residents of the entire Santa Clarita Valley, plus people from outside the Valley. The largest portion of the community's need for cultural facilities is shared by the public and school children who will attend events and activities.

Community need was clearly documented in the Phase I plan. Cultural facilities were the highest priority need, supported by the relative absence of suitable facilities for almost all local arts organizations. The few existing cultural facilities, such as California Institute of the Arts' theaters and the Valencia High School Auditorium, were used to capacity, unavailable for community use, or inadequate. Arts organizations' specific needs varied, including a larger and/or better-equipped theater, a better quality of theater, venues more available, and an exhibition space. Individual artists described the lack of, and need for, exhibition space. In Phase II, local school districts and colleges identified further needs for performing and instructional spaces, and a way to connect with a wider public.

The need for cultural facilities in the Santa Clarita Valley includes four components:

- The audience for arts attendance: approximately 70,000 as measured in the market study and detailed in the next section.
- Local arts organizations
- Educational use by schools and colleges
- Rental use by businesses, community groups, and film and television production

The total need is corroborated by the surprising extent of current arts attendance, which exceeds 63,000 (page 22). It is further validated by other plans for local cultural facilities development (page 24). In sum, the community's total need for cultural facilities is clearly greater than a single cultural facility could meet. This suggests that one or more municipal cultural facilities would be fully utilized and that there is a strong potential for joint use (page 30).

Market Study: Measuring Potential Arts Attendance

The market study provided strong evidence of community need and quantified the potential for arts attendance as at least 70,000 annually. The geodemographic study was conducted by ArtsMarket Consulting, Inc., one of the nation's most experienced and well-respected arts marketing firms (page 64). ArtsMarket concluded that the Santa Clarita Valley is an exceedingly strong market for the arts, terming it an unusual "build it and they will come" market. Because the audience for cultural facilities is defined largely by proximity to the facility, the study analyzed the eight zip code areas that comprise the Santa Clarita Valley. The purposes of the study were to:

- Measure the level of interest in arts and culture.
- Determine the potential for attendance.
- Describe relevant characteristics of the market.
- Assess related factors, such as location, programming, and ticket pricing.

Key findings of the market study are summarized as follows:

- The Santa Clarita Valley shows excellent potential for the development of local arts programming and cultural facilities.
- There is virtually no portion of the market that ranks below the national average for arts participation. The market would appear to be ready and solidly interested in arts products, and is likely now searching the larger geographic area to participate in arts programs they cannot attend near to home.
- The market researchers estimate cultural facilities in the Santa Clarita Valley could regularly serve nearly 30 percent of the Valley's population of 181,574 in 1997 as well as draw substantial audiences from the northern San Fernando Valley.
- The total potential market is conservatively estimated to be more than 70,000 annually. The market researchers estimate new cultural programming and/or facilities could capture nearly 44,000 individuals on a single ticket/single admission basis, and nearly 11,000 subscribers/members. This is not a huge audience, but given the strength of interest, repeat visitation would be high. Assuming a 50 percent repeat visitation rate, the total attendance could be conservatively assumed to be more than 66,000 from within the Santa Clarita Valley alone. One can add to that at least 4,000 attendees from outside the Santa Clarita Valley.
- When the market researchers compared interest in the arts to other types of leisure activities, they found arts more desirable than most other activities within the majority of the marketplace. Given the way that interest in arts activities outpaces most other activities, the market researchers would consider this to be an unusual, "build it and they will come" market.
- Families with children dominate this market, so any cultural programming, services and facilities should be oriented to family activities. While in most strong arts communities, it is the older, semi-retired Empty Nester[1] market that fills the halls of arts organizations, in Santa Clarita Empty Nesters are barely in evidence, and retirees are a much smaller group than Boomers.
- This is an upscale, sophisticated market, but also a very busy market, without a great deal of leisure time such as would be assumed with a larger Empty Nester population, or a larger young professional, singles market. This will predict the types of affiliation the market will have with the arts. Family passes,

[1] "Empty Nester" is a term used to describe affluent families with no children living at home. It is one of 43 terms, including "Boomer," utilized in the ACORN classification system assigned to different market segments. ACORN (A Classification of Residential Neighborhoods) was developed and is utilized by CACI Marketing Systems for its proprietary statistical market research data applications. For more detailed description of the ACORN segments, please see the full ArtsMarket Consulting report, page 9 *et seq.* available on request from City staff.

memberships and flexible subscriptions will be critical. Ease in single ticket purchase will be mandatory. Cost will be less of a barrier to regular participation than convenience in venue location. Ease in finding parking will be important. Direct mail prospecting together with a mix of print media will be necessary to get the message in the hands of these busy prospects.

- The family market could support 15 to 20 events a year in a relatively large hall, plus almost weekly children's theater in a smaller venue.
- The adult market could support a combination of outdoor amphitheater events and a moderate number (30 to 40) of local, touring, and booked events in an indoor hall each year.
- The facility design aesthetics should be warm and welcoming, aimed at a mid-affluence suburban and exurban market, not at the highest end of the market within Santa Clarita. This super affluent market segment is more likely to be affiliated with the very prominent arts organizations in Los Angeles and look to their local facility as less prestigious, by location and probably by programming.
- One of the many encouraging findings of this study is the trend analysis concerning population demographics. Looking ahead from the 1997 baseline to 2002, the population of the Santa Clarita Valley is likely to become even more arts oriented, more of an arts stronghold. Market demand will be high. The demand for youth/family programming will be higher than at present, with a substantial growth in the population under age 18. Affluence will grow, as well, making cultural participation more financially accessible. Households earning under $50,000 will decrease in number, while households earning more than $50,000 and $100,000 will increase significantly. There will be a trend of continued and growing interest in amenities associated with cultural programs or facilities, for example, access to good restaurants and interesting shopping near to cultural destinations.
- All of the sites investigated for cultural facility development offer the opportunity to attract a good to strong audience. Of all, the City Center site appears to be most advantageous based on its proximity to the high arts-interest households, as well as households with children. The market researchers studied drive times areas within 5-minutes and 20-minutes of each proposed site. These drive times are based on results of dozens of focus groups the market researchers have conducted each year with arts attendees around the U.S. Travel time of more than 20 minutes is typically seen as a barrier to arts attendance for all but "special occasion" events.

It is important to underscore that the market study measures *potential* audience. Realizing the potential would require skillful handling of facility type and location, programming, marketing, and audience development. These challenges are made considerably easier, however, by the data provided by the study; continued marketing research and expertise

would help assure success. The balance of this chapter provides additional data about achieving this goal.

Given the variables of skillful planning and cultural facility management, the total potential audience of at least 70,000 measured by the market study can be translated into various estimates of annual use of a cultural facility. This use would include performances by local and touring arts organizations, which are ticketed public events that draw on the potential pool of arts attendees. Dividing the 70,000 figure into varying average sizes of attendance for events yields a range of between 88 and 175 public performances per year.

Use of Cultural Facility by Arts Audience

Average Audience Per Performance	Number of Performances
800	88
700	100
600	117
500	140
400	175

Use of a cultural facility would include attendance at visual arts exhibits as well as performances. Additionally, total arts attendance in the Santa Clarita Valley in the future would increase beyond 70,000 with successful programming and management of new cultural facility. Arts attendance grows in communities that have appropriate cultural facilities, programs that suit the audience, and effective marketing that connects the programs to the audience.

Local Arts Organizations and Current Arts Attendance in the Santa Clarita Valley

The existing audience for arts and culture in the Santa Clarita Valley, even without sufficient cultural facilities, serves to corroborate the potential identified in the market study. On an annual basis, local arts organizations' current total attendance is at least 63,000, involving more than 300 performances and events. Paid attendance is more than 33,000. These figures are for public events of professional caliber, including the City's own programs. These figures exclude college and school performances, other educational performances, workshops, and outreach activities. Including this type of activity, the total current audience for arts and cultural would be much greater.

The typical audience for local arts organizations is currently small, approximately 200 to 300 per performance or event. However, audience size may be artificially limited by the small size and often inadequate character of existing venues. Supporting this notion is the fact that the venue capacity of the City's programs is greater and the per-performance arts audience is correspondingly larger. The summer Concerts in the Parks draw an average of more than 2,000 per concert and a total of 20,000 annually. The parks in which the concerts are held on temporary stages have a larger, flexible audience capacity. It is also

important to note that these programs are free. The Cowboy Poetry & Music Festival, held in a variety of venues with relatively large audience capacity, draws approximately 10,000 over a four-day period.

According to audience data collected in Phase I, some local arts organizations have outgrown their facilities. Several intend to expand their programming, especially if they have access to a better cultural facility. The consultants analyzed the audience and performance history of local arts organizations, as well as their stated desires for use of a new cultural facility. Their collective annual use is estimated to be 76 days, involving 43 performances. This estimate is based in most cases on a lower number of days and performances than requested by interviewees, both to be conservative in estimating need and to reflect the relatively small audiences that many arts organizations now have. The consultants anticipate that use of a new cultural facility will serve as an opportunity for increasing audiences and undertaking new artistic projects that are not possible in current cultural facilities.

Additional Need: School, College and Rental Use

While the market study focused on potential audience, an additional measurement of need is use by local schools, colleges and renters. This additional use is discussed in this section and summarized in the section beginning on page 27.

The consultants interviewed the four local school districts and three colleges to assess their potential for use of a cultural facility.

School Districts	*Colleges*
Newhall	California Institute of the Arts
Saugus Union	College of the Canyons
Sulphur Springs	Masters College
William S. Hart	

The assessment of school districts' need included programs funded by PTAs, which provide at least $75,000 annually in arts education activities, mostly at school sites.

Local school districts and colleges all report a need for more cultural performing and instructional facilities. While their need far exceeds the capacity of even the most ambitious municipal cultural facilities development plan, all expressed specific interest in using a new cultural facility for educational performances and other events.

The total need for educational use of a cultural facility in the City of Santa Clarita includes two elements: one readily estimated at the present time and one that is dependent on the facilities development plans of the Hart District and College of the Canyons. In the first element, the other three school districts, California Institute of the Arts, Masters College and the PTAs are conservatively estimated to use a minimum of 50 days per year in a

theater. Use by these organizations would almost certainly increase after the cultural facility became better known as a resource in the community.

The second element of educational use is much greater, but is not currently quantified. Neither the Hart District nor the College of the Canyons has yet planned all of the specifics of their usage, although each clearly understands the order of magnitude of need. These two organizations would certainly use a City-sponsored cultural facility, absent one of their own. They also would use a City-sponsored cultural facility in addition to one of their own, to satisfy overflow demand.

A final component of need is rental of the cultural facility. In the study of comparable Southern California cultural facilities, 10 of the 11 rely on rental of the facility for a portion of their revenue and use. The number of rentals varies among the facilities and is related to the mission and financial needs of the facility. The rental market exists in every community, and is used by the facility to the extent needed to supplement other uses. Rentals can include private use by businesses, community groups, and film and television production. It can also include events open to the public produced by an outside entity that assumes all the financial risks of the event, such as a commercial music or theatrical producer. The current cultural facilities in the Santa Clarita Valley are often used for rentals, and the Santa Clarita Valley Chamber of Commerce cites a demand among its members for this type of use. It is likely that, as in the comparable communities, the rental market can be used to fill unused capacity in a cultural facility in the City of Santa Clarita.

Current Plans for Local Cultural Facilities

Some of the school districts, arts organizations, and colleges have plans to meet their own needs by developing cultural facilities. All of these plans are valuable for meeting some portion of the community's need for cultural facilities. These plans also reflect the magnitude of need for educational use of cultural facilities. However, assuming the plans are implemented, the new facilities would not significantly address the market for arts attendance as defined in the market study. Some facilities would be relatively unavailable for community use, and others face challenges in location, technical capacity, and parking. These facilities are discussed both in this section and the following section.

These plans also offer the potential for partnerships in cultural facilities development, as discussed on page 30. Both the Hart District and College of the Canyons have expressed interest in exploring the possibility of joint development, funding and use of a cultural facility with the City.

The Hart District is investigating the possibility of creating a cultural facility that would include both instructional spaces and a theater. It also plans to reopen the Hart High School Auditorium in Spring 1999. The Hart District estimates that its total need is larger than the capacities of both its own proposed new cultural facility and the Hart High School Auditorium. The other three school districts have no plans for cultural facilities development and are focusing on other capital needs.

Three local arts organizations plan to renovate cultural facilities in Newhall. Theater Arts for Children intends to renovate the Newhall Elementary School Auditorium. Canyon Theatre Guild and Santa Clarita Repertory Theatre plan to adapt existing buildings into small theaters. All three arts organizations have initiated capital campaigns to finance the cost of renovation.

College of the Canyons has planned a performing arts center that would include instructional spaces and a theater. That plan has been approved by the Board of Governors. Like the Hart District, College of the Canyons projects that growth in its student population may eventually make its proposed performing arts center inadequate for campus needs. The ability to implement the plans of both the Hart District and College of the Canyons is largely dependent upon passage of a statewide bond measure on the November 1998 ballot.

Masters College is planning a new chapel that would also serve as a cultural facility for some of its performing needs. California Institute of the Arts is currently conducting a campaign to finance a small theater within the Disney Concert Hall in downtown Los Angeles.

Competitive Cultural Facilities

The Santa Clarita Valley currently has no cultural facilities that would compete for the arts audience with the new cultural facilities contemplated by this plan. Also, none of the planned local cultural facilities discussed in the previous section would be competition. There are no comparable cultural facilities within the 20-minute drive time defined as critical by the market study. The study of comparable Southern California cultural facilities included virtually all those within approximately a 45-minute drive of the City of Santa Clarita. None defined their market area to include the Santa Clarita Valley. The Lancaster Performing Arts Center and Palmdale Playhouse were the only ones that would consider a cultural facility in the Santa Clarita Valley as potential competition. However, neither opposes a cultural facility in the Santa Clarita Valley and both view it to be a potential programming partner.

The Hart High School Auditorium, discussed in the preceding section, is scheduled to reopen in spring 1999. It is not competition for a municipal cultural facility, but rather a welcome addition to the cultural and educational assets of the community. Because the Hart High School Auditorium will first serve the needs of the Hart District, it will be relatively unavailable for community use. Scheduling for the District's needs will be a priority and there are other challenges of location, parking and technical capacity. As such, it would be impossible for this auditorium to serve the needs of, or capture, the potential audience for arts attendance described in the market study. Although the market study determined that the Newhall area is a desirable location in terms of drive time,

Newhall would be less desirable than other sites for some portion of the 70,000 potential arts attendees.

As discussed in the preceding section, the Newhall Elementary School Auditorium is the site for a renovation plan created by Theater Arts for Children. Although there is no date set for beginning renovation or opening that facility, Theater Arts for Children envisions a small theater with between 349 and 599 seats, with an adjacent building for educational and technical use. This facility, too, would be a welcome addition to the community, but not competition for a new municipal cultural facility. It has strong potential for helping meeting vital community needs, but, like the Hart High School Auditorium, it would face substantial obstacles in attempting to capture the potential audience for arts attendance described in the market study. Its location, limited stage size, technical capacity, and small parking area will not meet the need of the broader community.

The renovated theaters planned by Canyon Theatre Guild and the Santa Clarita Repertory Theatre would be used primarily by those organizations and would be valuable for their growth and development. The theaters would be too small, however, to constitute competition for a larger, municipal cultural facility.

Recommended Options for Cultural Facilities Solutions

This section presents recommended options for solutions to meeting the community's need for cultural facilities. The options are based on several fundamental observations. The first is that the total community need is sufficiently broad to justify municipal involvement. Second, the public constituency for cultural facilities is large enough to suggest strong support for municipal efforts beyond what the City is already doing. The third is that, based on the study of comparable Southern California cultural facilities, it is not only commonplace but necessary for cities to take a leadership role in providing cultural facilities that meet whole-community need. If municipal government is not involved, cultural facilities that address the needs of the community are rarely developed.

Given these realities, the consultants have formulated three options for addressing whole community need that assume a leadership role on the part of the City and include a joint use approach. To best address whole community need, the consultants recommend that the first two options be implemented together, then the third at a later time. The three options are:

- To build a performing and visual arts center (page 27): Such a facility would meet a substantial portion of the community's overall need and provide many other community benefits. Two size facilities are presented, with an estimated total construction cost of between $10.1 and $13.3 million. Several potential partners have expressed interest in exploring the possibility of joint development, funding and use of a cultural facility with the City. With a joint

use arrangement, the City's share would be approximately $4.43 to $6.65 million, less some amount of income from private fundraising (page 30).

- To expand existing capital grants to local arts organizations (page 32): Additional funding for local arts organizations to meet their own facility needs would address a smaller portion of the community's overall need. The estimated cost is as much as $750,000 over a three-year period.
- To build an outdoor amphitheater (see page 33): This option would meet the smallest portion of community need but is well suited to the audience and certain types of popular performances and events. It would be best created as a supplemental facility only approximately three to five years after a performing and visual arts center is successfully built and operated. The total estimated construction cost is $2.9 million.

Performing and Visual Arts Center

A performing and visual arts center is the most comprehensive option for meeting the broadest community need. It would also provide many other community benefits. A performing and visual arts center would substantially address all four components of community need: the arts audience, local arts organizations, educational use and rental use. It would also provide an important addition to the built environment, enhance the community's image, generate economic activity, provide a civic meeting place, provide new opportunities for youth development, and help attract desirable businesses and residents.

The need for this cultural facility was calculated in terms of numbers of performances and days of use. The need was then translated into specific facilities: a theater and a visual arts gallery. Two size options are presented for the theater, with a rationale for recommended the larger option. The architectural program for the performing and visual art center is attached on page 72.

In translating need to actual facilities, the consultants considered that the number of some types of performances is limited by the potential arts audience, or "what the market will bear." Other types of use are more elastic. The first type of performance is that which would serve the market for arts attendance, where the general public buys tickets to attend an event in the theater. That type of performance was calculated separately, so as not to exceed the total estimate of 70,000 arts attendees and the corresponding number of performances. The educational and rental uses that would not be public, ticketed events would not draw on this market for arts attendance; they were likewise calculated separately. The cultural facility can more easily expand the educational and rental use to fill unused days, serve educational needs, and earn rental income. Also, that need is estimated to be much larger and more elastic than the audience for arts attendance.

Total Cultural Facility Use

Type of Use	Public Performances	Use Days*
Performances for Arts Audience		
Local Arts Organizations	43	76
Touring Groups (Presenting)	20	40
Rentals with Public Performances	25	38
Educational		172
Rentals without Public Performances		20
TOTAL	88	346

**Use Days includes estimated technical and rehearsal time.*

The annual use by touring groups was estimated at 10 performances for adults and 10 for families, acknowledging the strong family presence in the Santa Clarita Valley. This is a reasonable starting figure from which the theater can begin building a larger audience.

The figures for the total use of the a cultural facility suggest a theater with a seating capacity of between 600 and 1,000. Assuming a potential arts attendance of 70,000, the figure of 88 public performances corresponds with an average audience of nearly 800 people. In reality, the audience size for a given performance depends on many factors, such as the popularity of the event, the night of the week, season of the year, competing events on the same night, ticket price, and the weather. Many performances are presented for reasons other than popularity or audience size; they may be chosen to educate or stimulate an audience. Such performances would not be expected to sell out; they will reach smaller, more adventuresome audiences. Presenting a diverse range of performances that meets a variety of needs and interests in the community is desirable. This suggests that a theater should be both large and flexible to accommodate a variety of audience sizes. While a theater with 1,800 to 2,000 seats is considered by many theaters as the minimum size necessary to support the cost of events without subsidy, the potential market in the Santa Clarita Valley does not support a theater of this size. Considering these factors, and taking an average audience size of 800 as the middle of a range, the consultants developed two options for theater size: 600 seats and 1,000 seats.

The construction cost for the entire performing and visual arts center with a 600-seat theater is estimated at $10.1 million, excluding land acquisition. The estimated cost for the performing and visual arts center with a 1,000-seat theater is $13.3 million, excluding land acquisition. Detailed financial estimates based on standardized architectural and construction data, derived from similar theater construction projects, are attached beginning on page 75. Land costs will vary according to the site; some potential sites are already owned by the City. Audience parking at the preferred sites already exists and would be available through joint use agreements. Design and construction would require approximately two-and-a-half to three years.

The performing and visual arts center would also include a 3,000-square foot visual arts gallery suitable for local exhibits, small touring exhibits, other visual arts programming and events such as receptions. While the general need for exhibition space was identified in Phase I of the cultural planning process, it is difficult to measure the specific need. There is little doubt, however, that a gallery space would be well-used. Local visual arts organizations can provide exhibits of members' and other artists' work and literary groups can offer readings. The gallery could also serve as an educational space and a community meeting room.

The performing and visual arts center would have a large rehearsal studio convertible into what is termed a small, black box performance space, suitable for informal performances, experimental work, educational workshops and other events.

The cultural facility is not intended as a home for resident producing organizations. Its rehearsal, shop and storage capacity would be best suited for groups that bring a completed, or nearly completed, production ready for performance. Local performing groups that develop and produce a season of plays or concerts would need to continue relying on their own rehearsal and performance spaces for a portion of their producing and performing needs.

The 1,000-seat theater is the recommended option because its greater capacity and flexibility outweigh its extra cost. The smaller theater is less costly to build, and is easier to fill for a given performance, but risks becoming too small to meet total and growing need. The arts audience would account for a larger number of performances in the smaller theater, but would reduce the availability of the theater for other uses.

The larger theater is more flexible in its use. The seating area would be scalable, that is, reduced in seating capacity for smaller audiences and increased for larger audiences. The larger theater is approximately 30 percent more expensive to build, but nearly identical in net operating cost. An additional critical factor is educational use. Aside from the performances that serve the arts audience, and a modest amount of rental use, the theater would be available an estimated 172 days for daytime educational use. There is a minimum expected educational need of 50 days from the four school districts and Masters College, leaving 122 days. However, there is potentially enormous need from the Hart District and College of the Canyons that would far exceed the remaining 122 days of use. Larger size would help accommodate this need. Many types of educational use, such as matinee performances for children during school hours, would benefit from a theater even larger than 1,000 seats. Need for such arts educational activities almost always exceeds availability. The same is true for many types of rental use. A larger theater, with a scalable seating area, meets a broader range of customers' needs. Finally, a larger theater offers more prestige, which is an important factor in building audiences.

It is important to note that the recommended option could be modified by a joint use agreement with College of the Canyons and/or the Hart District that brings significantly new needs and uses to the calculation of facility size and configuration. A larger, multi-facility complex with additional education capacity might be a more appropriate overall option. However, the data in this plan will remain relevant to future planning. It is unlikely that a theater much larger than 1,000 seats would be feasible. The potential market for arts attendance, and the requirements for realizing that potential, would not change. Also, to be successful, any cultural facility solution must accommodate the needs of touring groups and local arts organizations. Touring groups generally require an excellent stage and technical capacity. The local arts organizations will need similar stage and technical capacity, plus a theater that can be scaled to a size appropriate to audience size.

In addition to the calculation of theater size, there are critical requirements of location, access, parking, amenities, aesthetic character and image. The importance of these characteristics to the success of the cultural facility cannot be overestimated. It must be in a highly visible and readily accessible location, within a 20-minute drive of the potential arts audience, and with convenient parking. It must also be close to suitable restaurants and inviting public spaces that enhance the overall experience of attendance. The cultural facility must be prominent in aesthetic character, with a level of prestige that communicates its value and importance to the community. As stated in the market study, facility aesthetics should be warm and welcoming, but need not be formal.

Recommendation 1: The City should take a leadership role in building a performing and visual arts center. Two facility sizes are presented, with an estimated cost range of $10.1 to $13.3 million. The larger size is the recommended option.

Joint Development of Cultural Facility

This recommendation is based on the premise that cultural facilities are best developed in partnership with other parts of the community that have a need for, or interest in, cultural facilities. A partnership is appropriate because the community need is diverse, and the cost of cultural facilities may be prohibitive for any single entity. A partnership is more likely to obtain diverse funding, including private sources. If a partnership does not prove to be viable, the City can determine whether it will proceed on its own to implement some or all of the recommended facility solutions in this plan.

The cultural facilities committee should include potential partners that expressed interest during this planning process and would potentially provide funding or other resources for a cultural facility. Those potential partners include:

- College of the Canyons: As discussed above (page 24), the College plans to build a performing arts center, contingent upon bond financing. A joint use

facility would not necessarily need to be located on campus and would serve not only the needs of the campus but the College's objective of increasing its connection with the community.

- Hart School District: Also discussed above (page 24), the District is interested in building a cultural facility, in addition to the Hart Auditorium, to serve the needs of other schools in the district. This plan is also contingent on bond financing. The District views the possibility of joint use as a way of obtaining a better facility for itself and the community, through partnership with other users and funding sources.
- Newhall Land and Farming: The company views a cultural facility as a valuable addition to the community and is interested in participating in planning discussions for a cultural facility. The company does not intend to be a major funder, but may be in a position to provide other resources.

The City should also include civic leaders that represent the arts, business, City government and the community as a whole. Civic leaders should be strategically chosen for demonstrated leadership skills, and, when possible, access to financial and other resources. Finally, potential major users of the cultural facility should provide input as well: local arts organizations, California Institute of the Arts, Masters College, and the school districts. It is possible that several members of the committee will comprise the initial board of directors of the new facility.

Once formed, the cultural facilities committee should refine and assess their needs in light of the findings and recommendations of this plan. They should then formulate a specific facility solution and cost estimate. The committee will need to identify founding board members and create a nonprofit organization to secure resources for the construction and operation of the facility. The mission of the nonprofit will need to balance serving the needs of several constituents:

- The audience for arts attendance
- Facility joint use partners, including their educational uses
- Local arts organizations
- Other educational groups
- Touring groups

To help balance these occasionally competing interests, the cultural facilities committee should negotiate a joint use agreement that sets clear policies and priorities for use, especially in the area of scheduling.

The cultural facilities committee should also conduct a professional fundraising feasibility study to test fundraising goals for corporate, foundation and individual donors. It should secure firm, initial financial commitments from the City as well as other funding partners.

These initial funding commitments will help demonstrate the viability of the cultural facility to other donors, and will be essential to successful fundraising from private sources.

Recommendation 2: The City should explore the potential of joint development, funding and use of a performing and visual arts center by creating a cultural facilities committee with the potential partners identified in the planning process.

Expand Existing Capital Grants to Local Arts Organizations

Even with a new performing and visual arts center, many local arts organizations will continue to need their own year-round or specialized cultural facilities, although virtually all intend to make limited use of a new performing and visual arts center. There are currently several local arts organizations conducting capital campaigns for their own cultural facilities in the Newhall area. The City has already created a $250,000 fund for theater development in that area and is administering an additional $350,000 in State funds for similar purposes. City support of these campaigns serves these organizations and permits them to better serve the community. The consultants believe that cultural facilities alone will not be a decisive element in achieving the goals of the City's Downtown Newhall Revitalization Strategy. Successful redevelopment requires a broad-based effort. Nonetheless, the addition of as many as four theaters in that area would certainly have a positive impact on Newhall's economy and image.

The current $250,000 fund is now available on the basis of a grant application, Newhall Arts District matching grants, that tests the feasibility of an applicant's facility plans. Based in part on the consultants' recommendations during the Phase II planning process, staff developed measurements of applicants' financial, fundraising and construction plans, as well as applicants' ability to operate in their new cultural facilities. With these assurances, the City improves the chances of success for applicants in completing their capital campaigns and achieving the growth involved in a move to a more expensive cultural facility. Additionally, the City avoids the risk of ownership. The City's risk and investment is limited to its grant; the City assumes no obligation to operate a facility if a local arts organization should fail.

To help meet the community's need for arts and culture will require more than the current level of financial investment by the City. Given the lack of other institutional funding in the Santa Clarita Valley, it is appropriate for the City to assume a lead role in assuring the success of worthy, viable arts organizations involved in capital campaigns. The consultants believe that an additional $750,000, made available over a three-year period, would meet as much as 50 percent of the financial goals of the current campaigns. While this increased funding would address a smaller portion of the community's overall need than a performing and visual arts center, it would challenge local arts organizations to secure other funding, demonstrating broad community support and a healthy mixture of public and private monies.

In addition, the City should not restrict these capital grants to Newhall because there is no compelling reason to limit cultural facilities development by local arts organizations to that area. The Phase I needs assessment did not specifically identify Newhall as having greater needs for cultural facilities, compared to other areas of the City. Assuming the success of one or more of the current capital campaigns, Newhall may soon have an abundance of cultural resources. Many locations outside Newhall were rated by the market study as feasible for cultural facilities.

Recommendation 3: The City should expand existing capital grants to local arts organizations to meet their own facility needs and to serve a broader area than Newhall.

Amphitheater

The consultants were asked to investigate the possibility of an amphitheater as a cultural facility. The appeal of an amphitheater for the Santa Clarita Valley is widespread. Both the City's General Plan and Parks, Recreation and Community Services Master Plan envision an amphitheater. Because of the area's climate, natural beauty, and outdoor character, an amphitheater would be especially suited to both the audience and certain types of popular performances and events. There is a tradition of outdoor performances in Southern California.

An amphitheater would be well supported as a cultural facility, but would fill only a limited portion of the community's need. An amphitheater is a niche venue that could complement other more broadly based cultural facility solutions. As an outdoor facility, it would be unavailable during portions of the year, have less technical capability, and be less suited to educational use during school hours. Thus, the recommendation is to build an amphitheater during a second phase of cultural facilities development, three to five years after the opening of a performing and visual arts center. The recommendation is contingent upon the successful use of the first facility, as well as a measurement of sufficient additional need, especially for arts attendance. The current estimated cost of an amphitheater is $2.9 million, including site preparation but excluding land acquisition and audience parking. The City owns the land at two of the three best sites.

The amphitheater would have a combination of fixed bench seating for approximately 1,000 people, plus a lawn to accommodate larger audiences and picnics. The stage would include a removable shell. The architectural program for the amphitheater is on page 72.

The location of the amphitheater is important for audience development. The geography of the site is an additional factor, since the design assumes a natural bowl that can be transformed into a performance facility without extensive site preparation.

The same nonprofit organization that manages the performing and visual arts center should manage the amphitheater. It is impossible to provide an accurate estimate of operating income and expenses at this time. There are significant variables of need, competition, the touring market, and other factors that must be calculated when the amphitheater is planned. Some aspects of the operating budget can be described, however. The operating budget would change in size but not type. The extra costs would be incremental, involving many of the same line items of income and expense as in the operating budgets for the performing and visual arts center. There would be significant economies achieved by using the same management organization, such as a unified box office, management and booking. Unlike the performing and visual arts center, the amphitheater would operate only during a portion of the year. At current costs, the amphitheater's operating expenses would presumably be substantially less than that of the performing and visual arts center. The potential for box office income would be somewhat comparable to the 1,000-seat performing and visual arts center.

Newhall Land and Farming is considering developing a large amphitheater adjacent to Six Flags Magic Mountain. Although there is no timetable for its construction, it is intended as a major commercial venue with a seating capacity in the range of 12,000 to 15,000. Competition for this cultural facility would be the Hollywood Bowl and the Anaheim Pond. Assuming it is built, it will offer substantially different programming and draw on a different attendance market than other local cultural facilities.

Recommendation 4: The City should take a leadership role in building an outdoor amphitheater in three to five years, contingent upon the successful utilization of a performing and visual arts center. The estimated cost is $2.9 million.

Site Options

The consultants identified, toured and evaluated 15 potential sites for the performing and visual arts center and amphitheater. Please refer to map on page 80.

For Performing and Visual Arts Center

City Center/Metrolink
College of the Canyons
Hart High School Auditorium
McBean Parkway/5 Freeway
Newhall Elementary School
Newhall Redevelopment District
Sports Complex
Hart Mansion
Town Center

For Amphitheater

City Center/Metrolink
Central Park
Mule Farm
Panhandle
Hart Park
Towsley Canyon

The consultants applied the following criteria in selecting and rating the sites:

- Location within 20-minute drive for arts audience
- Ease of access
- Visibility
- Availability of amenities such as restaurants
- Ease in parking
- Prestige and image
- For the amphitheater, suitability of site geography

The site evaluation matrix on page 79 shows the overall ratings for the sites. Although the choice was not a numeric one, the preferred sites were generally those that fared the best in the ratings. Eight of the sites were specifically evaluated as part of the market study and all eight were considered acceptable in terms of drive time. Seven additional sites were evaluated after the market study and are all within the same approximate geographic area. Each is presumed to be acceptably close to the arts audience. Because there is more than one suitable site for each purpose, the evaluation of each of the preferred sites is discussed below. If there are partners in cultural facilities development, as recommended below, it is anticipated that specific site selection will be based on the needs and preferences of the partners.

Preferred Performing and Visual Arts Center Sites

There are three preferred sites for the performing and visual arts center: City Center/ Metrolink, Town Center, and a parcel at the northeast corner of the intersection of McBean and the 5 Freeway, between the College of the Canyons and California Institute of the Arts campuses. The consultants consider all three sites to be acceptable locations for the performing and visual arts center.

1. *City Center/Metrolink*: This large parcel of land is owned by the City and is slated for future development of a new city hall. It would provide a natural link between cultural and civic facilities. A portion of the City Center is adjacent to the Metrolink Station, which has sufficient parking available at off-hours. City Center lies within the Valley Center area of the General Plan and would be integrated into the entertainment development envisioned in that area (see map, page 81). It is geographically central to all regions of the City. The planned road development would assure good street access. Although there are beautiful hilltop sites within the parcel, an ordinance prohibits hilltop development. Probably the best sites would be on the land now occupied by the Saugus Speedway, or across the Metrolink tracks against the hills. The major drawback is that, other than the Metrolink Station, there is little

development near the site. Also, the timetable for development of City Hall is not finalized. There is risk of a cultural facility being isolated for a period of time in this location.

2. *Town Center*: There are several parcels at the west end of Town Center, owned by Newhall Land and Farming, that would provide excellent visibility, image, amenities, and parking. Town Center is documented as a destination for 90 percent of the residents of the Santa Clarita Valley, ensuring immediate visibility and access. Town Center also lies within the Valley Center area of the General Plan (see map, page 81). Parking is readily available in current and planned parking structures. Town Center has the best amenities of all sites evaluated and is an attractive pedestrian district with some night time use and activities. However, a cultural facility would have to be carefully sited and designed in relation to the overall development to be distinctive and assure sufficient prestige. Some community residents might perceive that other locations in the community have greater need for community services.
3. *McBean Parkway/5 Freeway*: This undeveloped parcel, owned by Newhall Land and Farming, lies north of McBean Parkway and east of the 5 Freeway, between the College of the Canyons and California Institute of the Arts campuses. It has excellent street access. Parking is available at California Institute of the Arts. The nearby Valencia Marketplace provides suitable amenities. This site would facilitate some educational uses, but would also associate the image of the cultural facility with the two campuses and perhaps make it appear less independent and community-oriented.

Preferred Amphitheater Sites

There are two preferred sites for amphitheater development: City Center/Metro Station and Towsley Canyon. Both sites have one or more natural bowls that would be suitable for amphitheater development. Because of anticipated changes in the coming three to five years, the choice between these sites should be made at such time as the City has decided to proceed with this development.

1. *City Center/Metro Station*: This site has all the advantages and disadvantages previously discussed for use as a performing and visual arts center. The performing and visual arts center and an amphitheater could potentially both be located on this site, although the amphitheater would need to be in one of several natural bowls adjacent to the Metrolink tracks. Presumably, the issue of isolation would be resolved if the performing and visual arts center were already located at this site.
2. *Towsley Canyon*: A small portion of this site is now owned by the City, but the land suitable for amphitheater use is owned by the Santa Monica Conservancy, adjacent to and immediately west of the City's land. The natural bowls are on the south side of the dirt access road. Use of this site would require negotiation of an agreement with the Conservancy. Because it is the nearest site to the San

Fernando Valley, it would be more likely to draw additional audiences. An undeveloped field exists that could serve as an unpaved parking area with stacked parking. At the appropriate time, it would be necessary to check with CEQA to determine whether, and what type of, environmental statement might be required.

Management

The consultants base their recommendation on the fact that a private nonprofit organization will have the greatest capacity to manage the operations and programs of the performing and visual arts center. As a private, community-based organization, a nonprofit will have greater ability to gain contributed income and respond to the needs of its constituents.

As shown by the operating budgets beginning on page 41, the nonprofit will require an ongoing, annual subsidy from the facility partners of approximately $300,000. This commitment should be in the form of a joint use and management agreement renewable every two to three years. The parties to this agreement should be the City and other partners that funded the capital cost of the cultural facility, including the nonprofit.

The founding board of directors of the nonprofit should include members of the cultural facilities committee, representing the interests of both the facilities partners and the overall community served by the facility. The nonprofit will be under the direct control of its board of directors, and will require highly experienced professional staff under an executive director with expertise in both cultural facilities management and performing arts presentation. The operating budget allocates expenditures appropriate to attracting qualified staff.

Recommendation 5: The performing and visual arts center should be managed by a private nonprofit organization created for this purpose by the cultural facilities committee and with a permanent commitment of operating funds from partners.

Programming and Marketing

The programming of the performing and visual arts center will include a mixture of public performances by local arts organizations and touring groups; educational use; and commercial rentals. These uses will divide into several categories of financial relationship with the nonprofit:

- Presenting: The theater pays a performance fee to an arts organization, normally a touring group, assumes all performance costs, and retains all box office receipts. This is often the most expensive relationship for the theater, requiring

the highest level of subsidy. This allows the theater to provide the audience with performances and events otherwise unavailable in the community.

- Co-production: A shared-cost and shared-risk relationship. Local arts organizations, for example, should bear some of the cost for performing in the theater, while earning a portion of the box office receipts. The theater should provide a negotiated amount of technical, box office, front-of-house and marketing services for free, in exchange for a reduced rental fee and a share, often 50 percent, of the box office.
- Rental: A fee is paid for use of the theater. Commercial rentals generate net income for the facility, but nonprofit organizations and schools typically pay lower fees to assure access to the facility.

One programming challenge will be securing fair and sufficient access to the cultural facility for each constituent group. The joint use agreement is the key factor in assuring this result and establishing rules for access. An additional, specific challenge is presenting, since it is a specialized area of programming and involves the highest level of financial risk. To reduce the cost and risk of presenting, theaters in a region often "block book," booking a touring group together in sequential dates. Touring groups that can block book performance dates realize substantial cost savings for their tour and offer discounted fees to each presenter. As previously mentioned, many of the comparable facilities expressed interest in this possibility.

Marketing the performances and other events in the performing and visual arts center will also be crucial to success. As the market study states, a combination of direct mail and print advertising will be required. In addition, ticket purchasing must be very convenient and flexible subscriptions or passes should be employed to suit the lifestyles and preferences of the audience. The facility should strive to remain visible in the media through a planned series of media-worthy performances and events.

Funding Options

Although there will probably be some private funds available, the City can expect to finance a major portion of its share of cultural facilities cost within a joint use agreement. The study of comparable cultural facilities in Southern California revealed that virtually all were financed primarily or exclusively with municipal funding sources, often redevelopment funds. Although federal redevelopment funds were used for some of these facilities, these sources are no longer available. It appears that cities that make cultural facilities a priority must find a way to allocate revenues for achieving that goal. While private funds may be available in the community for some lesser portion of total costs, this must be investigated and quantified with a fundraising feasibility study.

To identify current funding options, the consultants evaluated the City's existing revenue sources and current methods for capital financing, plus additional funding mechanisms. The available options include:

- Allocation of general fund revenues.
- Allocation of the existing 10 percent Transient Occupancy Tax: TOT revenues in FY99 are budgeted at $570,000.[2]
- An increase in the Transient Occupancy Tax to 12 percent or 14 percent: This increase would generate increased revenues of between approximately $114,000 and $228,000 annually.
- General obligation bond: Although these bond measures are difficult to pass, funds for a cultural facility could possibly be included in a bond measure that had a strong chance of passage, such as for City Center development.

The estimated capital cost in 1998 dollars for the recommended 1,000 seat performing and visual arts center is $13.3 million, plus land acquisition. Depending on the site selected, land might be already owned by the City, donated, or purchased. Total actual costs will need to be determined by the cultural facilities committee based on possible joint use arrangements. Once a joint use arrangement has been defined and a site selected, the capital cost to the City will be a negotiated amount, less than the total. Assuming one or two additional facility partners, the cost to the City could be between $4.43 and $6.65 million, plus land acquisition. The $4.43 to $6.65 million would probably be offset by some amount of private fundraising. Expenses would be incurred over at least a three-year period for design and construction.

The recommended expansion of capital grants to local arts organizations, from the current level of $250,000 to $1 million, represents an additional $750,000 cost over three years.

The estimated $2.9 million capital cost of an amphitheater three to five years following the opening of the performing and visual arts center would presumably increase with inflation. This cost is subject to the same financing challenges and options as the first facility.

The annual operating subsidy for the nonprofit organization managing the performing and visual art center would be approximately $300,000, divided among joint use partners. With one or two additional partners, the City's share would be $100,000 to $150,000.

In total, the City's additional estimated annual expenditures for cultural facilities development would include:

[2] TOT revenues have also been recommended as an option for operating support for a local arts agency. These revenues could be used for either or both purposes.

Cultural facilities fund (annually for three years)	$250,000
Cultural facilities management (ongoing)	$100,000 to $150,000

The City's total capital costs for cultural facilities would include:

Performing and Visual Arts Center (not joint use)	$13.3 million
Performing and Visual Arts Center (joint use)	$$4.43 to $6.65 million
Plus land acquisition	already owned, donated or purchased
Less private fundraising	to be determined by feasibility study
Amphitheater	$2.9 million

Recommendation 6: To finance the capital and operating costs of cultural facilities, the City should determine the priority of cultural facilities within its overall capital improvement program and consider some combination of revenues from the general fund, Transient Occupancy Tax, and bond financing.

Facility Operating Budgets

The estimated operating budget for the 1,000–seat performing and visual arts center shows total revenues of $791,750 and total expenses of $1,091,000. This will require a subsidy of $299,250, shared among the facility partners. There is slightly more subsidy required for the 600-seat theater, $319,450, primarily because of lower box office income.

Performing and Visual Arts Center/1,000 Seats

Income	Amount	Notes
Tickets		
Presenting	$350,000	20 perfs. @ 700 @ $25/avg.
Co-Productions	$96,750	43 perfs. @ 300 @ $15 @ 50% box office split
Education Use Fees	$25,000	100 days @ $250
Rentals	$50,000	50 days @ $1,000/avg.
Board of Directors	$50,000	annual contributions
Individual Contributions	$70,000	Includes donors at all levels; from 70,000 audience
Sponsorships	$75,000	Includes inkind
Government Grants	$50,000	California Arts Council, LA County Arts Commission
Concessions	$25,000	net of cost
Total Income	**$791,750**	
Expenses		
Staff		
Executive Director	$80,000	
Gallery Curator	$15,000	PT
Marketing & Development Director	$70,000	presentations, co-productions, rentals
Technical Director	$60,000	
Operations/Box Office Manager	$50,000	
Technical Crew	$90,000	63 performances @ 4 crew @ $20/hr. @ 16 hrs.
Front of House/Box Office	$15,000	box office staff and ushers, less volunteers
Support Staff	$60,000	2 FT
Benefits/Fringe	$110,000	@ 25%
Utilities	$80,000	$350/performance/150 perfs./yr.; $27,500 air cond.
Maintenance	$24,000	$2,000/month
Supplies	$12,000	$1,000/month, admin. & tech.
Insurance	$50,000	$20,000 liability & $30,000 building/contents
Marketing	$50,000	direct mail & advertising
Equipment	$10,000	repair & replacement
Professional Services	$15,000	audit & legal
Artists Fees	$300,000	20 presentations @ $15,000; adult & family series
Total Expenses	**$1,091,000**	
Subsidy Required	**$299,250**	

Performing and Visual Arts Center/600 Seats

Income	Amount	Notes
Tickets		
Presenting	$250,000	20 perfs. @ 500 @ $25/avg.
Co-Productions	$96,750	43 perfs. @ 300 @ $15 @ 50% box office split
Education Use Fees	$25,000	100 days @ $250
Rentals	$40,000	50 days @ $800/avg.
Board of Directors	$50,000	annual contributions
Individual Contributions	$70,000	Includes donors at all levels; from 70,000 audience
Sponsorships	$75,000	Includes inkind
Government Grants	$50,000	California Arts Council, LA County Arts Commission
Concessions	$20,000	net of cost
Total Income	**$676,750**	
Expenses		
Staff		
Executive Director	$75,000	
Gallery Curator	$15,000	PT
Marketing & Development Director	$65,000	presentations, co-productions, rentals
Technical Director	$55,000	
Operations/Box Office Manager	$45,000	
Technical Crew	$90,000	63 performances @ 4 crew @ $20/hr. @ 16 hrs.
Front of House/Box Office	$15,000	box office staff and ushers, less volunteers
Support Staff	$60,000	2 FT
Benefits/Fringe	$105,000	@ 25%
Utilities	$65,000	$300/perf./150 perfs./yr.; plus $20,000 air conditioning
Maintenance	$21,600	$1,800/month
Supplies	$9,600	$800/month, admin. & tech.
Insurance	$40,000	$15,000 liability & $25,000 building/contents
Marketing	$50,000	direct mail & advertising
Equipment	$10,000	repair & replacement
Professional Services	$15,000	audit & legal
Artists Fees	$260,000	20 presentations @ $13,000; adult & family series
Total Expenses	**$996,200**	
Subsidy Required	**$319,450**	

LOCAL ARTS AGENCY

Introduction

The Phase I plan identified a need for a local arts agency serving the community of the City of Santa Clarita. This chapter first defines the characteristics of local arts agencies and provides an example of an agency in California. Then an agency plan is presented, including recommendations for mission, programming, operations, funding, budgets, and governance. The consultants also make a recommendation regarding lead agency.

Methodology

The local arts agency plan is based on the findings of the Phase I Plan, which identified the following arts community needs:

- Facilities for performing and visual arts, including a theater and gallery space.
- Greater cooperation and coordination among arts organizations for the benefit of the arts community as a whole.
- Creation of a local arts agency, which the consultant recommended be housed within the City government.
- Development of a mission for the arts community, stronger leadership, and an arts plan for the community.
- Development of audiences through promotion of public awareness and enhanced marketing of programs and events.
- Arts education programs.
- Increased support of arts programs through greater funding and increased attendance.
- Training and services that would assist arts managers in improving management and development skills.

During Phase II, the consultants undertook a cultural planning process that led to the formulation of this agency plan. The process involved several components in addition to a review of the Phase I plan:

- A review of existing arts and cultural programs within the City's Parks, Recreation and Community Services Department.
- Interviews with key representatives of the City, the arts community, the educational community and community leaders.
- Interviews with potential partner, non-arts agencies.

- Integrating the local arts agency plan with the cultural facilities portion of this plan.

Information on local arts agencies was gathered from the California Arts Council, the National Endowment for the Arts, Americans for the Arts and the California Assembly of Local Arts Agencies. The consultants also based observations on their own experiences in planning for local arts agencies.

Definition of Local Arts Agency and Example

Local arts agencies are civic entities designated by municipal government. The agency may be a freestanding nonprofit corporation or a part of municipal government. Traditionally local arts agencies have been geographically defined as countywide; increasingly they are city-focused. Regardless of the legal status of a local arts agency or its geographical definition, all have a formal relationship with the appropriate municipal government.

According to Americans for the Arts, the national service organization for locals, there are about 3,600 local arts agencies in America.

Local arts agencies have three fundamental capacities: producing and presenting arts, arts services, and community development.

- Producing and presenting focuses on providing an audience with arts experiences.
- Arts services focus directly on the arts community: artists and arts organizations.
- Community development involves partnerships between the arts and other parts of the community to achieve community goals, such as education, cultural facilities development, cultural tourism, other forms of economic development, housing, community redevelopment, transportation, and quality of life.

There is great variety in terms of mission, programs and specific revenue sources among local arts agencies. Local arts agencies tend to adapt in a practical manner to local circumstances, filling gaps, addressing community needs, and accessing local revenue sources. Most locals are focused on arts service capacities; grantmaking is the most common program. Locals make grants to arts organizations and frequently to individual artists. It is common practice for grantmaking organizations to employ a peer review grant decision-making model.

An example of local arts agency programming is that of the San Luis Obispo County Arts Council. The San Luis Obispo County Arts Council's mission is to promote the arts thereby enhancing the quality of life and economy of San Luis Obispo County.

In 1981, the San Luis Obispo County Board of Supervisors identified the San Luis Obispo County Arts Council as a private, nonprofit organization to be the local arts agency. In 1983, the Arts Council established an office and became a membership organization. In 1991 a Cultural Plan was developed. A second Cultural Plan was completed in 1993.

Current programs include:

Arts Services

- Beyond the Boundaries: a program for artists with physical disabilities.
- Art in Public Places: an advocacy committee for public policy regarding public art.
- Arts in Education: an advocacy committee for integrated arts in education.
- SLOCAATS (San Louis Obispo County Arts Administrator Talk Sessions): a network for arts administrators to share opportunities and challenges.
- Arts Express: a quarterly newsletter, *Resource Exchange*, disseminates arts and cultural news.
- Arts Directory: a countywide resource of artists and arts organizations.
- Cultural Calendar: on-line information of arts and cultural events.
- Artist's Slide Registry: a central registry of artist work in collaboration with ARTeratives Gallery.
- Subsidiary Program: provides fiscal agent services to arts organizations applying for nonprofit tax exempt status.

Community Development Partnerships

- Mental Health Arts Show – Opening Minds: a showcase for the artistic expression of people with mental health challenges, in collaboration with County Mental Health and the Mental Health Association.
- Splash of Fine Arts: a visual arts showcase in a gallery setting in collaboration with the Morro Bay Harbor Festival.
- Hospice Art Show: to showcase visual artists work with an audience of 2,000 through collaboration with Hospice at their annual fundraiser.
- SMArts: a social mentoring program involving professional artists working with non-violent juvenile offenders.
- El Dia de los Muertos: explores the historical and cultural aspects of the heritage of Mexico in collaboration with La Comision at Cal Poly.

Producing and Presenting

- Poetry & Pizza: school children write pizza poems that are disseminated by pizzerias, celebrating National Poetry Month.

- Arts Day: an award celebration sponsored by El Paso Energy Corporation to recognize County high school students accepted to attend the California Summer School for the Arts.

The above example illustrates the designation of a local arts agency by municipal government; the development of arts service, community development partnerships, and producing and presenting capacities. It also reflects how a local adapts to meet the needs of its constituents with available resources. If Santa Clarita creates a local arts agency, it too would develop programming in an organic way to meet community needs with available resources.

Local Arts Agency Plan

Introduction

The City of Santa Clarita has a vibrant arts community. Like the City itself, the arts community is young. The City also has strong arts and cultural programming through its Parks, Recreation and Community Services Department. Establishing a formal local arts agency is the next and appropriate step to take. Such an agency can directly assist with the further development of the arts community, serve individual artists, create partnerships with other government and community entities, attract revenues that are currently not available to Santa Clarita, and promote the arts of Santa Clarita.

The City of Santa Clarita is well underway in increasing and establishing grantmaking programs, the most common programs of local arts agencies. The Community Services Grants budget was increased dramatically in the current year from $20,000 to $50,000 and the Newhall Arts District matching grants program was established with $250,000.

The City might choose to designate its current arts and cultural programs as the local arts agency or it might choose to create an outside nonprofit corporation; regardless there are many opportunities to create new programs to enhance the arts in Santa Clarita.

Mission and Vision

The mission is the mechanism that provides the overall direction, inspiration, and energy for the local arts agency. It is a key source of motivation for various stakeholders to contribute to, or participate in, the agency. The mission will be useful in communicating with agency stakeholders; it should be embraced by the leadership and it should be valuable in communicating with constituents and donors. Having a clear mission was identified as a need in Phase I.

The consultants recommend the following mission and vision statements.

> *The mission of the local arts agency is to promote, support and develop arts and culture for benefit of the community of the Santa Clarita Valley.*

The mission statement is broad enough to encompass all of the current and planned arts programming of the City, yet narrow enough to accurately reflect the purpose of the local arts agency and the needs identified in the Phase I plan.

> *The vision of the local arts agency is to meaningfully address the needs of artists, arts organizations and citizens of Santa Clarita through focused arts services, presenting and producing, and partnerships.*

The vision statement articulates the desired impact of the implementation of mission.

Programs

This section contains program plans for a local arts agency, including existing City programs and new or enhanced programs. Some programs may be initiated as soon as funding permits. Others comprise a menu of longer-term possibilities that should be considered in future years.

Background: Current City Programming and Arts Community Needs

Most program recommendations are in response to arts community needs identified in the Phase I plan. Additional recommendations are reflective of opportunities identified in the Phase II planning process.

The City of Santa Clarita Parks, Recreation and Community Services Department has a highly developed producing and presenting capacity. Its largest programs fall into this category. Several of its programs have achieved notable success. It is developing its arts services capacity through grantmaking and technical assistance scholarships. Although it has a strong network of personal relationships with other community and government entities, its focus on community development partnerships is more modest.

The arts community identifies arts services as its priority and the development of such services should be a priority for a new local arts agency. Partnerships for community development are the subject of a separate recommendation discussed below in this section.

The City's current arts and culture programs align well with the needs of the arts community, serve a wide variety of constituents, and have earned the City a reputation for effective program administration. The City should continue the operation of these programs. Current programs are:

Producing and Presenting
Concerts in the Parks
Cowboy Poetry & Music Festival
Arts & Crafts Fairs

Arts Services
Community Services Grants
Cultural Facility Grants
The Arts Alliance
Technical Assistance Scholarships
Program Classes

Community Development
Share the World
A Living History
Special Events
Storytelling

Through these programs, the City has developed a particular expertise in producing and presenting, considered a specialized competency in the arts field. Producing and presenting programs serve the largest constituency, the audience for arts and culture, primarily through the Concerts in the Parks and the Cowboy Poetry & Music Festival.

Formal evaluation procedures that encompass individual program goals, measurements of success, and constituent feedback need to be established.

Recommendation 7: The City's current arts and culture programs are important for both the arts community and the broader community, and should be retained. A formal evaluation process needs to be established to make future decisions about the success of individual programs.

Grants Programs Increases and Changes

The City currently has two grants programs: Community Services Grants and the Newhall Arts District matching grants. The Community Services Grants budget was increased in the current year from $20,000 to $50,000 and the Newhall Arts District matching grants program was established with $250,000. These programs play a valuable role in meeting community needs and should be continued. The following changes are recommended:

- A continued increase in the Community Services Grants budget and creation of a category for individual artists fellowships. Grants to arts organizations and individual artists remains the fundamental method used by local arts agencies to support arts communities. Grantmaking is the primary program of many local arts agencies. The number and size of arts organizations and artists in the community is likely to increase, and the current grants budget, although growing rapidly, is still small in relation to the community's need. A separate grants category funding art projects should be considered for individual artists. Also, as discussed below in this section, a separate grant category might be created for arts education, funding activities such as artist residencies and teacher training. An appropriate goal for the Community Services Grants program would be to eventually grow from the current $50,000 to at least $1 *per capita*, or approximately $150,000 for the current population of the City. Peer review is the accepted method of grant decision-making and should be instituted.

- If an independent agency is formed, it might contract with the City to administer the grants programs. This would allow City Council members to maintain policy oversight but avoid the politics of grant administration. Arts organizations should be kept informed of policies and procedures for the grants program.
- The City should consider the feasibility of increasing the Newhall Arts District matching grants program from $250,000 to $1 million, to better meet the capital needs of local arts organizations conducting facilities campaigns throughout the community. This recommendation is discussed in detail on page 32.

Recommendation 8: The City should consider continuing to increase the budget for Community Service Grants and creating individual artists' fellowships.

New Arts Services Programs

New programs should focus primarily on serving artists and arts organizations. By providing arts services, the local arts agency can create an environment in which artists and arts organizations can flourish. This will also increase their capacity to provide programs and serve the community.

New programs might include the following arts services:

- Convene arts organizations and artists quarterly to enhance a sense of community, increase cooperation, and coordinate advocacy efforts. Assuming the role of convenor is particularly appropriate for a local arts agency. As the primary constituents of the agency, arts organizations should be consulted frequently about programming. This will help to create ownership among constituents and provide valuable feedback. It may also help to build collegiality among organizations, creating opportunities for collaboration and cooperation.
- Establish a quarterly newsletter to provide information and to enhance communication in the arts community. A newsletter can function as an effective tool for communicating with the arts community. Providing timely information and features about the arts will help to create a well informed arts constituency.
- Establish a master arts calendar. Arts organizations can inform the arts community about events and check dates to avoid competing with other organizations. This is a simple but extremely valuable service for arts organizations.
- Create an artist slide registry to promote local artists. Maintaining slides of local artists' work is a significant service for individual visual artists. The slide library should be accessible to individuals and businesses that wish to purchase

artwork. Creating a slide registry involves engaging an artist to catalog and preserve the slides.

- Enhance the existing Technical Assistance Scholarship Program by providing an expanded array of technical assistance for arts organizations in nonprofit management areas such as facilities development, fundraising, marketing, and board development. As arts organizations in Santa Clarita continue to grow and develop there will be an increased need for management expertise. Technical assistance through skill building workshops and the use of consultants is an excellent way to enhance expertise.

  Technical Assistance on *Cultural Facilities Development:* Several organizations are in different stages of cultural facilities development and would benefit from gaining additional skills in planning for and examining the feasibility of their campaigns.

  Technical Assistance on *Marketing and Fundraising:* The level of business support and individual philanthropy is relatively low in Santa Clarita. As a young and fast growing community with a high commuter population and few corporate headquarters, support and philanthropic efforts are nascent. Developing business contributions and sponsorship and increasing contributions from individuals is a long-term and ongoing process. All the more reason to begin immediately to provide arts organizations with a variety of annual fundraising workshops and with individual consultations. Local community support can be increased by arts organizations that present consistent and meaningful programs that benefit the community, demonstrate community involvement, and demonstrate the relationship between the arts and economic impact. With growth in the arts community, competition for individual donors increases substantially. The pool of donors must be increased to support this growth. Marketing and fundraising workshops are essential to provide expertise to arts organizations if the pool of donors is to expand. Workshops should be offered to meet the differing needs of arts organizations. Topics might include: donor prospecting, cultivation, solicitation and communications; donor recognition; membership; volunteerism; fundraising record keeping and systems; direct mail solicitation; special events fundraising; and board development and governance.

- Create an audience development project to increase community awareness of Santa Clarita arts organizations and to increase attendance. This type of project may include: a consolidated direct mail marketing campaign; an aggressive media campaign; an arts ticket coupon with discount admission to selected arts events; and coordinated scheduling of performances and events to create community-wide festivals or other themed events. As a larger-scale and more expensive project, it should be pursued when funding is secured. The project should provide an excellent opportunity for business sponsorship. The arts

community should provide guidance for the project; it would be an excellent discussion item for the recommended quarterly arts meetings.

- Advocate for increased Federal, State and local arts funding. Increasing government support for the arts is a primary need for the Santa Clarita arts community. Creating a long-term advocacy plan should be an agenda item for quarterly arts meetings. An advocacy plan should include developing strategies, creating a consistent and convincing message, identifying appropriate advocates by creating a task force, and communicating with appropriate individuals and organizations. The local arts agency should join the existing state and national arts advocacy organizations. It should also communicate frequently with elected officials and government funders such as the National Endowment for the Arts, the California Arts Council, and the Los Angeles Arts Commission. All are important prospects or sources of support for both the agency and its constituents.

In addition to arts services programs, the local arts agency should:

- Establish a Long-Term Goal of Creating an Art in Public Places Program. Significant preliminary work has been done by the City's Planning Department to explore the nature of public art programs. However, the consultants do not recommend that the City establish a public art program at this time. This program was not identified as a priority need in the Phase I planning effort. Moreover, public art programs involve significant risk since they are complex, expensive to administer and potentially divisive within communities. A successful public art program requires a dedicated staff member, extensive professional consultations, and a specialized planning effort. Often the audience may require extensive preparation to appreciate and enjoy the artwork. Although enhancing the City's image and built environment are commendable goals, creating a public art program should be postponed until appropriate resources and expertise are in place to achieve the highest quality art work that is meaningful to its audience.

Recommendation 9: The local arts agency should convene arts organizations; establish a newsletter, a master arts calendar, and an artist slide registry; create technical assistance efforts that compliment the City's existing efforts; mount advocacy efforts; and possibly create an audience development project.

Program Partnerships for Community Development

The City has taken initial steps in the area of partnerships for community development. Share the World, A Living History, Storytelling and Special Events serve constituents generally outside the arts audience, and have educational and social service goals. The local arts agency should expand this capacity by developing partnerships with other, non-

arts agencies. Partnerships will extend the reach and impact of arts and culture programs, broaden the constituency for the arts, and provide new resources. The expense of partnerships should normally be shared among all partners. Through interviews with potential program partners in the community, as well as comparison with other local arts agencies, the consultants identified several partnership possibilities. Most will involve connecting non-arts agencies with arts resources. Several involve the possibility of artist in residence programs, for which specific funding is available from the California Arts Council. What follows is a menu of partnership opportunities that should be explored and established when the time is appropriate and resources are available.

- Arts Education: The local arts agency should assist school districts and Parent Teacher Associations in enhancing arts education programming in public schools. The local arts agency should create a standing committee composed of educators, arts administrators, PTAs and artists to share information about arts programs and develop specific program possibilities. Representatives of four local school districts were interviewed to identify opportunities to develop partnerships. All four were enthusiastic about partnering with a local arts agency. There is significant need for additional arts education to introduce young people to the arts and to provide them with basic skills training in the arts. Ideas for partnerships involve improving and establishing a variety of arts education programs. Consultants recommend creating a separate arts education grants program category to support artist residencies and teacher training. School district representatives generated the following ideas and needs: creating a roster of local artists and arts organizations that provide arts education programs; creating performing groups for children; providing opportunities for children to attend performances; enhancing existing arts education efforts through teacher training and artist residencies; and providing opportunities for performing and visual arts training.
- Youth Development: The local arts agency should pursue the possibility of partnering with the Boys and Girls Club in youth development programs. Ideas for partnering include connecting local artists and arts organizations with the Boys and Girls Club for arts workshops; developing new arts classes and performing groups; developing a youth mural program; and arts field trips.
- Economic Development and Cultural Tourism: The local arts agency should continue developing the Cowboy Poetry & Music Festival and explore the creation of a second festival. Festivals are an excellent tool for both economic impact and cultural tourism. A 1994 economic impact study of the arts, commissioned by the California Arts Council, documented that festivals generate an average of $11 in economic activity for each $1 of cost. The City has documented the economic impact of the Cowboy Poetry & Music Festival; in 1997 it generated $750,000 in spending by attendees with a net cost to the City of less than $100,000. The Festival drew more than 70 percent of its attendees from outside the City. The consultants agree with City staff's

suggestion to explore the creation of a second festival, perhaps in partnership with the Santa Clarita Marathon and/or the Santa Clarita International Film Festival. Other potential partners include the City's tourism staff; local hotels, motels and restaurants; the Chamber of Commerce; and the Los Angeles County Arts Commission's statewide cultural tourism program.

- Redevelopment: As discussed on page 32, the City should consider expanding its cultural facilities fund, currently targeted at the Newhall Redevelopment District. By providing capital grants to local arts organizations, the City can be a partner in bringing significant new cultural resources to the redevelopment district as well as other locations.
- Law Enforcement: Law enforcement agencies in Santa Clarita have many programs focused on community safety and youth. Such programs as the Los Angeles County Sheriff's Departments Zero Tolerance Graffiti and the Santa Clarita Anti-Gang task force lend themselves particularly well to arts partnerships: engaging youth to work with a graffiti artist or muralist could be a strategy in reducing destructive graffiti and in reaching gang members in a positive manner. Artists in residence frequently work with an incarcerated population to teach writing, poetry as well as other artistic activities designed to elicit self-examination and decrease recidivism. An artist could assist in designing posters and pamphlets for law enforcement agencies to better reach targeted audiences.

Recommendation 10: The local arts agency should develop partnerships with other, non-arts agencies for community development programs. Initial efforts should focus on arts education, youth development, economic development, cultural tourism, redevelopment, and law enforcement.

Management and Operations

This section contains key steps necessary for successful management and operation of the of a local arts agency within the City of Santa Clarita municipal government.

- Engage appropriate staff. In the near-term, two full-time positions need to be created: a professional and clerical/support. Existing arts and culture staff should be consolidated into one area. A highly qualified individual with demonstrated leadership and substantial arts management experience should be sought for the supervisor position. In the longer-term, depending upon programming choices, it will be necessary to add staff for Arts Education, Art in Public Places and Cultural Tourism programs.
- Develop procedures to implement the plan. The City should establish a task force to review the plan, select priorities, examine financial constraints, develop

a specific implementation effort and make recommendations to the City Council.

- Cultural Facilities Development and Management. Neither the City nor the local arts agency should assume responsibility for cultural facilities development and management. This area is sufficiently distinct and specialized to require a separate entity with the specific expertise needed.
- Engage volunteers. Creating a small and efficient volunteer pool will be valuable in reducing operating costs. Volunteers could assist in maintaining the slide registry, in producing the newsletter, and in maintaining the master arts calendar. Volunteers will also be needed for peer review panels and other advisory groups.

Should the City choose to create an outside, quasi-independent nonprofit and designate it as the local arts agency, it will need to consider the following:

- Establish a board of directors and create a nonprofit corporation. Establishing a productive board of directors is of critical importance in creating a successful local arts agency. Starting with a small board and expanding the number of board members over time is a good strategy for success. Identifying leadership and individuals with access to resources must be balanced with appropriate representation from the constituency. A nonprofit corporation should be created with pro bono legal assistance if possible. See discussion of governance, below in this section.
- Engage appropriate staff. Consultants recommend that the local arts agency be created with a full-time executive director and a full-time assistant. A highly qualified individual with demonstrated leadership and substantial arts management experience should be sought for the executive director position. As additional programs are developed, additional staff will be necessary.
- Develop procedures to implement the plan. The board of directors should review the plan, select priorities, examine financial constraints, and develop a specific implementation effort.
- Engage volunteers. Creating a small and efficient volunteer pool will be valuable in reducing operating costs. Volunteers could assist in maintaining the slide registry, in producing the newsletter, and in maintaining the master arts calendar. Volunteers will also be needed for peer review panels and other advisory groups.

Governance

If the City of Santa Clarita chooses to create an internal local arts agency it should consider creating an Advisory Committee of seven to eleven members to connect the local arts agency with the broader community and to assist in evaluating programs. Before convening this Advisory Committee it will be necessary to:

- Identify the appropriate composition of the Advisory Committee. Choices may include arts, government, business, community leadership, educational institutions, and arts patrons. It may be appropriate to ensure representation from each Council district.
- Determine the appropriate size of the Advisory Committee. It should be as small as possible within the context of ensuring adequate constituent representation and expertise.
- Identify leadership. Securing strong volunteer leadership will help ensure an Advisory Committee that assumes responsibilities and works in unison.
- Determine outside expertise needed. The local arts agency may need expertise in such areas as advocacy, planning, arts education and cultural tourism and other specific programs.
- Define roles and responsibilities. Expectations about meeting attendance and terms of office should be in writing and communicated to Advisory Committee candidates.

If the City chooses to establish an independent nonprofit organization, it must engage a volunteer board of directors. Issues to be addressed in establishing a board include:

- Bylaws. Bylaws should be as simple and flexible as possible so governance is not cumbersome. Members of the board should be self-electing.
- Board composition. Representation from various constituents is essential.
- Board size. The board should be as small as possible within the context of ensuring adequate constituent representation and expertise. A smaller board will be easier to manage in the initial development of the corporation. In the longer-term, board development strategies may include expanding the board to gain additional fundraising relationships.
- Leadership. Securing volunteer leaders with demonstrated nonprofit leadership skills will help ensure a board that assumes responsibilities and works in unison.
- Expertise. The agency will need legal, accounting, arts management, fundraising, and program expertise.
- Board roles and responsibilities. Expectations about contributions, fundraising, meeting attendance, committee participation, and terms of office should be in writing and communicated to board candidates.

Costs, Funding and Operating Budgets

Costs

The City's annual costs for implementing the recommendations of this plan are detailed in this section. These costs are for increases above current City spending on arts and culture. As discussed in the next section, in the first year of implementation the net cost of operating a local arts agency would be $176,110 for the City-housed option and $143,750 for the quasi-independent option. These costs will decrease slightly in the second year of implementation. An increase in the Community Services Grants budget to a $1 per capita level would involve $100,000 in new spending.

Net operating cost of local arts agency	$143,750 to $176,110
Increased grants budget ($1 per capita level)	$100,000
Total	$243,750 to $276,110

Funding

Hotel/motel taxes are one of the most common forms of municipal arts support in the U.S. Currently, the increasing gross hotel/motel sales in Santa Clarita are projected to be $5.7 million. With a tax rate of 10 percent, this will provide the City with revenues of $570,000. Dedicating a portion of existing revenues or growth in revenues to a local arts agency appears to be a viable scenario. An alternative would be to increase the tax rate and dedicate the proceeds to the arts. Increasing the rate by two percent would create $114,000 in the current year's budget. Increasing the rate by four percent would generate $228,000 in proceeds. In future years both scenarios would also include growth in gross hotel sales.

Recommendation 11: The City should consider dedicating part of existing or increased Tourist Occupancy Tax (TOT) revenues to support a local arts agency and an increase in the grants budget.

Operating Budgets

Two budget scenarios follow, one for the independent local arts agency and one for the local arts agency within the City.

There is relatively little difference between options in cost to the City. City-housed cost for the first year represents an increase over current spending of $176,110, compared with $143,750 for an independent agency, an 18 percent difference. In the second year, the City-housed cost is $161,760, compared with $132,750 for an independent agency, also an 18 percent difference. Costs for the second year are slightly less than the first year due to increased contributed revenues in the second year.

The local arts agency will need to rely on tax-based revenues, particularly when it is in a start-up mode, and the City will remain a permanent, primary funding source.

Throughout the nation, local arts agencies are funded almost exclusively from local sources, with a heavy reliance on tax-based support. That support is justified by demonstrable community benefit to both the arts community and the community at large.

Transferring the City's grants budget to an independent agency for re-granting, does not increase cost to City. However, as the grant budget grows, a contract for services fee will be appropriate to cover the agency's re-granting expenses.

Budget for Local Arts Agency within City

This budget contains operating costs that are increases above current City spending on arts and culture. It does not include the cost of increasing the Community Services Grants budget.

Expenses	FY2000	FY2001	FY2001	FY2002	
Staff					
Supervisor	$94,860	$94,860			
Clerical/Support	$45,000	$45,000			
Programs					
Newsletter, Quarterly	$1,500	$2,000			
Artist Slide Registry	$2,000	$500			
Technical Assistance	$10,000	$20,000			
Audience Development and			$40,000		
Community Awareness Initiative*					
Administration					
Supplies and Equipment	$7,500	$1,000			
Printing	$5,000	$4,000			
Insurance					
Professional Services	$3,500	$1,500			
Postage	$750	$750			
Travel	$2,000	$2,000			
Dues and Memberships	$500	$500			
MSI/City Overhead @ 11%	$19,000	$18,900	$4,400		
Total Expenses	**$191,610**	**$191,010**	**$44,400**		
Income					
Earned					
Technical Assistance Fees	$2,000	$2,500			
Membership	$500	$1,000			
Special Event/Auction	$6,500	$8,750			
Contributed					
Government Grants					
City of Santa Clarita	$176,110	$161,760			
California Arts Council		$7,500			
Los Angeles Arts Commission				$10,000	
National Endowment for the Arts				$10,000	
Private Gifts and Sponsorship					
Corporations and Foundations	$6,500	$9,500	$48,800		
Total Income	**$191,610**	**$191,010**	**$48,800**		

*The Audience Development Initiative is contingent upon receiving private support.

Independent Local Arts Agency Budget

This budget includes all expenses of the quasi-independent nonprofit option. The City's cost for this option is the amount of the income line item termed "City of Santa Clarita."

Expenses	**FY 2000**	**FY2001**	**FY2001**	**FY2002**
Staff				
Executive Director, incl. Fringe	$75,000	$77,500		
Part-time Assistant	$37,500	$38,250		
Programs				
Newsletter, Quarterly	$1,500	$2,000		
Artist Slide Registry	$2,000	$500		
Technical Assistance	$10,000	$20,000		
Audience Development and			$40,000	
Community Awareness Initiative*				
Administration				
Rent and Utilities	$12,000	$12,000		
Supplies and Equipment	$7,500	$1,000		
Printing	$5,000	$4,000		
Insurance	$2,000	$2,000		
Professional Services	$3,500	$1,500		
Postage	$750	$750		
Travel	$2,000	$2,000		
Dues and Memberships	$500	$500		
Total Expenses	**$159,250**	**$162,000**	**$40,000**	
Income				
Earned				
Technical Assistance Fees	$2,000	$2,500		
Membership	$500	$1,000		
Special Event/Auction	$6,500	$8,750		
Contributed				
Government Grants				
City of Santa Clarita	$143,750	$132,750		
California Arts Council		$7,500		
Los Angeles Arts Commission				$10,000
National Endowment for the Arts				$10,000
Private Gifts and Sponsorship				
Corporations and Foundations	$6,500	$9,500	$40,000	
Total Income	**$159,250**	**$162,000**	**$40,000**	

*The Audience Development Initiative is contingent upon the receipt of private support.

Recommended Option for Lead Agency

As discussed throughout this chapter, two options for lead agency were considered for a local arts agency: a City-housed agency and a quasi-independent nonprofit organization. From the Phase I planning process, the consultants were aware that the City had reservations about assuming the role of lead agency. For this reason, the consultants carefully reviewed both options during Phase II. The consultants chose the City-housed option as their recommendation because of overwhelming reasons in its favor. As detailed in this section, the City-housed option is clearly the better choice for successful implementation of the recommendations for a local arts agency.

The consultants current recommendation is to establish a local arts agency within the City of Santa Clarita's Parks, Recreation and Community Services Department. To accomplish this, the City Council may formally designate existing arts and cultural programming as a local arts agency, perhaps, calling it the Cultural Affairs Division. The Council should charge the local with developing new programs and a timeline for their development. If in the future, after significant programs are developed, the City wishes to transfer the programming to a freestanding nonprofit corporation; this scenario would give the local agency time to create programs, identify leadership, and secure some outside resources before becoming quasi-independent.

The rationale for establishing a local arts agency within the Parks, Recreation and Community Services Department is:

- The City has significant community support for assuming the role of local arts agency. This was well documented in the Phase I study.
- The City already has strong local arts agency programming and has the best capacity for creating additional programs.
- A new local arts agency within the City's Parks, Recreation and Community Services Department will not compete with its constituent arts organizations for contributions from individuals.
- This configuration allows the City to maintain direct oversight of its grantmaking activity.
- A municipal local arts agency also allows for the broadest possible community representation on advisory committees and task forces, since volunteers will not generally be expected to contribute and raise funds.
- Maintaining existing programs and creating new ones will enhance the City's image and reputation for responsiveness to the community.
- Creating a successful nonprofit corporation outside the City is a lengthy process that would require replicating the City's experience and expertise in arts programming. Leadership for a local arts agency is not evident; on the contrary,

the arts community wishes the City to assume the role. Although it is the more expensive choice due to the City's compensation scale and overhead expense, the benefits outweigh the costs.

Recommendation 12: The City should establish a local arts agency within the Department of Parks, Recreation and Community Services.

ATTACHMENTS

Table of Recommendations

Cultural Facilities

Recommendation 1: The City should take a leadership role in building a performing and visual arts center. Two facility sizes are presented, with an estimated cost range of $10.1 to $13.3 million. The larger size is the recommended option (page 30).

Recommendation 2: The City should explore the potential of joint development, funding and use of a performing and visual arts center by creating a cultural facilities committee with the potential partners identified in the planning process (page 32).

Recommendation 3: The City should expand existing capital grants to local arts organizations to meet their own facility needs and to serve a broader area than Newhall (page 33).

Recommendation 4: The City should take a leadership role in building an outdoor amphitheater in three to five years, contingent upon the successful utilization of a performing and visual arts center. The estimated cost is $2.9 million (page 34).

Recommendation 5: The performing and visual arts center should be managed by a private nonprofit organization created for this purpose by the cultural facilities committee and with a permanent commitment of operating funds from partners (page 37).

Recommendation 6: To finance the capital and operating costs of cultural facilities, the City should determine the priority of cultural facilities within its overall capital improvement program and consider some combination of revenues from the general fund, Transient Occupancy Tax, and bond financing (page 40).

Local Arts Agency

Recommendation 7: The City's current arts and culture programs are important for both the arts community and the broader community, and should be retained. A formal evaluation process needs to be established to make future decisions about the success of individual programs (page 48).

Recommendation 8: The City should consider continuing to increase the budget for Community Service Grants and creating individual artists' fellowships (page 49).

Recommendation 9: The local arts agency should convene arts organizations; establish a newsletter, a master arts calendar, and an artist slide registry; create technical assistance efforts that compliment the City's existing efforts; mount advocacy efforts; and possibly create an audience development project (page 51).

Recommendation 10: The local arts agency should develop partnerships with other, non-arts agencies for community development programs. Initial efforts should focus on arts education, youth development, economic development, cultural tourism, redevelopment, and law enforcement (page 53).

Recommendation 11: The City should consider dedicating part of existing or increased Tourist Occupancy Tax (TOT) revenues to support a local arts agency and an increase in the grants budget (page 56).

Recommendation 12: The City should establish a local arts agency within the Department of Parks, Recreation and Community Services (page 61).

Market Study

The following is the summary of key findings quoted from ArtsMarket Consulting, Inc.'s "Market Analysis for Arts And Cultural Development in Santa Clarita, California." The entire report is available upon request from City staff.

1. INTRODUCTION

This report is the synthesis and analysis of research conducted by ArtsMarket Consulting, Inc. of Bozeman, Montana to support the cultural planning efforts underway in the City of Santa Clarita by David Plettner Arts Management Consulting. The intent of this research was to:

- Determine the interest of the Santa Clarita Valley population in the arts and, for comparison, other leisure activities;
- Determine the potential for attendance at cultural programming in the area;
- Describe the characteristics of the market for the arts in the Santa Clarita Valley, including families and presence of children, and types of programming interests;
- Synthesize research findings to assess likely locations for cultural facilities; the types of facilities or venues that would match the lifestyles of the local arts consumer market, and inform other marketing decisions such as programming, ticket pricing, and other issues.

To develop this report, ArtsMarket conducted a geodemographic analysis of the Santa Clarita Valley. The region was defined to include an eight-zip code area, surrounding eight potential site locations.

The Santa Clarita market was segmented by the researchers into four arts interest strata, isolating regions of the Santa Clarita Valley (census tracts), by high interest, above average interest, below average interest, and little interest.

A lifestyles analysis, using the ACORN system (A Classification of Residential Neighborhoods) was conducted on the four interest strata, and supported by Purchase Potential Indexes for several arts-related and comparison activities. In addition to the ACORN geodemographic analysis, ArtsMarket conducted a demographic trend analysis of the interest strata to provide further insight into this market and how it is likely to change and grow.

The market segmentation study is followed by site location research conducted on 5-minute and 20-minute drive time areas to/ from potential sites.

2. SUMMARY OF KEY FINDINGS

The Santa Clarita Valley shows excellent potential for the development of local arts programming and cultural facilities. Of the 16 ACORN[3] lifestyle clusters residing in the Santa Clarita Valley five have a very high index for arts participation, seven index well above average, and only four index below average or show little interest. The vast majority of the marketplace is defined by key arts attending clusters: 28.5% of the households in the market show high interest, with indexes over 140. These 16,090 households are 40% more likely than the national average to attend the arts. 68.5% of the households in the market show above average interest in the arts. This represents another 38,599 households with indexes between 120 and 140, making them 20% to 40% more likely than average to participate. Only 3.0% of households in the Santa Clarita Valley index below average or show little interest in arts participation.

Based on these market segments and current population projections, the researchers estimate that cultural facilities in the Santa Clarita Valley could regularly serve 29.9% of the population, as well as draw substantial audiences from the San Fernando Valley, as many of the potential site locations are within a 20-minute drive from areas south of Santa Clarita, in the San Fernando Valley.

There are several tracts in zip codes including Granada Hills, Sylmar, Northridge, San Fernando, and Mission Hills that are outside the study area but are within a 20-minute drive from most of the site locations. Population for this secondary area is approximately 131,137. Capturing 15% of this population, once a year, would provide Santa Clarita arts facilities and programming with an additional 19,670 participants.

Overall, this is an exceedingly strong market for the arts. There is virtually no portion of the market that indexes below average for arts participation. The market would appear to be ready and solidly interested in arts products, and is likely now searching the larger geographic area to participate in arts programs they can't get near to home.

When we compare interest in the arts to other types of leisure activities, we find arts out-pulling most activities within the majority of the marketplace. Given the way that interest in arts activities outpaces most other activities, we would consider this to be a "build it and they will come" market, which is not something we say about many markets.

Families with children dominate this market, so any cultural programming, services, and facilities should be oriented to family activities. While in most strong arts communities, it is the older, semi-retired Empty Nester market that fill the halls of arts organizations, here Empty Nesters are barely in evidence, and retirees in sum take a back seat to Boomers.

[3]Please see methodology section at the end of this report for a complete explanation of ACORN and PPI data [The entire report is available upon request from City staff].

Using a formula consistent with market penetration rates we have studied in cities across the U.S., we conservatively estimate new cultural programming and/or facilities could assume a capture rate of nearly 44,000 individuals on a single ticket/single admission basis, and a capture rate of nearly 11,000 subscribers/members. This is not a huge audience, but given the strength of interest, we can assume repeat visitation would be fairly high. Cultural planners can calculate total seating or admissions required to support the venues and programming being contemplated, and compare it to these numbers. If we assume a 50% repeat visitation rate, the total pull could comfortably be assumed to be over 66,000 from within the study area alone. Add to that attendees from outside the study area, and the potential market should comfortably be assumed at over 70,000.
How does this model predict programming interest? The youth market would be large enough to support a year-round youth arts school with enrollment of around 1,000. The family market could support 15 to 20 events a year in a relatively large hall, plus almost weekly "children's theater" in a small venue. The adult market could support a combination of outdoor amphitheater events and, we believe, a moderate number (30-40) of local, touring, and booked events in an indoor hall per year.

Our formula assumes family attendance, not only adult attendance, and we believe reaching these numbers will require a balance of product and programming between adult fare, children, and family fare.

Important to planning for cultural programming: this is an upscale, sophisticated market, but also a very busy market, without a great deal of leisure time such as would be assumed with a larger Empty Nester population, or a larger young professional, singles market. This will predict the types of affiliation the market will have with the arts. Family passes, memberships and flexible subscriptions will be critical. Ease in single ticket purchase will be mandatory. Cost will be less of a barrier to regular participation than convenience in venue location. Ease in finding parking will be important. Direct mail prospecting together with a mix of print media will be necessary to get the message in the hands of these busy prospects. The facility aesthetics in design should be warm and welcoming, aimed at a mid-affluence suburban and exurban market, not at the highest end of the market within Santa Clarita, as this super affluent market segment is more likely to be affiliated with very high end arts organizations in Los Angeles, and look to their local facility as, by location and probably by programming, less prestigious.

TRENDS

One of the many pieces of good news in this study is the trend analysis concerning population demographics. As we look ahead to 2002 (update from the 1997 baseline), the study area's population is likely to become even more arts oriented, more of an arts stronghold. Market demand will be high. The demand for youth/family programming will be higher than at present, with a substantial growth in the population under 18. Affluence will grow, as well, making cultural participation more financially accessible: households

earning under $50,000 will decrease in number, while households earning over $50,000, and over $100,000 will increase significantly. There will be a trend of continued and growing interest in amenities associated with cultural programs or facilities -- for example, access to good restaurants and interesting shopping near to cultural destinations.

CULTURAL FACILITY SITE

All of the sites proposed for cultural facility development offer the opportunity to attract a good to strong audience. Of all, based on the proximity to the high arts interest households, as well as households with children we believe City Center to be most advantageous. Based on our analysis, we would narrow the list to Hart High School and Newhall Elementary School (too close to each other to notice any difference in attracting an audience), City Center or Towsley Canyon.

MARKET SEGMENTS

The market participation projections developed by the researchers are based on the following segmentation. These four tiers -- or strata -- of interest are color-coded [black and white cross-hatching; see map legend] from high to low, and provide the basis for benchmark analysis.

High Interest Strata
Above Average Interest Strata
Below Average Strata
Little Interest Strata

There are 56,345 ACORN households in the Santa Clarita Valley[4], plus 2,550[5] new households estimated to come into the Santa Clarita Valley over the next several years with new construction. To estimate participation, ArtsMarket created a model based on how the current profile of the market breaks down by lifestyle/ demographic cluster. Following this data are maps illustrating where, geographically, these interest strata are, and which clusters dominate which areas. A narrative discussion of each cluster follows the maps.

[4]As defined for this study.
[5]Robert Mayhew: Newhall Ranch and Farming.

SANTA CLARITA ARTS INTEREST STRATA

HIGH INTEREST

The 16,090 high interest ACORN households residing in the Santa Clarita Valley represent five highly affluent, upscale clusters, generally households without children. The children in this market segment are likely to be older elementary age, or teenagers. Most clusters in this strata dominate discrete tracts in the Santa Clarita Valley, as can be seen on the map.

Santa Clarita Clusters with Arts Indexes over 140	*16,090 households*	*28.5% of the market*
Successful Suburbanites	(Married, with children)	
Urban Professional Couples	(Married couples)	
Wealthy Seaboard Suburbs	(Married, no children)	
Top One Percent	(Married, few children)	
Business Districts	(N/A)	

ABOVE AVERAGE INTEREST

The majority of the Santa Clarita arts market lies within this second arts interest strata. Above average-interest households are more socioeconomically and demographically diverse than high interest households, being singles and married couples. There is a large presence of children of all ages. Many of these clusters also dominate tracts in the Santa Clarita Valley.

Santa Clarita Clusters with Arts Indexes 120-140	*38,599 households*	*68.5% of the market*
Prosperous Baby Boomers	(Married, with children)	
Enterprising Young Singles	(Single person)	
Semirural Lifestyles	(Married, with children)	
Retirement Communities	(Single person)	
Baby Boomers with Children	(Married, with children)	
Thriving Immigrants	(Married couples)	
Settled Southwestern Hispanics	(Families, with children)	

BELOW AVERAGE INTEREST[6]

This very small segment of the market, 2.9% of households, is a mix of married households with and without children. These clusters are not dominant in any one area of the Santa Clarita Valley.

Santa Clarita Clusters with Arts Indexes 100-120	*1,656 households*	*2.9% of the market*
West Coast Immigrants	(Married with children)	
Upper Income Empty Nesters	(Married, no children)	
Prairie Farmers	(Married couples)	

Santa Clarita Clusters with Arts Indexes Under 100	*816 households*	*1.4% of the market*
Young Frequent Movers		

Representing less than 2% of the market, this cluster is not considered to be a good market for the arts.

[6]Although in comparison to a national average index of 100 these households are above average, for this analysis we are considering this group (100-120) to be below average for this highly active market with its proximity to Los Angeles.

HYPOTHESIS: MODEL OF POTENTIAL PARTICIPATION

This model is based on the number of ACORN households in each market segment, the average number of persons per household, and estimated new construction within Santa Clarita for two years. We have placed the new construction households into the above average strata due to the location of the tracts, and their proximity to other above average cluster households. This is a conservative model, as it only accounts for local participation, and does not include projections for visitors from outside the study area.

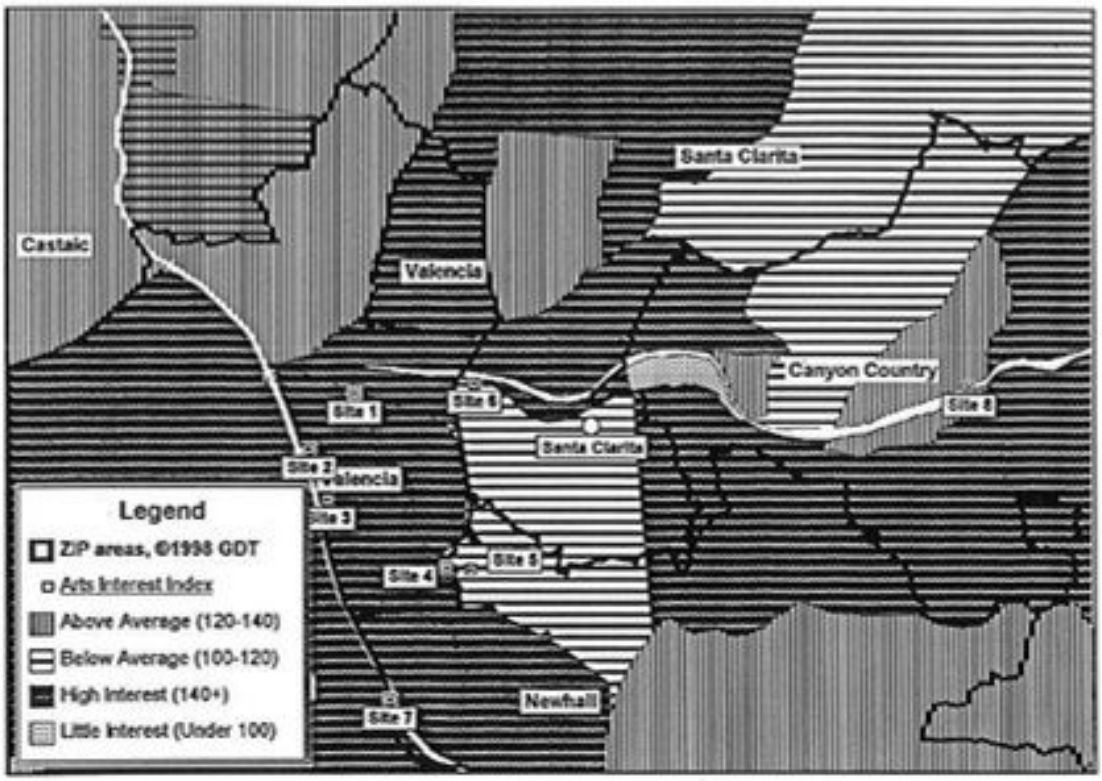
Interest Strata/ ACORN Clusters	Number of Households[7]	Average Number Persons per Household[8]	Single-Ticket/ Single Admission	Subscriber/ Member/Donor
			@ 40% Capture	@10% Capture
High Interest	16,0901	2.8	18,020	4,505
			@ 20% Capture	@5% Capture
Above Average Interest	38,599	3.0	23,159	5,789
			@ 7% Capture	@3% Capture
Below Average	1,656	3.0	347	149
New Construction			@ 15% Capture	@2% Capture
	5,100	3.0	2,295	306
Totals	**61,445**		**43,821**	**10,749**

Estimates in this chart are based on how each market segment indexes for arts participation. For example high interest households index over 140, making them 40% (or higher) more likely than average to participate. Participation rates for single admissions are estimated at a 40% capture plus, plus 10% for subscribers, members, or donors.

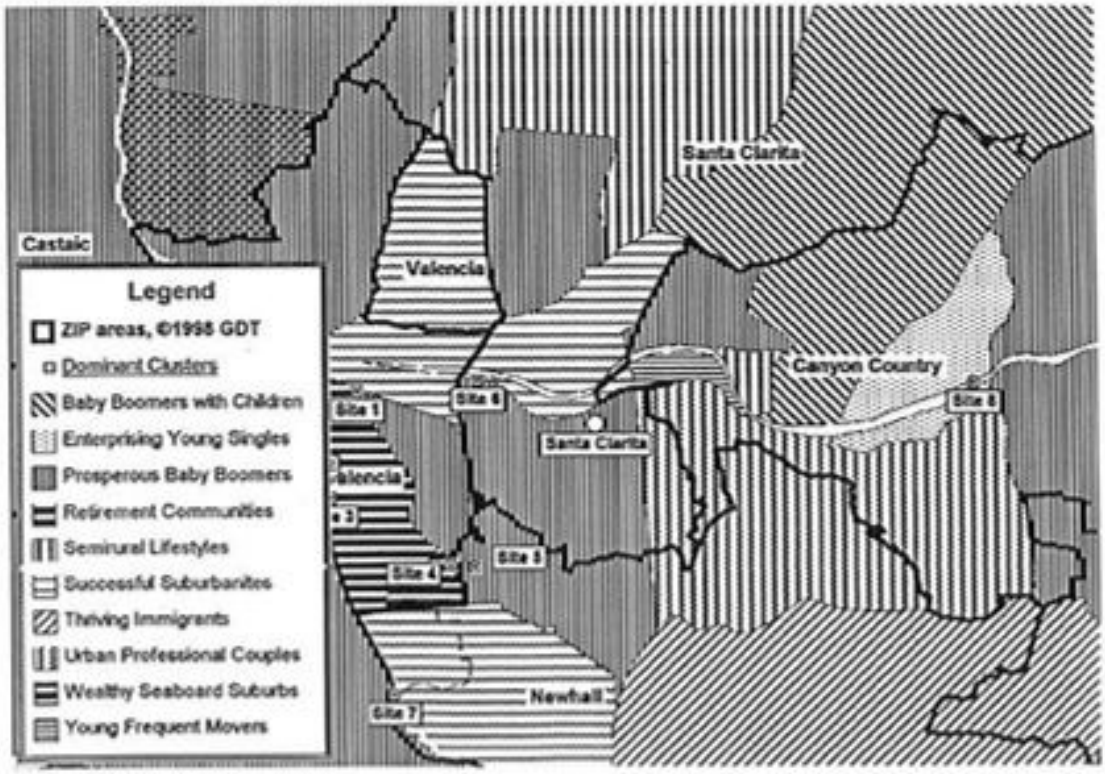
This model is consistent with our analysis of developed arts markets in which the high interest cluster capture rate ranges, typically, between 40%-50%. Above average capture rates, we've found, hover between 20%-30%.

[7]Source: CACI Acorn Distribution files 1997.
[8]SCAN/US & Market Statistics

Market Segments: Arts Interest Index



Dominant Cluster Locations



Architectural Program

This architectural program was prepared by M2A Architects to describe the size, type, capabilities, characteristics, use, purpose, and other elements of each facility.

Visual and Performing Arts Center Theater (Phase I)
While the measurement of audience demand shows a potential for a theater ranging in size from 600 to 1,000 seats, the nature of the facility would remain substantially the same at each size.

The size of stage facilities and audience will impact the nature and scale of productions that will be accommodated. The larger house, with 1,000 seats and a 50-foot proscenium stage, will more readily accommodate and support the expense of bringing in touring musicals. The smaller 600-seat house and 40-foot proscenium would be appropriate to smaller touring productions, local musical productions (as by the College of the Canyons), and chamber orchestra presentations. Design of the hall may accommodate the flexibility to scale the house from 1,000 to 600 seats through the closing of the balcony or back of house. This will require careful attention to the acoustic design so as not to compromise the quality of either configuration.

In either case, it is anticipated that the creation of a cultural arts performance facility will be a focus of pride for the emerging arts community. As such, the location of the complex and the character of the space surrounding it should reflect its prominence in the civic life of Santa Clarita. Site development should include an outdoor plaza that continues the character and uses of the lobby into the open air and moderate climate of Southern California. Additional uses for small performances, exhibitions, and civic activities might also be considered as part of the design. Depending upon the determination of the location, this plaza may also tie into other public spaces or provide a link to nearby commercial uses. In no case should it function as merely the path between the parking and the front door of the theater.

The primary physical difference would be in size of the stage and capacity of the house and the ancillary proportional differences generated from these. Neither facility is intended to become a producing venue. Shop, storage, and production space programs are limited, intended mainly for maintenance and production support. The primary production space, in either facility, is the rehearsal hall. Sized to replicate the stage, the intent is that this space be fitted with rigging, lighting and sound systems to not only approximate the stage, but also to allow its conversion to a 100-seat black box theater. If located so as to be accessible to the lobby or plaza, it may provide not only much needed rehearsal space, but also allow for presentation of small productions separate from the primary house. As such the hall could become a seed for local talent, and emerging artists.

A note of explanation on the program: the space allocations are net space requirements. Substantial additional space is required in the actual facility to accommodate circulation, equipment, loading, support and storage spaces, and even the thickness of building walls. The ratio of these spaces as a percentage of the net program area varies by facility type from 25 percent to 50 percent. For purposes of establishing a preliminary program estimate, a median percentage of 40 percent has been utilized in this study.

Visual and Performing Arts Center Visual Arts Gallery (Phase I)
A cultural facility should incorporate not only the performing arts, but also provide dedicated space for the exhibition of the visual arts. Similar to the theater, the size and configuration of the visual arts presentation space and support facilities will determine the nature of exhibitions it can accommodate. Maximum incorporation of northern natural light, ease of service and patron access, large volume space(s) that can be conveniently scaled down, and provision of flexible display systems will all contribute to the ability to attract touring exhibitions.

Programmed at 3,000 square feet, the gallery could accommodate small to mid-size exhibits. The scale of individual sculptural pieces will be determined by convenience to loading facilities, and character of the space. Exhibit types will determine the ability to expand the display into lobby and plaza areas. Visibility of the gallery within the cultural center will be critical to its operation and success.

Amphitheater (Phase II)
An outdoor amphitheater will capitalize on both the ongoing programming of the City of Santa Clarita, and its proximity to the natural features in the southern California environment. Intended to accommodate a core audience of between 500 and 1,000 patrons on fixed bench seating, its location in the landscape will allow it to expand by lawn seating to an audience of approximately 2,500, depending on the site. Each of the sites reviewed for this facility presents the opportunity to capitalize on the natural terrain, ease of access from freeways or arterial streets, and convenience of adjacent available parking.

The amphitheater would consist of an open-air stage with removable shell. Adjacent structures would provide dressing room, greenroom, storage and wing space for the stage. Concession and restroom facilities would be incorporated into an entry structure that could also secure the facility during periods of nonuse.

Located midway up the structured seating area, and constructed beneath it, a control room would provide a station ("booth") for set-up and monitoring of sound, light and projection systems.

Beyond the structured seating area, and depending on the configuration of the preferred site, lawn or stepped contoured seating would increase the capacity of the venue for more popular performances. Integrating the natural features of the landscape, this area may also

double as an informal picnic area where families may spread blankets and dine before or during performances.

Landscaped screens may provide separation from public and performer areas, and provide backstage crossover. This would also provide a natural backdrop against which performances could occur.

The parking requirements for each of the proposed amphitheater locations would be generated by the specific characteristics of the designated site. The City Center/Metrolink site would afford the opportunity to develop a joint use agreement with Metrolink for the up to 600 spaces. The peak use periods of the facilities are complementary. Safe, secured access would be required across the tracks to the proposed amphitheater.

Towsley Canyon affords the opportunity to utilize the natural landscape and adjacent fields for parking. With minor re-grading the fields may be groomed to accommodate upwards of 500 cars during the performance season, and be allowed to grow naturally the rest of the year. A smaller paved lot may be provided for smaller scale, year round presentations.

The William S. Hart Park locations would require grade-separated access across the Metrolink right of way from the east side of the park to a potential parking site across San Fernando Road.

The Sports Center/Central Park site has several locations suitable for an amphitheater, but each would require contiguous parking that may negatively impact the layout and quantity of the proposed playing fields. Possible shuttle service to Saugus High School may be possible, but would severely impact the convenience of use of the facility in an otherwise suburban setting.

Opinion of Probable Cost/1,000-Seat Theater

Performing and Visual Arts Center
M2A Architects

Opinion excludes cost of land acquisition.

SPACE	SIZE	SF COST	ESTIM. COST	REMARKS
Performance Space				
Auditorium	10,000	$165	$1,650,000	
Stage	4,000	$500	$2,000,000	
Orchestra Pit	600	$295	$177,000	
Quick Change Room	100	$85	$8,500	
Control Rooms	600	$155	$93,000	
Projection Room	200	$240	$48,000	
Dressing Rooms	750	$100	$75,000	
Chorus Dressing Room	1,000	$100	$100,000	
Green Room	450	$150	$67,500	
Storage and Support	1,500	$85	$127,500	
Design Station	n/a			
Production Spaces				
Shops	1,500	$115	$172,500	
House Manager	120	$105	$12,600	
Rehearsal Studio	4,000	$205	$820,000	
Public Spaces				
Lobby	5,000	$160	$800,000	
Restrooms and Lounge	1,500	$150	$225,000	
Box Office	120	130	$15,600	
Check Room	200	$120	$24,000	
Subtotal	31,640		$6,416,200	
Net to Gross Conversion	12,600	$135	1,701,000	
Total Hard Costs	**44,240**		**$8,117,200**	
Contingency @ 15%			$1,217,580	
Site Development	Allowance		$1,000,000	$1,000/ seat
Parking	120 spaces	$2,800	$336,000	1/5 seats, surface parking
TOTAL HARD COSTS			**$10,670,780**	
Soft Costs				
Design Fee @ 9%			$960,370	
Project Management Fees @ 3%			$320,123	
Bonds and Permits @ 2%			$213,415	
TOTAL PROJECT COST			**$12,164,689**	

Opinion of Probable Cost/600-Seat Theater

Performing and Visual Arts Center
M2A Architects

Opinion excludes cost of land acquisition.

SPACE	SIZE	SF COST	ESTIM. COST	REMARKS
Performance Spaces				
Auditorium	6,000	$165	$990,000	
Stage	3,200	$500	$1,600,000	Includes Equipm't, rigging, etc
Thrust Stage	300	$150	$45,000	
Orchestra Pit	600	$295	$177,000	
Quick Change Room	100	$85	$8,500	
Control Rooms	600	$155	$93,000	
Projection Room	200	$240	$48,000	
Dressing Rooms	750	$100	$75,000	
Chorus Dressing Room	750	$100	$75,000	
Green Room	450	$150	$67,500	
Storage and Support	1,500	$85	$127,500	
Design Station	n/a			
Production Spaces				
Shops	1,500	$115	$172,500	
House Manager	120	$105	$12,600	
Rehearsal Studio	3,200	$205	$656,000	
Public Spaces				
Lobby	3,000	$160	$480,000	
Restrooms and Lounge	1,000	$150	$150,000	
Box Office	120	$130	$15,600	
Check Room	120	$120	$14,400	
Subtotal	23,510			
Net to Gross Conversion	9,300	$135	$1,255,500	
Sub Total Hard Costs	**$ 32,810**		**$6,063,100**	
Contingency @ 15%			$909,465	
Site Development	Allowance		$600,000	$1000/ seat
Parking	120 spaces	$2,800	$336,000	1/5 seats, Surface parking
TOTAL HARD COSTS			**$7,908,565**	
Soft Costs				
Design Fee @ 9%			$711,771	
Project Management Fees @ 3%			$237,257	
Bonds and Permits @ 2%			$158,171	
TOTAL PROJECT COST			**$ 9,015,764**	

Opinion of Probable Cost/Gallery

Performing and Visual Arts Center
M2A Architects

SPACE	SIZE	SF COST	ESTIM. COST	REMARKS
Main Gallery	3,000	$165	$495,000	
Storage	500	$100	$50,000	
Exhibition Preparation	600	$115	$69,000	
Shipping and Receiving	600	$85	$51,000	
Office/Reception	200	$100	$20,000	
Subtotal	4,900		$685,000	
Net to Gross Conversion	1,225	$135	$165,375	
Total Hard Costs	**6,125**		**$850,375**	
Contingency @ 15%			$127,556	
Site Development	Allowance			Included in theater
Parking				Included in theater
TOTAL HARD COSTS			**$977,931**	
Soft Costs				
Design Fee @ 9%			$88,014	
Project Management Fees @ 3%			$29,338	
Bonds and Permits @ 2%			$19,559	
TOTAL PROJECT COST			**$1,114,842**	

Opinion of Probable Cost/1,000-Seat Amphitheater

M2A Architects

Opinion excludes cost of land acquisition.

SPACE	SIZE	SF COST	ESTIM. COST	REMARKS
1,000 structured seats	10,450	$50	$ 522,500	
Stage	1,800	$325	$585,000	Includes sound, light, rigging, etc.
Dressing Rooms	1,000	$100	$100,000	
Green Room	300	$150	$45,000	
Storage	1,200	$85	$102,000	
Office/ Box Office	200	$120	$24,000	
Restrooms/ Lounge	2,000	$150	$300,000	
Concession	500	$200	$100,000	
Sub total	**17,450**		**$1,778,500**	
Site Development			$250,000	Allowance $250/seat
Net to Gross	4,363	$45	$196,313	1.25:1
Contingency @15%			$333,722	
Total Hard Costs			**$2,558,534**	
Soft Costs				
Design Fee @ 9%			$230,268	
Project Management Fees @ 3%			$76,756	
Bonds and Permits @ 2%			$51,171	
Grand Total			**$2,916,729**	$106/sf
				$2,900/seat

Assumptions:

Parking on adjacent parcels or elsewhere on site.

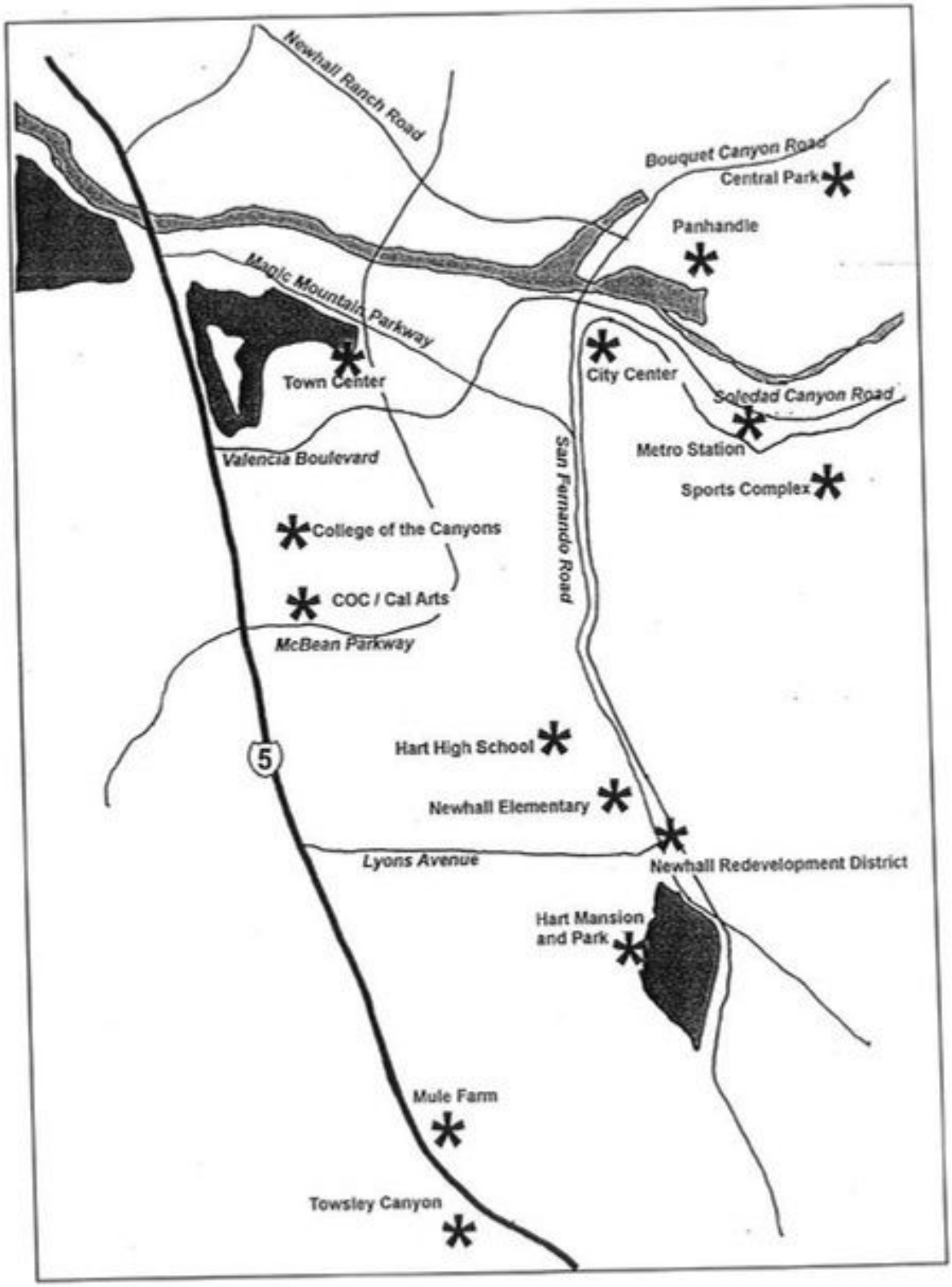
Lawn seating NIC and would be a function of topography of proposed site.

Site Evaluation Matrix

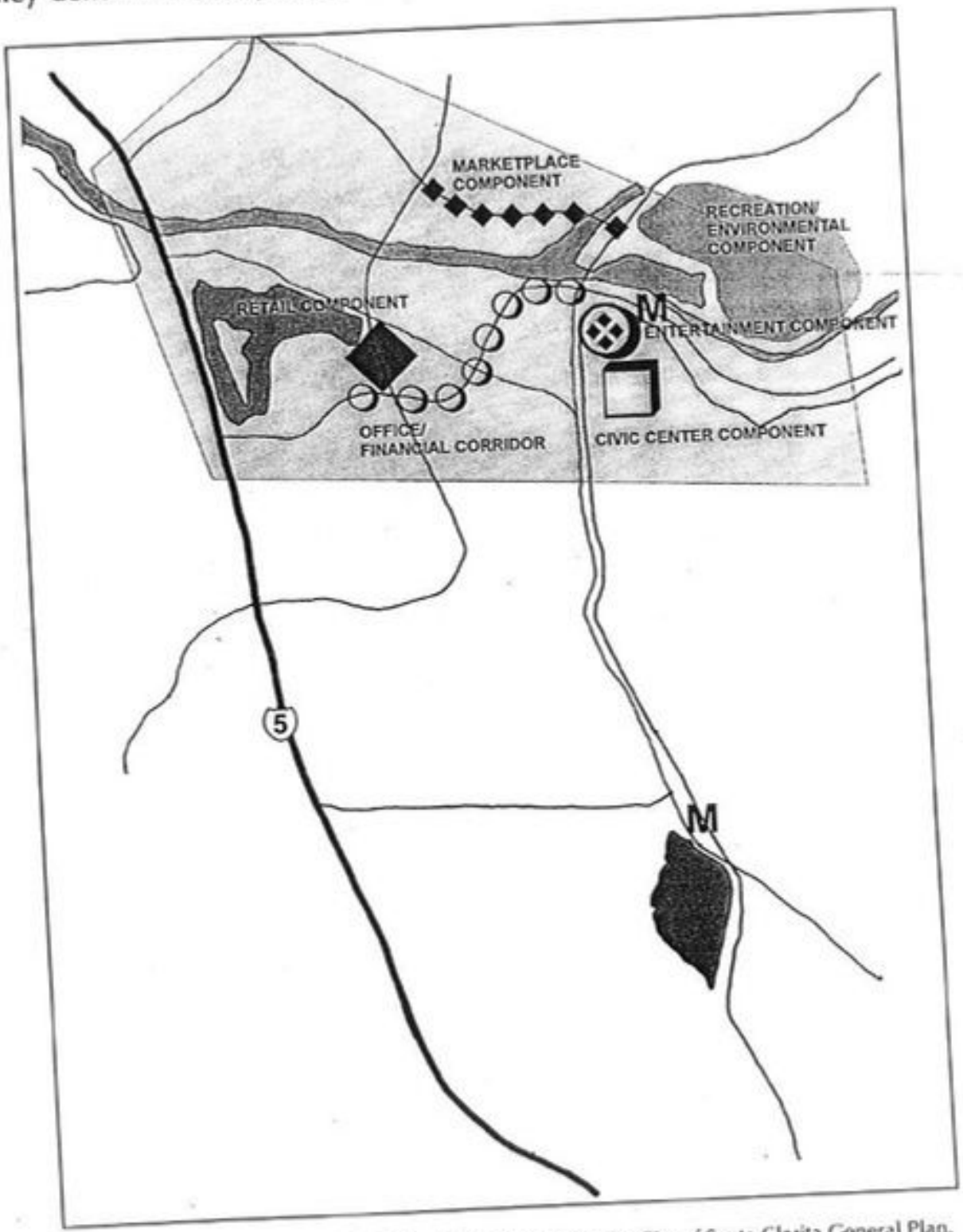
This site evaluation matrix was used to help evaluate 15 potential cultural facility sites. The evaluation method was not a numeric one. Rather, each site was ranked generally as positive, neutral or negative for each of six factors. This information was considered along with other factors in selecting preferred sites for each type of facility.

SITE	Location	Access	Visibility	Adjacencies	Parking	Image	Remarks
KEY: + Positive attribute 0 Neutral attribute - Negative attribute							
Performing and Visual Arts Center Locations							
City Center/Metrolink	+	+	+	-	+	+	Long-term location pending development of City Center
College of the Canyons	0	+	-	-	+	-	Shared operations with COC; campus location
Hart High School	0	-	-	-	0	-	Shared with school functions; school site
Hart Mansion	-	-	-	-	-	-	Limited use for special occasions
McBean Parkway/5 Freeway	0	+	+	-	+	+	New construction, between CalArts & COC
Newhall Elementary School	-	-	-	-	-	-	Renovation; school site
Newhall Redevelopment District	0	0	0	+	0	0	Scattered site
Sports Complex	0	-	-	-	0	-	Limited to Black Box conversion of existing warehouse; sports use
Town Center	+	+	0	+	+	0	New construction
Amphitheater Locations							
Central Park	0	0	-	-	0	0	Shared use with sports
City Center/Metrolink	+	+	0	+	+	+	Pending long-term plan for development of City Center
Hart Park	0	0	0	-	0	0	County owned
Mule Farm	0	+	+	-	-	-	Fronts 5 freeway
Panhandle	-	-	+	0	-	-	Located in flood plain of Santa Clarita River
Towsley Canyon	0	0	0	+	+	+	Specific sites considered are owned by Santa Monica Mountain Conservancy.

Potential Cultural Facility Sites Map



Valley Center Area/City of Santa Clarita General Plan



The shaded area represents the Valley Center Area from the City of Santa Clarita General Plan.

List of Interviewees

Community
Cheryl Adams
Tim Ben Boydsten
Sue Bozeman
Louis E. Brathwaite
Thomas Dierckman
Gary Fuller
Corinne Glover
Dr. Anne L. Hazlett
Bob Hotten
Paul Kreutzer
Marlee Lauffer
Dr. Steven Lavine
Robert Lee
Robert Mayhew
John McElwain
Michael McGrath
Sue Neiberger
Dr. Paul Plew
Patti Rasmussen
Jack Shine
David Stears
Dr. Dianne G. Van Hook
Jim Ventress
Kimberle Wooten
Dr. Kathy Wright

Outside Experts
Michael Alexander
Duane Ebata
Susie Farr
Jan Oetinger
Dan Rosenfeld

Southern California Cultural Facilities
Alex Theatre (Glendale)
California Center for the Arts – Escondido
Cerritos Performing Arts Center
John Anson Ford Theatre (Los Angeles County)
Lancaster Performing Arts Center
Orange County Performing Arts Center
Palmdale Playhouse
Santa Barbara County Bowl
Simi Valley Cultural Arts Center
Starlight Bowl (Burbank)
Thousand Oaks Civic Arts Plaza

City Staff
Glenn Adamick
Dianna Boone
Chris Dasté
Lisa Hardy
Mike Haviland
Jeffrey Lambert
Phil Lantis
Adele Macpherson
Michael Marks
Sean Morgan
Michael Murphy
Ken Pulskamp
Rick Putnam
Wayne Weber
Andree Walper