

CITY OF ENCINITAS

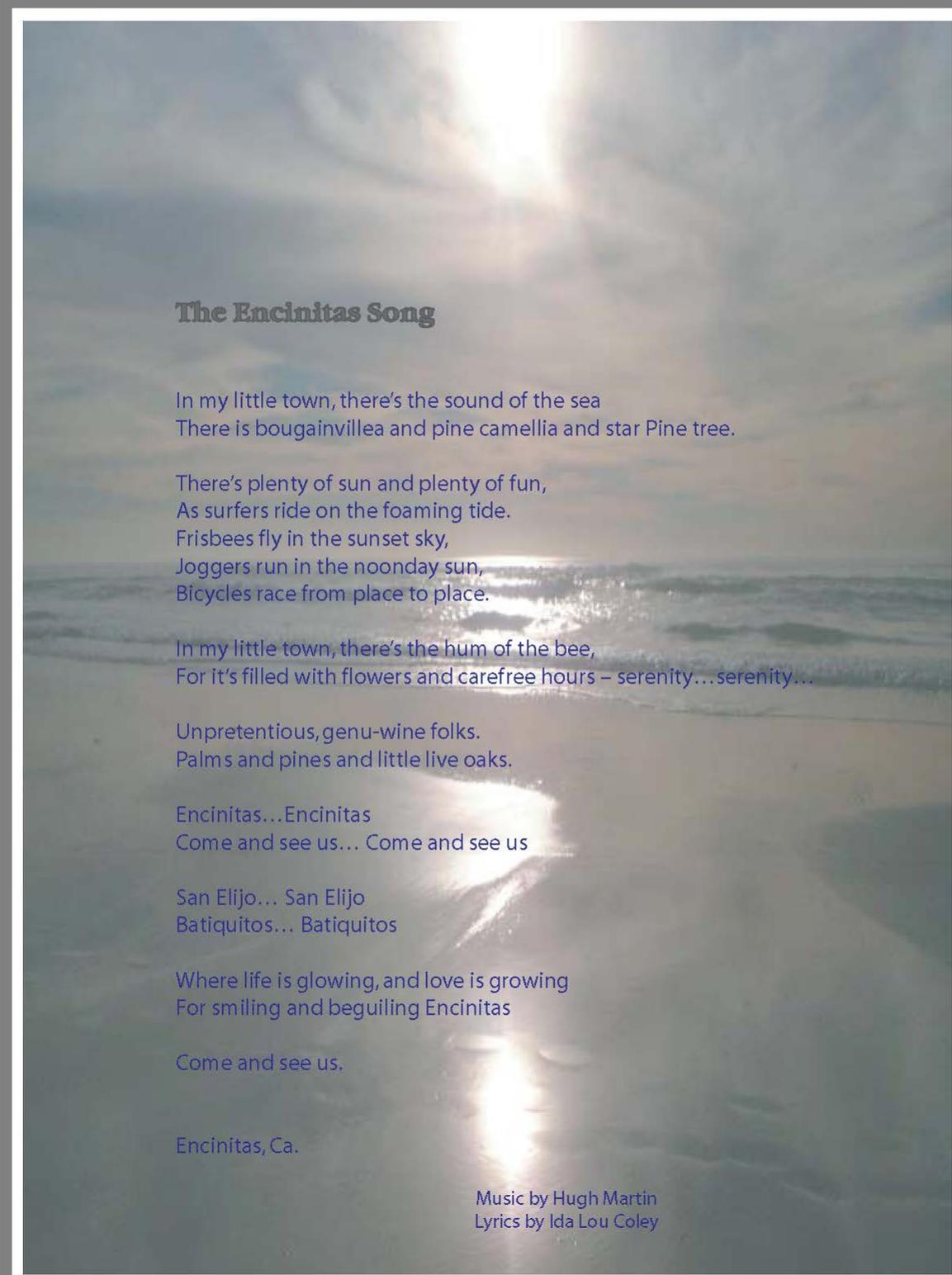
# ARTS MASTER PLAN

JULY 2002

PREPARED BY

THE COMMISSION FOR THE ARTS

City of Encinitas  
Parks and Recreation Department  
505 South Vulcan Avenue  
Encinitas, Ca 92024



## The Encinitas Song

In my little town, there's the sound of the sea  
There is bougainvillea and pine camellia and star Pine tree.

There's plenty of sun and plenty of fun,  
As surfers ride on the foaming tide.  
Frisbees fly in the sunset sky,  
Joggers run in the noonday sun,  
Bicycles race from place to place.

In my little town, there's the hum of the bee,  
For it's filled with flowers and carefree hours – serenity... serenity...

Unpretentious, genu-wine folks.  
Palms and pines and little live oaks.

Encinitas... Encinitas  
Come and see us... Come and see us

San Elijo... San Elijo  
Batiqitos... Batiqitos

Where life is glowing, and love is growing  
For smiling and beguiling Encinitas

Come and see us.

Encinitas, Ca.

Music by Hugh Martin  
Lyrics by Ida Lou Coley

City Of Encinitas  
ARTS MASTER PLAN  
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<sup>1</sup> Available only ON THE City's WEBSITE: [www.ci.ENCINITAS.CA.US](http://www.ci.ENCINITAS.CA.US) – COMMISSION FOR THE ARTS – ARTS MASTER PLAN – Appendix

# CITY OF ENCINITAS

JULY 2002

## CITY COUNCIL

MAYOR	CHRISTY GUERIN
DEPUTY MAYOR	JAMES BOND
COUNCIL MEMBER	DENNIS HOLZ
COUNCIL MEMBER	MAGGIE HOULIHAN
COUNCIL MEMBER	JEROME STOCKS

## COMMISSION FOR THE ARTS

CHAIR	PATRICIA RINCON
VICE CHAIR	KAREN SLEVINSKE
COMMISSIONER	THOMAS DE SOTO
COMMISSIONER	KATHRYN GOULD
COMMISSIONER	CRIS HICKS
COMMISSIONER	THOMAS NEE
COMMISSIONER	RON RANSON JR.

## CITY STAFF

CITY MANAGER	KERRY MILLER
PARKS AND RECREATION DIRECTOR	PHILLIP COTTON
SENIOR MANAGEMENT ANALYST	CHRISTOPHER HAZELTINE
MANAGEMENT ANALYST II	MICHAEL STAUFFER

## PROJECT STAFF

ARTS MASTER PLAN COORDINATOR	CRISTINA CHACON
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# THE ARTS MASTER PLAN SUBCOMMITTEE

## CORE GROUP

MR. MICHAEL CHARNOW	CHAIR
MS. CAROL SKILJAN	VICE CHAIR
MS. LINDA BIRD	CURRENT INVENTORY WORK TEAM
MS. LINDSAY DUFF	STEERING COMMITTEE
MS. HEIDI EUSTAQUIO	SUBCOMMITTEE
MS. CRIS HICKS	STEERING COMMITTEE
MS. CHRISTINIA LEE	HISTORICAL WORK TEAM
MS. LINDA LUISI	STEERING COMMITTEE
MR. NELS LUND	HISTORICAL PERSPECTIVE WORK TEAM
MR. ROBERT MANCE	SURVEY WORK TEAM
MS. PATRICIA RINCON	STEERING COMMITTEE
MR. DANNY SALZHANDLER	CURRENT INVENTORY WORK TEAM
MS. KAREN SLEVINSKE	SUBCOMMITTEE
MS. LOIS SUNRICH	SURVEY WORK TEAM
MR. JOHN WESLEY	COMPARATIVE ANALYSIS

## ENCINITAS COMMISSION FOR THE ARTS

THE MISSION OF THE CITY OF ENCINITAS COMMISSION FOR THE ARTS  
IS TO PROMOTE THE ARTS FOR THE COMMUNITIES OF ENCINITAS  
WITH THE HIGHEST QUALITY AND WIDEST VARIETY OF THE ARTS  
POSSIBLE, THROUGH EXPOSURE, EDUCATION AND ADVOCACY, AND TO  
SUPPORT THE ESTABLISHMENT OF ARTS FACILITIES.

## ARTS COMMISSIONERS SERVING PREVIOUS TERMS

APRIL 1998 - MARCH 2002

MICHAEL CHARNOW  
CAROLYN COPE  
THOMAS DE SOTO  
LINDSAY DUFF  
CRIS HICKS  
PAUL HENRY KACZOROWSKI  
PATRICIA KHALIFA  
CAROL MAYNE  
BARBARA MILLER  
THOMAS NEE  
JACK QUICK  
VIOLA ST. PIERRE  
PATRICIA RINCON  
MARTHA WITZ  
MARIO YCO

## I. VISION

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### ASSUMPTIONS

The need for creative expression is a natural part of the human condition.

Art is a distinguishing and positive feature of civilization.

Art is an essential element in the life of Encinitas.

The support and encouragement of artists contributes to the development of  
Encinitas' cultural life.

The City of Encinitas has a role to play in the cultivation and support of its  
cultural resources.



**II. GOALS, OBJECTIVES AND STRATEGIES**

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GOALS
I. Make the Arts Available to All Encinitas Citizens
II. Support the Arts and Artists of the Community
III. Build Community through the Arts
IV. Stimulate Economic Vitality Via the Arts
V. Create Opportunities for Artistic Expression In All Its Diversity
VI. Celebrate the History of the City’s Artistic, Cultural, and Historic Achievements
VII. Weave the Arts Into the City’s Planning and Design Process

## ACCESS TO ALL

<p><b>GOAL I</b></p> <p>MAKE THE ARTS AVAILABLE TO ALL ENCINITAS CITIZENS</p>	<p><b>OBJECTIVES</b></p> <ol style="list-style-type: none"><li>1. Communicate information for and about the Arts to everyone.</li><li>2. Provide the public with increased physical accessibility to the Arts.</li><li>3. Attract the participation of outside artists in local art and community events.</li></ol>
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### NINE STRATEGIES

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#### **1.1 Communicate information for and about the Arts to everyone.**

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- 1) Using available technology, employ a diverse public communication system to disseminate information about the Arts.
- 2) Communicate the activities of regional, state and national, public and private Arts agencies and organizations within the Encinitas community.
- 3) Collaborate with other art agencies and organizations to develop, maintain and enhance a local and regional audience base for the Encinitas Arts community.

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#### **1.2 Provide the public with increased physical accessibility to the Arts.**

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- 1) Identify areas of the Encinitas community calling for increased exposure to the Arts.
- 2) Create and implement model programs providing accessibility to the Arts for everyone.
- 3) Create a long-range plan for the development of a multi-use performing Arts space.

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**1.3 Attract the participation of outside artists in local art and community events.**

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- 1) Promote regional collaboration between local Arts agencies, civic and community groups, and artists from outside the Encinitas area.
- 2) Encourage major art events that target participation from regional, national and international artists and audiences.
- 3) Promote existing efforts of local groups to bring outside artists to live/work in Encinitas.

## PROFESSIONALISM & ACCOUNTABILITY

<p><b>GOAL II</b></p> <p>SUPPORT THE ARTS</p> <p>AND</p> <p>ARTISTS</p> <p>IN THE</p> <p>COMMUNITY</p>	<p><b>OBJECTIVES</b></p> <ol style="list-style-type: none"><li>1. Provide for a systematic and accountable process that enables artists and art organizations to serve the community well.</li><li>2. Identify and/or establish associations and partnerships with regional, state and national service and advocacy organizations that benefit local artists and Arts organizations.</li><li>3. Establish a local network of partnerships in support of the Arts and artists in Encinitas.</li><li>4. Provide the Arts community with professional development opportunities using the expertise and support from local, state, and national Arts agencies.</li></ol>
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### TEN STRATEGIES

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**2.1 Provide for a systematic and accountable process that enables artists and art organizations to serve the community well.**

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- 1) Create a categorical grants program that qualifies individual artists, arts groups and arts organizations to apply for funding through the Commission for the Arts.
- 2) Develop policies and procedures, eligibility requirements, review process, and contractual requirements for artists and/or arts organizations applying for, and receiving funding through the Commission for the Arts.

- 3) Develop policies and procedures, eligibility requirements, review process, and contractual requirements for artists, arts organizations applying for, and receiving City funding.

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## **2.2 Identify and/or establish associations and partnerships with regional, state and national service and advocacy organizations that benefit local artists and Arts organizations.**

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- 1) Encourage widespread participation at regional, state and national arts meetings, workshops, and conferences and interaction with other local, state, national and international arts agencies.

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## **2.3 Establish a local network of partnerships in support of the Arts and artists in Encinitas.**

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- 1) Identify local artists, arts groups, and arts organizations, including prospects for public and private sponsorships and partnership links.
- 2) Provide the arts community with workshops, seminars, and forums to explore partnership possibilities.
- 3) Provide for a liaison that facilitates arts related projects and activities.

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## **2.4 Provide the Arts community with professional development opportunities using the expertise and support from local, state, and national Arts agencies.**

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- 1) Sponsor technical assistance workshops and programs for local artists and arts groups and organizations.
- 2) Make available to the arts community the most current information on the Arts via the City website, regular, and electronic mail.
- 3) Sponsor forums that enable artists and arts organizations to address a multiplicity of issues on the Arts.
- 4) Assist artists in seeking support from private, local, county, regional, or national granting sources.

## COMMUNITY PARTNERSHIPS

<p><b>GOAL III</b></p> <p>BUILD</p> <p>COMMUNITY</p> <p>THROUGH</p> <p>THE ARTS</p>	<p><b>OBJECTIVES</b></p> <ol style="list-style-type: none"><li>1. Promote collaborative partnerships between the Arts and all other facets of the community.</li><li>2. Encourage residents to share the Arts with each other.</li><li>3. Promote inter-community and intra-community awareness via the Arts.</li><li>4. Promote the value and benefits of the Arts as a stimulus for a healthy environment that strengthens community bonds.</li></ol>
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### TEN STRATEGIES

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**3.1 Promote collaborative partnerships between the Arts and all other facets of the community.**

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- 1) Encourage cross-fertilization within industry, commerce, education, civic groups, community groups, and the Arts to support community-building efforts.

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**3.2 Encourage residents to share the Arts with each other.**

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- 1) Promote artistic contributions from individuals who are committed to the vitality and artistic growth of the community.

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### **3.3 Promote inter-community and intra-community awareness via the Arts.**

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- 1) Create avenues for multi-community involvement.
- 2) Build a citywide arts advocacy group whose primary goal is cross-collaboration.
- 3) Encourage community-centric events created by the community that are about the community, and benefit the community.

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### **3.4 Promote the value and benefits of the Arts as a stimulus for a healthy environment that strengthens community bonds.**

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- 1) Use the Arts as a vehicle to engage the public in meaningful civic dialogues and cultural forums about the values of democracy, community life, and social issues.
- 2) Encourage the development of philosophies that explore the relationship between the Arts and the physical, emotional and mental well being of the community.
- 3) Promote cultural events with themes of tolerance and understanding, freedom, community pride, and related topics.
- 4) Maintain a healthy community by promoting art programs that increase the self-esteem and self-confidence of the individual.
- 5) Collaborate with local groups to use the Arts as a means to address the social needs of the community.

# ENTREPRENEURIAL ECONOMIC DEVELOPMENT

<p><b>GOAL IV</b></p> <p>STIMULATE ECONOMIC VITALITY VIA THE ARTS</p>	<p><b>OBJECTIVES</b></p> <ol style="list-style-type: none"><li>1. Create Arts-to-Business/Business-to-Arts encounters and partnership opportunities.</li><li>2. Work in partnership with the City and private sector to promote Encinitas as a cultural destination.</li><li>3. Foster City participation in a commitment to enhance business through the Arts.</li><li>4. Market the Arts as an important industry that contributes to the economic vitality of Encinitas.</li><li>5. Provide opportunities for artists to enhance citywide economic development of Encinitas.</li><li>6. Promote the Arts as a means to enhance the quality of life for the citizens of Encinitas.</li></ol>
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## NINETEEN STRATEGIES

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### 4.1 Create Arts-to-Business/Business-to-Arts encounters and partnership opportunities.

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- 1) Promote art events that attract foot traffic and create an awareness of specific commercial areas in Encinitas.
- 2) Educate business groups on the economic benefits of art/business partnerships.

- 3) Encourage artists to seek opportunities to enhance the physical environment of business districts.
- 4) Create and promote forums for the exchange of ideas and goals between artists, arts advocates, and members of the business community.

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#### **4.2 Work in partnership with the City and private sector to promote Encinitas as a cultural destination.**

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- 1) Provide Commission representation and active participation on the Encinitas Cultural Tourism Committee of the City.
- 2) Pursue projects and initiatives that use the Arts to attract visitors.
- 3) Cultivate art events that are innovative and culturally diverse.
- 4) Promote artist participation in community-wide events.
- 5) Promote the Arts and culture of Encinitas to local, regional, state, national and international media conglomerates.
- 6) Collaborate with coastal and inland local-arts agencies and the North County Convention and Visitors Bureau to develop marketing tools that promote the Arts and culture of North County.

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#### **4.3 Foster City participation in a commitment to enhance business through the Arts.**

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- 1) Involve City volunteer committees in the promotion of artists, arts, and cultural heritage events that contribute to the Encinitas economy.
- 2) Demonstrate a commitment by the City to the economic vitality of Encinitas through the Arts.
- 3) Infuse an atmosphere of common ground in the City environment exemplifying how the Arts can take a leading role in the development of Encinitas.

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**4.4 Market the Arts as an important industry that contributes to the economic vitality of Encinitas.**

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- 1) Evaluate the need to periodically study the impact of the City's investment in the Arts and culture of the local economy.

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**4.5 Provide opportunities for artists to enhance citywide economic development of Encinitas.**

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- 1) Support the opportunities that bring audiences to Encinitas through vehicles such as performances, residencies, workshops, and master classes.
- 2) Foster arts and cultural activities and exchanges in the global community (for example: Sister City Committee's International Exchange Program of the City).

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**4.6 Promote the Arts as a means to enhance the quality of life of the citizens of Encinitas.**

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- 1) Encourage art elements in private development and renewal.
- 2) Support mixed-use development conducive to live/art space and cultural districts.
- 3) Encourage artist participation in public and private capital improvement projects in the community.

## DIVERSITY OF EXPRESSION

<p><b>GOAL V</b></p> <p><b>CREATE OPPORTUNITIES</b></p> <p><b>FOR</b></p> <p><b>ARTISTIC EXPRESSION</b></p> <p><b>IN ALL ITS</b></p> <p><b>DIVERSITY</b></p>	<p><b>OBJECTIVES</b></p> <ol style="list-style-type: none"><li>1. Advocate for the increased development of venues for artistic expression.</li><li>2. Encourage Arts events and programs that are diverse in nature.</li><li>3. Advocate for a broad definition of the Arts.</li><li>4. Work to ensure representation of a variety of artistic viewpoints and cultures.</li></ol>
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### TEN STRATEGIES

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#### **5.1 Advocate for the increased development of venues for artistic expression.**

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- 1) Develop a long-term plan for the establishment of visual, performing, and cultural arts spaces in Encinitas.
- 2) Inventory existing, under-used, untapped, and potential venues.
- 3) Collaborate with the local school districts in assessing and planning for the Arts education needs of the community.

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#### **5.2 Encourage Arts events and programs that are diverse in nature.**

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- 1) Convene focus groups representing a wide range of disciplines to review and propose programs and events that enhance the diverse nature of local art.
- 2) Encourage diversity of local art through programming.

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**5.3 Advocate for a broad definition of the Arts.**

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- 1) Identify resources and opportunities that encourage and support the diversity of artistic expression.

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**5.4 Work to ensure representation of a variety of artistic viewpoints and cultures.**

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- 1) Advocate for policies and procedures that value all forms of artistic expression.
- 2) Encourage membership on the Commission, its committees and review panels that reflects the broad geographic, cultural, and professional diversity of the community.
- 3) Advocate for diverse artistic expression on a global level.
- 4) Support community efforts to present art that represents diverse artistic viewpoints and cultures.

## PRESERVATION OF COMMUNITY CHARACTER

<p><b>GOAL VI</b></p> <p><b>CELEBRATE THE HISTORY</b></p> <p><b>OF THE CITY'S</b></p> <p><b>ARTISTIC</b></p> <p><b>ACHIEVEMENTS</b></p>	<p><b>OBJECTIVES</b></p> <ol style="list-style-type: none"><li>1. Provide opportunities that reflect and celebrate Encinitas' artistic, cultural, and historical traditions and heritage.</li><li>2. Identify and preserve information about Encinitas' artistic, cultural, and historical achievements.</li><li>3. Preserve the elements that contribute to the unique character of the Encinitas communities.</li><li>4. Preserve places and events of historical significance, both physical and cultural.</li></ol>
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### SEVEN STRATEGIES

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**6.1 Provide opportunities that reflect and celebrate Encinitas' artistic, cultural, and historical traditions and heritage.**

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- 1) Promote events that encourage artists to engage in interpretive historic work.
- 2) Collaborate and/or establish partnerships with local heritage, historic preservation, and cultural groups.

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**6.2 Identify and preserve information about Encinitas' artistic, cultural, and historical achievements.**

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- 1) Develop an archive of the historical, cultural, and artistic achievements of Encinitas and catalogue information to be used as a library for the Arts.

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**6.3 Preserve the elements that contribute to the unique character of the Encinitas communities.**

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- 1) Ensure that proposed artistic and cultural endeavors exhibit sensitivity and respect for the site where it will be placed and/or take place.
- 2) Promote citizen awareness of the communities' unique cultural and historic elements.

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**6.4 Preserve places and events of historical significance, both physical and cultural.**

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- 1) Develop policies and procedures to protect the City's artistic, cultural, and historical artifacts and sites.
- 2) Collaborate with artists, local civic groups, and community groups to preserve the ongoing history of the Arts in Encinitas.

# AESTHETIC GROWTH MANAGEMENT

<p><b>GOAL VII</b></p> <p>WEAVE THE ARTS INTO THE CITY'S PLANNING AND DESIGN PROCESS</p>	<p><b>OBJECTIVES</b></p> <ol style="list-style-type: none"><li>1. Encourage the need for long-term strategies to integrate Arts in civic planning and design.</li></ol>
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## ONE STRATEGY

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**7.1 Encourage the need for long-term strategies to integrate the Arts in civic planning and design.**

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- 1) Develop policies and procedures to consider and recommend Public Art projects and initiatives for the City.

### III. HISTORICAL PERSPECTIVE

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“All of the elements that attracted humans were present in the Encinitas area – sunshine, beach, flowing water, moderate climate, easily scaled terrain, and the natural resources to produce plant and game to satisfy hunger as well as shelter and clothing. These are the elements that attracted wandering groups of natives (La Jollan and Kumaay) as early as twelve thousand years ago.”

*Mac Hartley, Author of Encinitas History & Heritage 1999*

#### Five Communities Rich in History

Located along six miles of Pacific coastline in the northern half of San Diego County, Encinitas is comprised of twenty-one square miles of coastal beaches, cliffs, flat-topped coastal sand, steep mesa bluffs, rolling hills and surround by two lagoon sanctuaries. The area acquired its name in 1669 from a Spanish governor traveling through on the El Camino Real naming the area **Encina Canada**, which means “hills of live oaks.”

When Encinitas incorporated in 1986 as a general law city, it merged five existing communities: New Encinitas, Old Encinitas, Cardiff-by-the-Sea, Leucadia, and Olivenhain. With the exception of **New Encinitas**, all four of the latter communities were founded in the late 1800’s. Jabez Pitcher, who moved to the area from the Midwest in 1881, is said to be the father of **Encinitas**. In 1870, English spiritualists established **Leucadia**, naming it after a Greek Island meaning ‘Isle of Paradise’ and the streets after figures from Greek mythology.

Cardiff’s history began in 1875 when the McKinnon family homesteaded on the San Elijo Lagoon. In 1909, J. Frank Cullen bought a large tract on the San Elijo Lagoon calling **Cardiff-by-the-Sea** after the city of Cardiff in Wales. In 1884, German immigrants settled **Olivenhain** as farmland.

Over decades, each of these communities has evolved with a unique character and identity founded on a strong sense of place and awareness of history. Preserving the history of the land and its people has long been a priority for residents and, evidenced in the historic preservation element in the City’s General Plan element and by the local historical groups and noted historians committed to documenting the region’s rich cultural heritage.

Encinitas has always been a propitious environment for artistic pursuit and inspiration. The Arts have thrived throughout its history generating a long list of artists whose beginnings or ends have left their mark on the community.

An important element of the Arts Master Plan has been to capture stories and personalities of Encinitas' past as prelude to a long-range plan to develop an in-depth depository of the artistic history of the region. The following are some examples of the works collected by the Historical Perspective Work Team.

## **MUSIC –**

### *The Hammond Piano*

Before electric power, local musicians played to all-night revelers until daylight guided them home on narrow unpaved roads. The Hammond Family, originally from England via Missouri, was the foremost musical family in Encinitas in the 1880s. The family owned the only piano in town, which was transported on wagon through dirt-potholed roads to parties and dances around the “Horn.” Each member played at least one musical instrument - piano, violin, vocals and even the ukulele. The Family built a hotel with a dance floor providing all-night dancing and music for the ranch holders and visitors to the area. A descendent of the family, Lyle Hammond composed “It happened On the Beach in Encinitas “ while courting his wife.

### **The Encinitas Song**

Songwriter Hugh Martin, currently a retired Encinitas resident, wrote the “Encinitas Song” with Ida Cooley. An Academy Award nominee and member of the Music Hall of Fame, Hugh Martin

composed legendary songs like “Have Yourself a Merry Little Christmas” with Ralph Blaire and “Meet Me in St. Louis.” He arranged music for such Broadway hits as “Gentlemen Prefer Blondes” and worked with Hollywood greats like Judy Garland, Lena Horn, Carol Channing, Ethel Merman, Ann Miller, Carmen Miranda, Mickey Rooney and many more.

## **F I L M “ F a c t l e t t s ”**

Encinitas' pleasant weather attracted Hollywood entertainers such as Douglas Fairbanks and Mary Pickford who frequented La Paloma Theater. Lola Roach Larson featured in Hal Roach's “Our Gang Comedies,” still resides in Encinitas. Charlie Chaplin's older brother Syd owned the land where Encinitas City Hall sits, which explains the Charlie Chaplin sightings around Encinitas. La Paloma Theater is haunted by the ghost of a man who accidentally plunged to his death from the balcony in 1928. Sophie Tucker, “The Last of the Red Hot Mamas,” almost bought property in Cardiff in the 1920s. Mitch Ewing, the actor who played Sheriff Mitch in “Sky King,” lived in Olivenhain in the early 1950s. Patty Page had her nails manicured in Encinitas on 2<sup>nd</sup> Street.

## **FROM HOLLYWOOD WITH LOVE**

Academy Award nominee, Bessie Love, danced the Charleston in “The King of Main Street” and “Broadway Melody.” She starred with Wallace Beery in the first

critically acclaimed 1925 version of “The Lost World,” an animated film about pre-historic dinosaurs that introduced stop-action techniques still in use today. Built in 1927, Bessie’s three guest cottages and two-story house located on Third Street in the Encinitas’ historic downtown district are still occupied. Her autobiography, “From Hollywood with Love,” recounts her many journeys as a Hollywood starlet during WWII.

## PAINTING

In 1929, five artists stood on the steps of the San Diego Museum of Art posing for a photographer who would commemorate their exhibition of landscape paintings from 1896 to 1940. The artists were: Charles A. Fries, Maurice Braum, Alfred Mitchell and Charles Reiffel and **Leslie Lee**, from Encinitas, whose paintings illustrate the local native residents and life in the San Diego region including Baja. His paintings are now a collection of the San Diego Museum of Man.

## A Sampling of Long-time Local Artists From the Past

- Morris Anthony of The Swingsters 1938, taught music at San Dieguito High School and wrote musical scores performed at the Paloma Theater.
- Laura Bumann, daughter of one the first colonists in Olivenhain.
- Ginger Keahi Allen, a protégé of some of the most prominent Hawaiian Kumus, is a teacher of Polynesian dance and has performed at the Del Mar Fair Grounds for 43 years as well as presented dance programs all over the region.
- Janice Lee has taught classical ballet for 34 years.
- Greta Grossman is a long-time resident painter of Encinitas and member of the San Diego Art Guild, Oceanside, and Carlsbad Art Leagues.
- Mark Whitley, from Cardiff, designed the Boat Houses *SS Moonlight* and the *SS Encinitas* for Miles Kellogg in 1929.

**82%** of Encinitas residents surveyed agree that Encinitas has a rich historical, cultural, and artistic tradition that should be preserved.

*The Arts Master Plan Survey, April 2001*

## IV. CURRENT INVENTORY

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The following programs were sponsored in part by the City of Encinitas through a program of the Commission for the Arts over the course of the Commission's history from March 1998 to the present.

### Youth

- 101 Artist Colony Student Art Gallery
- Music in the Schools Program
- Performing Arts in the Classroom
- PicArt

### Community

- Arts Tour Mobile Project
- Annual City of Encinitas Day Celebration – Artistic Component
  - Artist Enclave
  - Chalk Encinitas
  - Encinitas Photo Contest & Exhibition
- Poetry Slam at the La Paloma Theater
- Independent Film Society

### Visual Arts

- Civic Center Art Gallery
- Endangered Species Collaborative Exhibition with the San Diego Arts Institute, Balboa Park
- San Dieguito Art Guild Speaker Series
- Surf Art at the Annual Rob Machado Surf Classic

### Public Art Projects

- Hwy 101 “Arts Alive” Banners
- Cardiff Banners
- “Medallions” and “CommuniCans” for the Encinitas Downtown Streetscape Project
- Tree Grates

**89%** of Encinitas residents surveyed believe that programs should be supported that involve everyone: adults, children, and families, which are cross-generational, multi-ethnic, and bring together our communities.

*The Arts Master Plan Survey, April 2001*

## Encinitas Arts Groups\*

101 Artist Colony  
Acrylic Concepts  
Alan Sculpture Studio  
American Music Exchange  
Art Populaire  
Azul Art  
Blue Moon Association  
Boston Art Company  
Cardiff Cards Community Creative  
& Cultural Center  
Carve Stone International  
Center for World Music  
City Of Encinitas Commission for the Arts  
and Civic Center Art Gallery  
Class ACT (Performing Arts in the  
Classroom Program)  
Concerts by the Sea  
Creativity Matters  
Dance Company of North County  
Encinitas Art Ranch  
Encinitas Civic Arts Gallery  
Encinitas Historical Society  
Environmental Sculpture Inc.  
First Street Gallery  
Full Moon Poets  
G.A.G. Charitable Corporation  
Hutchins Consort  
Independent Film Society  
Janice Lee's School Of Ballet  
Joseph Allen Gallery  
La Paloma Theater  
Leucadia Art Gallery  
Lou's Records  
The Lux Institute  
Moonlight Music  
Mira Costa Community College, San Elijo  
Mta International Gallery  
Nels and the Peanut Butter Cookies Band  
Nofufi Garden Gallery  
North Coast Opera  
North County Poets  
North Indian Classical Dance Ensemble  
Ole Flamenco/Academia De Baile Español  
Patricia Rincon Dance Collective  
Performing Arts Workshop  
Quail Botanical Gardens  
Rhino Art  
Salon Rustique  
San Diego Folk Heritage Society  
San Dieguito Art Guild & Off Track Gallery  
San Dieguito Heritage Museum  
San Dieguito Performing Arts Association  
San Elijo Lagoon Conservancy  
Scripps Memorial-Encinitas - Art for Healing  
Program  
Seagate Concerts Inc.  
Shadow Catcher Creations  
Starmakers  
Story Arts  
The Patnaik Sisters  
Westedge Gallery  
Youth Symphonies of North County

*\*The list consists of arts organizations and groups based in Encinitas. The Current Inventory Work Team compiled the data from as many sources as possible. However, groups not listed should contact the Commission to be added to the database.*

# Encinitas Community Groups

Ala Teen  
Alcoholics Anonymous  
American Legion #416  
Boys & Girls Club of San  
Dieguito  
Cadettes Senior Girls  
Scouts  
Cardiff Branch Library  
Cardiff Chamber of  
Commerce  
Cardiff Optimist Club  
Cardiff Town Council  
Downtown Encinitas  
Mainstreet Association  
Eagle Boy Scouts  
Encinitas Branch Library  
Encinitas Chamber of  
Commerce  
Encinitas Community  
Resource Center  
Encinitas Elke Lodge  
Youth Programs  
Encinitas Jewish Community  
Center  
Encinitas La Costa Rotary Club  
Encinitas Learning Center  
Encinitas Lions Club  
Encinitas Moonlighters  
Toastmasters  
Encinitas Optimist Breakfast  
Club  
Encinitas Rotary

Encinitas/Solana Beach  
Toastmasters  
Family Literacy Program  
Mentors  
Frogs Gym Teen Classes  
Interfaith Town Council  
Leucadia Merchants  
Association  
Leucadia Seabluff Village  
Community Association  
Leucadia Surfboards  
Lifeline Coastal Youth Services  
Magdalena Ecke YMCA  
North County Athletic Club  
Teen Program  
North Coast Surfrider  
Foundation Ocean  
Awareness  
North County Chaplainry  
North County Health Services  
North Men's Club  
Olivenhain Town Council  
Oz North Coast  
POSSE (Parents for Students  
In Special Ed)  
San Dieguito Alliance for Drug  
Free Youth  
San Dieguito Masonic Lodge  
San Dieguito Women's Club  
Seacoast Preservation  
Association  
Self-Realization Fellowship

Soroptimist International  
Teen Action Service Corps

## Facilities

Cart Barn Encinitas Ranch  
Encinitas Community Senior  
Center  
Encinitas Golf Course  
Keith Harrison Properties  
Scout House Day Camp Building

## Schools

Ada Harris Elementary  
California Institute Of Human  
Service  
Capri School  
Cardiff Elementary  
Cardiff School District  
Diegueno Junior High  
Encinitas Union School District  
Floras Vista School  
Mira Costa College  
Oakcrest Junior High  
Ocean Knoll School  
Olivenhain Pioneer School  
Pacific View School  
Parkdale Lane School  
Paul Ecke Central School  
San Dieguito High Academy  
San Dieguito Union School  
District  
Sunset Continuation High

# Encinitas Community Events – What, Who, & Where

## SPRING

<i>EVENT</i>	<i>Sponsor</i>	<i>Location</i>
<b>MARCH</b>		
Phat Films	City of Encinitas & Youth Commission	La Paloma Theater
<b>APRIL</b>		
Heritage Museum Open House	San Dieguito Heritage Museum	SD Heritage Museum
Annual Encinitas Street Fair	DEMA*	Hwy 101
Library Book Sale	Friends of the Encinitas Library	Boys & Girls Club
Spring Egg Hunt	City of Encinitas Community Services	Ecke Sports Park
<b>MAY</b>		
Ice Cream Social & Book Sale	Friends of Cardiff Library	Cardiff Elementary
Bamboo Sale	Quail Botanical Gardens	Quail Gardens
Senior Information Fair	City of Encinitas & Senior Commission	Community Center
Pancake Fiesta Community Social	Paul Ecke Central	Paul Ecke Central/Pacific View

\*Downtown Encinitas Mainstreet Association

## SUMMER

<i>EVENT</i>	<i>Sponsor</i>	<i>Location</i>
<b>June</b>		
Annual Nursery Tours	Encinitas Chamber of Commerce	Nurseries
Polynesian Night	Community Resource Center	Weidner Gardens
Annual Deep Pit BBQ	San Dieguito Heritage Museum	Olivenhain Town Hall
Father's Day Annual Beach Party & Menchune Surf Classic	Fathers Resource Center	Moonlight Beach
<b>June - August</b>		
Summer Concert Series	Quail Botanical Gardens	Quail Botanical Gardens
Rods & Woodies	DEMA	Hwy 101
<b>July</b>		
Fourth of July Community Event	Community Church Groups	Glen Park
Poetry Slam	Full Moon Poets	La Paloma Theatre
<b>July - August</b>		
Sunday Summer Concerts by the Sea	City of Encinitas Community Services	Moonlight Beach
Summer Softball Expo	City of Encinitas Community Services	Cardiff Sports Park
<b>August</b>		
Fiesta de las Flores	St. John's Catholic Church	St. John's Catholic Church
Taste of Mainstreet	DEMA	Hwy 101
Annual Gala	Quail Botanical Gardens	Quail Botanical Gardens

# Fall

<i>EVENT</i>	<i>Sponsor</i>	<i>Location</i>
<b>September</b>		
Greek Festival	Sts. Constantine & Helen Greek Church	Greek Church
Wavecrest Woodie Meet	San Diego Chapter Natl. Woodie Club	Moonlight Beach
Bamboo Sale	Quail Botanical Gardens	Quail Gardens
Heritage Museum Open House	San Dieguito Heritage Museum	Heritage Museum
Annual Oktoberfest & Craft Faire	Encinitas Chamber of Commerce	Mt. Vista & El Camino Real
<b>October</b>		
Annual Encinitas Day Celebration	City of Encinitas Community Services	Hwy 101
Artist Enclave & Photo Contest	City of Encinitas & Arts Commission	Hwy 101
Flame of Life	Community Resource Center	Community Resource Ctr.
Fall Plant Sale	Quail Botanical Gardens	Quail Gardens
Halloween Safe Trick or Treat	DEMA	Hwy 101
Fall Book Sale	Friends of Encinitas Library	Cornish Road @ E Street
Chili by the Sea Cook Off	Cardiff Chamber of Commerce	Cardiff Towne Center
Rob Machado Surf Classic	Cardiff Chamber of Commerce	Cardiff State Beach
<b>November</b>		
Annual Poinsettia Festival	DEMA	Hwy 101
Craft Fair	Olivenhain Town Council	Olivenhain Town Hall
Annual Designer Trunk Show	Soroptimist North Coast	TBA

# WINTER

<i>EVENT</i>	<i>Sponsor</i>	<i>Location</i>
<b>December</b>		
Fall Flower Tour	Encinitas Chamber of Commerce	Paul Ecke Poinsettia Ranch
Garden of Lights	Quail Botanical Gardens	Quail Gardens
Encinitas Holiday Parade	City of Encinitas	Hwy 101
Holiday Book & Bake Sale	Friends of the Cardiff Library	Cardiff Towne Center
Annual Holiday Open House	Encinitas Historical Society	School House
Poinsettia Ball	Magdalena Ecke Family YMCA	TBA
Holiday Basket Food Drive	Community Resource Center	Community Resource Ctr.
<b>January</b>		
Poetry Slam	Full Moon Poets	La Paloma Theater
<b>February</b>		
Open House & Educational Festival	The Grauer School	The Grauer School

## V. METHODOLOGY

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*“It is the Commission’s goal to create a Master Plan that is dynamic and relevant. The Plan will be flexible enough to allow for changes in attitudes related to the Arts, but firm enough to give stakeholders a sense of direction and focus for the future. The Plan will recognize the uniqueness and diversity of Encinitas neighborhoods, and develop projects that complement that diversity.*

*The Master Plan will define the future vision of the Arts in our community.”*

*The Arts Master Plan Steering Committee, August 1999*

### **Hicks moved and Charnow seconded...”**

In March 1998, the Encinitas City Council established the Commission for the Arts to serve as the focal point for discussion of arts related issues within the City. The Commission was to recommend policies and plans for the development of the Arts within the City of Encinitas, including new or augmented arts facilities and programs in the community. In April 1998, Council appointed seven Encinitas residents to serve as Commissioners; they were Michael Charnow, Carolyn Cope, Lindsay Duff, Patricia Khalifa, Jack Quick, Martha Witz, and Mario Yco.

During the next ten months, the Commission spent many hours conferring over the Commission’s programs and funding priorities. In August 1999, a steering committee of Commissioners and staff, Michael Charnow, Lindsay Duff, Cris Hicks and Management Analyst Dan Hippert, began to address the

creation of a planning document that would guide the future of the Commission and the Arts in Encinitas. Commissioners Charnow, Duff and Hicks proposed that the Commission establish a goal to develop a plan that would guide present and future decision-makers in issues related to how all forms of the Arts can be integrated into the community’s overall character.

In September 1999, the Commission approved the creation of an Arts Master Plan to provide guidance and direction for the integration of art into the lives of the citizens of Encinitas. To avoid an isolated decision-making process, the Commission formed an Arts Master Plan Subcommittee to incorporate the broadest cross-section of the community possible in the planning process.

## **“Lessons Learned”**

The Steering Committee began by gathering information to give guidance and direction to the Arts Master Plan process. They looked to the regional arts community for advice on cultural planning, inviting arts leaders from throughout San Diego and Orange County.

A Regional Workshop took place on November 5, 1999. The Workshop brought together 25 professionals from local arts agencies, county and municipal staff, and arts organizations to address issues that crossed city boundaries and were common to all. Participants shared respective experiences about the “do’s and don’ts” of cultural planning, (“See Credo” page 37). The Regional Workshop provided a much-needed forum for regional discussion about the arts. Moreover, it helped define the framework and scope of the Arts Master Plan, which, for Encinitas, would be a committee-driven planning process over 18 months with significant input from the community.

## **“Attention Arts-Minded Citizens”**

With the formation of the “Arts Master Plan Subcommittee,” the Commission’s intent was to recruit members who would represent the broadest cross-section of the community and prevent any group or community from feeling disenfranchised. The committee’s make-up had to be diverse and include artists, educators, business, and civic leaders who may have a stake in the process and its outcome.

In March 2000, the North County Times featured the City’s planning process and called for “Arts-Minded Citizens” to serve on a community-based planning committee. The Commission reviewed over 50 applications, interviewed approximately 30 individuals, and appointed 23 community residents to serve on the Subcommittee. The first meeting took place on May 18, 2001, kicked off by a workshop on cultural planning by Los Angeles Office of Cultural Affairs staff.

## **“A Work-Team Approach”**

During the months that followed, the newly formed Arts Master Plan Subcommittee worked at defining a vision for the Plan and adopted committee norms to guide the planning process. They outlined elements of the Plan and formed five subgroups called “Work-Teams” to focus on separate sections and phases of the Plan.

The Work-Teams were: 1) *Arts Benefits Team* - compiled data in support of the Arts; 2) *Comparative Analysis Team* - reviewed content and format of cultural plans from other cities; 3) *Current Inventory Team* - collected information about artists, arts groups, organizations, and resources in the community; 4) *Historical Perspective Team* - researched oral histories and stories about the Arts in Encinitas; and, 5) *Survey Work Team* - developed a community survey to gauge public opinion about the Arts in Encinitas.

By way of smaller, more frequent and focused group meetings, the Commission was able to implement a significant phase of the Arts Master Plan process. The Work-Teams collectively developed the Plan's content and helped shape the foundation for the goals and objectives of the Plan.

### **“You're Invited!”**

In order to gain more input and garner support from a broader segment of the community, the Commission held a citywide forum to address specific issues and concerns about the Arts in Encinitas. On October 15, 2000, the Commission held a “Kick-Off Meeting” at the San Dieguito Academy in Encinitas. Community residents shared specific concerns and recommendations about the Arts, including arts in the community, the environment, public spaces, education, government, and much more. Information gathered at the Kick-Off Meeting helped shape the questions for the Arts Master Plan Survey. The Kick-Off meeting also generated renewed enthusiasm to the process, attracting new members to the Arts Master Plan Subcommittee. Finally, the community responses became the groundwork in the formation of the seven goals of the Arts Master Plan.

### **“Art enhances the quality of life...”**

Input from the community at the Kick-Off meeting provided the Subcommittee with ample information to create a community survey about the Arts that would address issues relevant and specific to the residents of

Encinitas. The Survey Work Team reviewed all 450 community responses recorded at the Kick-Off meeting and summarized them into 17 categories that included: marketing, diversity, cultural heritage, etc., (See Kick-Off summary page 38). From these categories, the Survey Work Team proposed 14 questions for the Arts Master Plan Survey. In April 2001, the Survey was distributed citywide with the Community Services Department newsletter and at the Downtown Encinitas Mainstreet Association Annual Street Fair. Over 600 responses were received.

Results from the Arts Master Plan Survey results demonstrated a strong show of community support for the Arts in Encinitas. Eighty percent of persons queried strongly agreed that the Arts enhance the quality of life that they enjoy, (See Survey Results page 40). By June 2001, the Work Teams had completed research and analysis of community input. The Subcommittee was ready to begin outlining the goals of the Arts Master Plan.

### **“Make the Arts Available to All Encinitas Citizens”**

In July 2001, the City of Encinitas hired a consultant to help the Subcommittee coordinate the written phase of Plan. After careful analysis of cumulative community responses compiled to date, the Subcommittee drafted eight overarching goals. On August 7, 2001, the Commission reviewed the Subcommittee's recommendations, and with a few minor changes, adopted seven goals for the Arts Master Plan.

Developing the objectives proved to be more of a challenging to accomplish by committee. After a series of meetings over a three-month period, the Subcommittee requested the Commission take over the objective and strategy setting process of the Plan. In October 2001, the Commission reconvened a Steering Committee made up of Commissioners Michael Charnow, Cris Hicks and Patricia Rincon, and Subcommittee member, Carol Skiljan. The Steering Committee met bi-monthly to develop the objectives and implementation strategies of the Plan over the course of three months.

In early January 2002, Commissioners Hicks and Rincon presented a first draft of objectives and strategies to the Commission for review. For the next five weeks, the Commission worked meticulously through regular and special meetings to collectively agree on the wording of every objective and strategy in the Plan. On February 19, 2002, with members of the Subcommittee present, the Commission adopted 27 objectives, and 71 implementation strategies. Six months following the adoption of the Plan's seven goals, a collective and comprehensive community visioning process for the future of the Arts in Encinitas was realized.

## **Strategizing for Success**

Using the available resources, impact and need as the criteria, the Commission prioritized goals and objectives over a five-year period. Finding innovative ways to “fund” the Arts Master Plan was the common denominator in all of the proposed implementation strategies. The Commission researched potential sources for funding in other cities like Encinitas that afford sustained funding for the Arts. Following careful review of options available to Encinitas, the Commission proposed resourceful short and long term “Funding Strategies” to implement the Plan.

On July 1, 2002, the Commission adopted the final draft of the Arts Master Plan. A Council Subcommittee was formed with members of the Commission and City Council to address Council questions and concerns. After careful review and minor revisions, City Council adopted the Plan on November 20, 2002. In April of 2003, a part-time Art Coordinator was hired and a public unveiling of the Plan will be held at the 101 Artist Colony during National Arts and Humanities Month in October 2003.

*“In creating the Commission for the Arts, we envisioned Encinitas as a community whose spirit and soul would be enriched with the Arts.*

*Now residents have a forum to direct the development of different art mediums for the benefit of future generations.”*

*Lou Aspell, 1998*

## ARTS MASTER PLAN PROCESS TIMELINE

### I. VISIONING

- August 1999 Commission recommends the creation of an Arts Master Plan for the City of Encinitas that would guide and direct how the Arts are integrated into the lives of Encinitas citizens.
- Commission requests that City Council allocate \$500 for FY 1999/2000 for a Regional Workshop to kick off the Arts Master Plan process.
- September 1999 Commission recommends the establishment of a subcommittee (then the Arts Master Plan Steering Committee) to create the Arts Master Plan. Commissioner Michael Charnow volunteers to serve as Chair and Commissioners Lindsey Duff and Cris Hicks volunteer as members.
- November 15, 1999 Commission holds a Regional Workshop. Representation at the meeting includes the Carlsbad Arts Commission, Escondido Arts Commission, Escondido Arts Partnership, Oceanside Arts Commission, Poway Performing Arts Guild, City of San Diego Commission for Arts and Culture and the San Diego Port Authority.
- December 1999 Steering Committee decides that the Arts Master Plan process will be community driven by a Subcommittee and take 18 months to complete.

### II. PRE-PLANNING

- January 2000 Arts Master Plan Steering Committee compares cultural planning plans of Seattle, Albuquerque, Phoenix, Escondido and Ventura.
- March 2000 North County Times covers the Commission's call for volunteers to serve on a subcommittee to create an Arts Master Plan for the City. Article highlights the diverse representation from the community including artists, business leaders, and educators. Mayor appoints Viola St. Pierre to the Commission.
- April 2000 Commission appoints 23 Encinitas residents to serve on the Arts Master Plan Subcommittee.
- May 2000 Arts Master Plan Subcommittee holds first meeting of the new membership in the Poinsettia Room of the Encinitas City Hall. Felicia Filer, from the Los Angeles Office of Cultural Affairs, conducts a workshop on the cultural planning process.
- Subcommittee begins creating a vision to guide the planning process and adopts a set of norms to conduct committee work.
- June 2000 Subcommittee plans a public forum on issues related to the Arts in the community.
- August 2000 Carol Skiljan volunteers to serve as Vice Chair to the Subcommittee.

October 19, 2000 The “Arts Master Plan Kick-Off Meeting” is held at the San Dieguito Academy. James Hubbell, internationally acclaimed artist and architect, is keynote speaker. Over 200 participant comments are recorded. New members join the Arts Master Plan Subcommittee.

### **III. COMMUNITY ASSESSMENT**

November 2000 Community responses are categorized into 17 areas and become the Community Response Summary document.

December 2000 Subcommittee adopts a “work team” approach to conduct research for the various sections of the Plan: Historical Perspective, Survey Questionnaire, Current Inventory, Comparative Analysis, and Arts Benefits.

January 2001 Work Teams begin meeting bi-weekly.

Using the information categorized in the Community Response Summary, the Survey Work Team drafts 14 questions for the Survey Form.

March 2001 Arts Master Plan Survey and Table of Contents are finalized. Mayor Dennis Holz appoints Tommy De Soto, Tom Nee, Patricia Rincon to the Commission.

April 2001 Arts Master Plan Survey is distributed to Encinitas residents through the Community Services newsletter and at the Downtown Encinitas Mainstreet Association Street Fair.

May 2001 Subcommittee Work Teams complete the Comparative Analysis element of the Plan and review Arts Master Plan Survey results.

### **IV. GOAL-SETTING**

July 2001 Community Services Department contracts an Arts Master Plan Coordinator to support the Subcommittee in the completion of the Arts Master Plan process. Subcommittee creates eight goals for the Arts Master Plan.

August 2001 Commission revises the proposed goals of the Subcommittee and adopts seven goals. The Subcommittee holds three meetings to craft the objectives.

September 2001 Members of the Subcommittee defer to the Commission to complete the remaining objectives of the Plan. Subcommittee meetings are postponed until further notice.

October 2001 Subcommittee Chair Commissioner Charnow convenes a Steering Committee made up of Commissioner Cris Hicks, Commissioner Patricia Rincon and Subcommittee Vice Chair Carol Skiljan. The Steering Committee revises the timeline in order to complete objectives with implementation strategies.

November 2001 Current Inventory list is mailed out to Subcommittee members for review. Commissioner Hicks and Rincon meet weekly to create the language for objectives and strategies related to the goals of the Arts Master Plan.

- December 2001 City Council approves funding of the Arts Master Plan Coordinator through the completion of the Plan.
- January 2002 Commission conducts two Special Meetings to review and wordsmith the objectives and strategies developed to date.
- February 2002 Commission continues to review and revise objectives and strategies at the Regular monthly meeting and two additional Special Meetings.  
  
Commission adopts the final draft of objectives and strategies related to the goals of the Arts Master Plan on February 17.

**V. PLAN-WRITING**

- March 2002 City staff reviews the first draft of the Arts Master Plan. Mayor Christy Guerin appoints Kathryn Gould, Ron Ranson, and Karen Slevinske to the Commission.
- April 2002 Commission reviews the first draft of the Arts Master Plan. Commission holds its first retreat with newly appointed members. Commission begins series of four meetings to prioritize the goals and objectives related to the Arts Master Plan.
- May 2002 Commission approves City staff recommended changes and adopts the prioritized goals and objectives.
- June 2002 Commission determines “Funding” goals and “Next Steps” to implement the Arts Master Plan’s first year priorities.  
  
Commission reviews and approves staff recommended timeline to present Arts Master Plan to Council.

**VI. IMPLEMENTATION**

- July 2002 Commission adopts Final Draft of the Arts Master Plan and presents Plan to City Council on July 17, 2002.
- September 2002 Councilman Council forms a subcommittee of Mayor Christy Guerin and Jerome Stocks and Commissioners Chairman Rincon, Ranson, and Slevinske  
October To review the Arts Master Plan over three meetings.
- November 2002 City Council unanimously adopts the Arts Master Plan Commission on November 20, 2002
- March 2003 Mayor Jerome Stocks a appoints Bob Hord and Sally van Haitsma to serve the Commission.
- April 2003 An Arts Coordinator is hired to manage the implementation of the Arts Master Plan.
- July 2003 City posts the Arts Master Plan is City website.
- October 2003 The Commission holds a pubic unveiling of the Arts Master Plan at the 101 Artist Colony during National Arts & Humanities Month.

## VI. PARTICIPANTS – WE WERE THERE!

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### THE ARTS MASTER PLAN STEERING COMMITTEE

August 1999

Michael Charnow, Chair

Lindsay Duff

Cris Hicks

Linda Luisi

*Staff:* Dan Hippert, Management Analyst

### THE ARTS MASTER PLAN SUBCOMMITTEE

May 2000

Mr. Miles Anderson	Encinitas	Mr. Niels Lund	Encinitas
Ms. Veronica Baker	Cardiff	Mr. Robert Mance	Cardiff
Ms. Linda Bird	Encinitas	Ms. Barbara Miller	Cardiff
Ms. Madeleine Belanger	Encinitas	Mr. Kerry Miller	Encinitas
Ms. Therese Bushen	Cardiff	Mr. Robert Nanninga	Encinitas
Ms. Anna Cabo	San Diego	Mr. Tom Nee	Leucadia
Mr. Chris Calkins	Encinitas	Mr. Loyd O'Connell	Leucadia
Mr. Fred Caldwell	Leucadia	Mr. Bob Perine	Encinitas
Ms. Cristina Chacon	Encinitas	Mr. Robert Allen Pfeiffer	Encinitas
Mr. Michael Charnow	Encinitas	Ms. Candice Porter	Leucadia
Ms. Vanusa Christiani	Encinitas	Ms. Patricia Rincon	Leucadia
Mr. Drew Cottril	Encinitas	Ms. Leslie Ross	Leucadia
Mr. Robert D'Elia	Encinitas	Mr. Danny Salzhandler	Cardiff
Ms. Lindsay Duff	Encinitas	Ms. Barbara Scarantino	Encinita
Ms. Heidi Eustaquio	Encinitas	Mr. Hillel Schwartz	Encinitas
Mr. Mike Farber	Encinitas	Ms. Judianne Shannon	Cardiff
Mr. Mac Hartley	Encinitas	Ms. Erica Sharp	Encinitas
Ms. Cris Hicks	Leucadia	Ms. Karen Slevinske	Encinitas
Mr. Richard Hinger	Encinitas	Ms. Carol Skiljan	Encinitas
Ms. Audrey Jacobs	Encinitas	Ms. Betty Sturdevaa	Encinitas
Ms. Carol Jensen	Encinitas	Ms. Lois Sunrich	Leucadia
Ms. Kathie Jenuine	Leucadia	Mr. Kirk VanAllyn	Encinitas
Ms. Carol Koch	Cardiff	Mr. John Wesley	Encinitas
Ms. Christinia Lee	Encinitas	Ms. Beverly Whalen	Encinita
Ms. Linda Luisi	Encinitas	Mr. Collier Wilson	Leucadia

## **THE ARTS MASTER PLAN SUBCOMMITTEE**

### **“WORK TEAMS”**

March 2001

#### **Arts Benefits**

Ms. Dania Brett  
Mr. Mike Farber  
Mr. Robert Nanninga

#### **Comparative Analysis**

Ms. Cristina Chacon  
Mr. Gene Chapo  
Mr. John Wesley  
Ms. Collier Wilson

#### **Current Inventory**

Ms. Linda Bird  
Mr. Mike Farber  
Mr. Danny Salzhandler

#### **Historical Perspective**

Mr. Mac Hartley  
Ms. Carol Jensen  
Ms. Kathy Jenuine  
Ms. Carol Koch  
Ms. Christinia Lee  
Ms. Niels Lund  
Ms. Lloyd O’Connell  
Mr. Robert Nanninga  
Ms. Rhoda Shapiro

#### **Community Survey**

Ms. Madeleine Belanger  
Ms. Robert Mance  
Ms. Candice Porter  
Ms. Carol Skiljan  
Ms. Lois Sunrich

## THE ARTS MASTER PLAN REGIONAL WORKSHOP

Friday, November 5, 1999

Poinsettia Room, Encinitas City Hall

Ms. Connie Beardsley  
Director  
Carlsbad Arts Office

Ms. Jan Burton  
Art Department  
Palomar College

Ms. Sheila Cameron  
Council Member  
Encinitas City Council

Mr. Michael Charnow  
Commission for the Arts  
City of Encinitas

Ms. Catherine Cleary  
Workshop Facilitator  
City of San Diego  
Organizational  
Effectiveness Department

Ms. Carolyn Cope, Chair  
Commission for the Arts  
City of Encinitas

Ms. Lindsay Duff  
Commission for the Arts  
City of Encinitas

Mr. Steve Estrada  
Landscape Architect  
Estrada Land Planning  
San Diego

Mr. Terry Goodman  
Division Manager of  
Parks & Recreation  
City of Oceanside Arts  
Commission

Ms. Cris Hicks  
Commission for the Arts  
City of Encinitas

Mr. Dan Hippert  
Management Analyst  
City of Encinitas

Mr. Paul Henry  
Kaczorowski  
Commission for the Arts  
City of Encinitas

Ms. Linda Lipman  
Executive Director  
Poway Performing Arts  
Guild

Ms. Linda Luisi  
Commission for the Arts  
City of Encinitas

Ms. Carole Mayne  
Commission for the Arts  
City of Encinitas

Ms. Barbara Miller  
Commission for the Arts  
City of Encinitas

Ms. Sharla Presley  
San Marcos Community  
Services Department

Ms. Barbara Preston  
Community Liasion  
Escondido Arts  
Partnership

Ms. Kathleen Rubesha  
Board President  
Escondido Arts  
Partnership

Ms. Catherine Sass  
Public Art Coordinator  
Port of San Diego

Ms. Beverly Schroeder  
Senior Planner  
Centre City Development  
Corporation  
San Diego

Ms. Felicia Shaw  
Arts Commissioner  
Carlsbad Arts Office

Dr. Ed Seigel, M.D.  
Chair  
Solana Beach Arts  
Commission

Mr. Ric Todd  
Executive Director  
Chula Vista Cultural Arts  
Commission

## THE COMMUNITY KICK-OFF MEETING

Sunday, October 15, 2000

San Dieguito Academy

Ms. Pessia Assa	Encinitas	Mr. Richard Huff	Encinitas
Ms. Madeleine Belanger	Encinitas	Ms. Rosemary Kimbal	Cardiff
Mr. Rob Bell	Del Mar	Ms. Chelsea McGraw	Cardiff
Ms. Linda Bird	Encinitas	Ms. Emy Meiorin	Encinitas
Ms. Sue Bobbitt	Olivenhain	Mr. Luciano Meiorin	Encinitas
Ms. Dania Brett	Encinitas	Ms. Natori Moore	Encinitas
Ms. Linda Brown	Encinitas	Ms. Julia Morgan	Encinitas
Ms. Manuelita Brown	Encinitas	Ms. Mary Moser	Cardiff
Mr. Jess Burda	Encinitas	Mr. Robert Nanninga	Encinitas
Ms. Therese Bushen	Cardiff	Mr. Michael Oyster	Encinitas
Mr. Gene Chapo	Encinitas	Ms. Elizabeth Parker	Encinitas
Ms. Madalaine Charnow	Encinitas	Ms. Candice Porter	Leucadia
Mr. Michael Clark	Cardiff	Ms. Janice Reed	Leucadia
Ms. Nancy Cunningham	Encinitas	Ms. Leslie Ross	Leucadia
Ms. Catherine Espinoza	Encinitas	Mr. Danny Salzhandler	Cardiff
Mr. Mike Farber	Encinitas	Ms. Rhoda Shapiro	Encinitas
Ms. Leslie Fink	Encinitas	Ms. Janice Skillstad	Encinitas
Mr. Randy Fink	Encinitas	Ms. Pat Smart	Solana Beach
Ms. Dianne Gibbs	Leucadia	Ms. Dorothea Smith	Cardiff
Mr. Eric Gibbs	Leucadia	Ms. Ellen Speert	Encinitas
Ms. Cathi Hagerty	Encinitas	Ms. Lois Sunrich	Leucadia
Mr. David House	Cardiff	Ms. Stephani Stephenson	Carlsbad
Mr. James Hubbel	San Diego	Ms. Irene de Watteville	Solana Beach
Ms. Sharon Huff	Encinitas	Mr. John Wesley	Encinitas
		Ms. Martha Witz	Encinitas

## VII. COMMUNITY RESPONSES

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*"The Arts Master Plan must be a living, breathing document that continues to reflect the will of the community."*

*Karen Slevinske, Arts Master Plan Subcommittee*

The Arts Master Plan involved participation and input from over 150 Encinitas' community residents. The diligent process of public input, dialogue and teamwork involved approximately 25 Subcommittee meetings, 9 Work Team meetings, 11 Regular and 9 Special meetings of the Commission and 3 community meetings over the course of 30 months. From the onset, the Arts Master Plan has been characterized by a 100% community-driven and community-based planning process.

### **The Regional Workshop**

The Regional Workshop was the first step in the visioning process of the Arts Master Plan. The purpose of the workshop was to gain local and regional support for the work of the Subcommittee and bring arts coordinators and specialists from all cities in San Diego County to address issues that cross jurisdictional boundaries but may be common to all. Members of the Encinitas Arts Commission facilitated the groups in dialogue to respond to the following questions:

- A. What Is The Focus And Scope Of Your Plan?
- B. How Were You Funded?
- C. Whom Did You Include To Create The Plan?
- D. What Were The Lessons Learned?

Participant responses to the questions helped the Steering Committee develop the framework of the Encinitas Arts Master Plan process.

- A. The Plan would be to define goals, objectives and strategies to integrate the Arts in the City's overall character;
- B. With limited funds available, coordinating the planning process would depend on a work force of committed volunteers - in other words - by committee;
- C. The planning process would include participation and input from the broadest cross-section of the community possible through public forums, workshops and survey questionnaires;
- D. Samplings of 'lessons learned' follow. (See Appendix for full list of participant responses).

# CREDO FOR MASTER PLANNING

## PROCESS

- Do the plan and do things at the same time.
- Get the artists involved from the beginning of the project.
  - Be inclusive – don't leave anyone out.
- Remember that other folks in your City departments can be your best sales people and partners. Take the time to educate them - include City staff.
  - Everybody gets a copy of the press release

## PLAN DON'TS

- Don't spend too much time on a long document.
  - Don't re-invent the wheel.
- Don't just do it because someone else did.
- Don't lock yourself into things you can't do.

## PLAN DO'S

- Do goals and strategies first.
- Make the plan within your means.
- Make some policy decisions now.
  - Pick one thing and do it.

## PHILOSOPHY

- Philosophy has to come from the Council down.
- Don't be afraid to be unpopular! Take the heat.
  - Be strong in the face of adversity.
  - Re: matching funds – just keep asking.
- Patience – don't get discouraged. It takes a long time...☺

## The Kick-Off Meeting

The purpose of the Kick-Off Meeting was to invite more input from the community on Arts-related issues citywide and to attract new participants to the Arts Master Plan Subcommittee. Issues addressed at the Kick-Off Meeting became an important source to gauge public opinion and support.

The Kick-Off Meeting took place at the local high school. Over 50 residents participated, including James Hubbel, internationally acclaimed artist and the keynote speaker at the event. Participants broke into small groups, facilitated by the Arts Commissioners and Subcommittee members, and shared visions, expressed

concerns and proposed solutions to make the Encinitas realize its potential as a cultural center. Over 450 comments (listed in the Appendix), were recorded that addressed the wants and needs of local residents regarding the Arts in Encinitas.

The Survey Work Team analyzed the 450+ statements and grouped them to produce 17 overarching arts-related categories. From the general categories were formulated a series of questions for the Arts Master Plan Survey. Listed below is a summary of the major issues addressed by Kick-Off Meeting participants.

## KICK-OFF MEETING COMMUNITY CONCERNS

1. CULTURAL HERITAGE, DIVERSITY, ENRICHMENT
2. FACILITIES AND VENUES
3. COMMUNITY CHARACTER AND QUALITY OF LIFE
4. PUBLIC ARTS, COMMUNITY DEVELOPMENT AND BEAUTIFICATION
5. ARTIST RECOGNITION, ACCEPTANCE AND ACKNOWLEDGEMENT
6. EDUCATION, ARTIST DEVELOPMENT AND PARTNERSHIPS
7. ADMINISTRATION AND IMPLEMENTATION
8. ECONOMIC DEVELOPMENT

9. FUNDING (PUBLIC AND PRIVATE)
10. PROGRAMMING AND EVENTS
11. COMMUNITY SPIRIT, IDENTITY AND SENSE OF COMMUNITY
12. POLITICAL DEVELOPMENT, LEADERSHIP AND VISIONING
13. HUMANISTIC AND PHILOSOPHICAL
14. ECOLOGY AND ENVIRONMENT
15. MOBILITY, ACCESSIBILITY AND TRANSPORTATION
16. YOUTH INVOLVEMENT
17. MARKETING, ADVERTISING AND PROMOTION

# The Arts Master Plan Survey

## **Purpose**

The purpose of the Arts Master Plan Survey was to measure and heighten public awareness and support of the Arts of Encinitas. Topics queried in the survey were:

- Attitudes and opinions about the Arts,
- Preferences for types of programs in the Arts, and
- Perceived needs for facilities and venues for the Arts in the community.

## **Rationale**

The idea to conduct a citywide survey was introduced by City Manager Kerry Miller. The Subcommittee held an open forum for the entire community to gather input on the types of questions that may be included on a survey questionnaire.

The “Arts Master Plan Kick-Off Meeting” elicited over 450 statements from nearly 50 participants. The responses were categorized into 17 areas of concentration. The Survey Work Team created 14 questions for the Arts Master Plan Survey. The Survey intended to gauge public opinion about issues related specifically to the Encinitas Community. Feedback ranged from in

complete disagreement to complete agreement.

## **Format**

The Subcommittee determined three characteristics of the survey:

- A general population would be surveyed,
- Random sampling would be employed so that the results can be generalized to the population, and
- Survey would include questions about the individual’s participation in various activities.

The questionnaire was designed to gauge public opinion. The survey measured favorable, neutral, and opposing opinion about the Arts in the Encinitas community. Respondents were instructed to mark 1 or 2 in disagreement, 3 if neutral, and 4 or 5 in agreement. The final two questions queried preferences for programs and venues for the Arts. The survey was distributed to over 28,000 residents through the City of Encinitas’ quarterly newsletter.

## The Questions

The 14 questions contained in the Survey were based on the 17 overarching issues addressed at the Kick-Off Meeting. The first 12 questions measured the extent, on a scale from 1 to 5, to which residents agreed or disagreed on issues about the Arts in Encinitas relative to the following:

- History & culture
- Quality of life
- Diversity
- Public Art
- Youth
- Community Character
- Economic benefits
- Cultural tourism
- Access to information

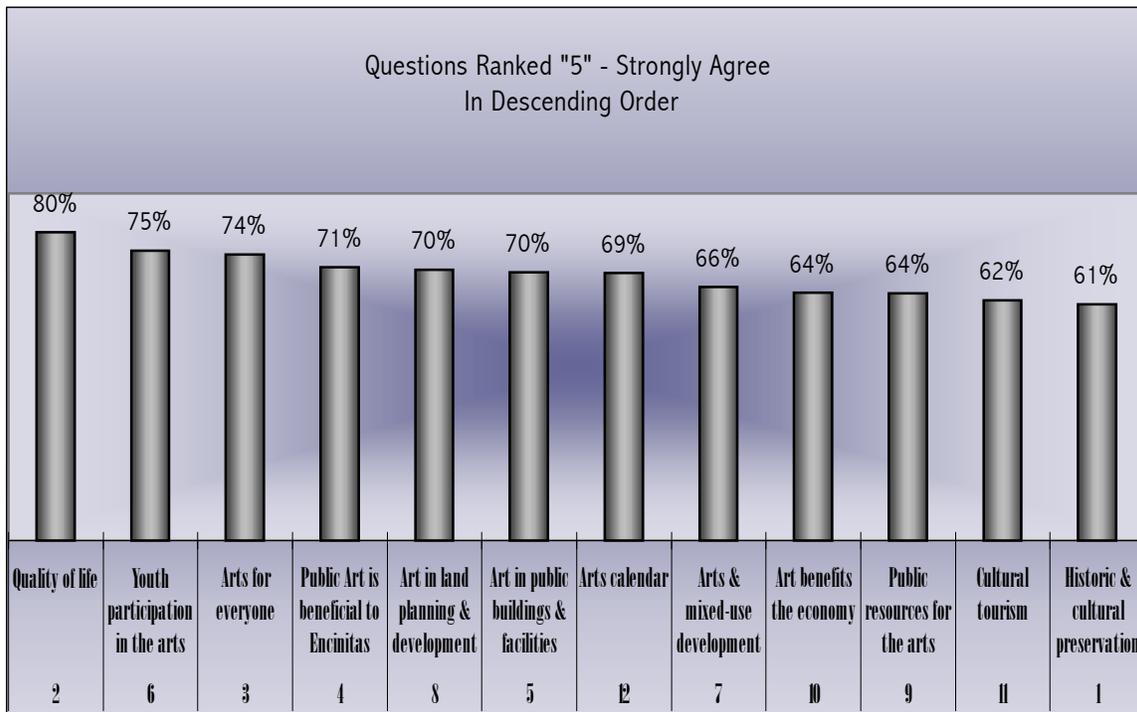
Questions 13 and 14 asked participants to select the arts discipline areas they enjoy most and the venues and events that should be encouraged within Encinitas.

## The Results

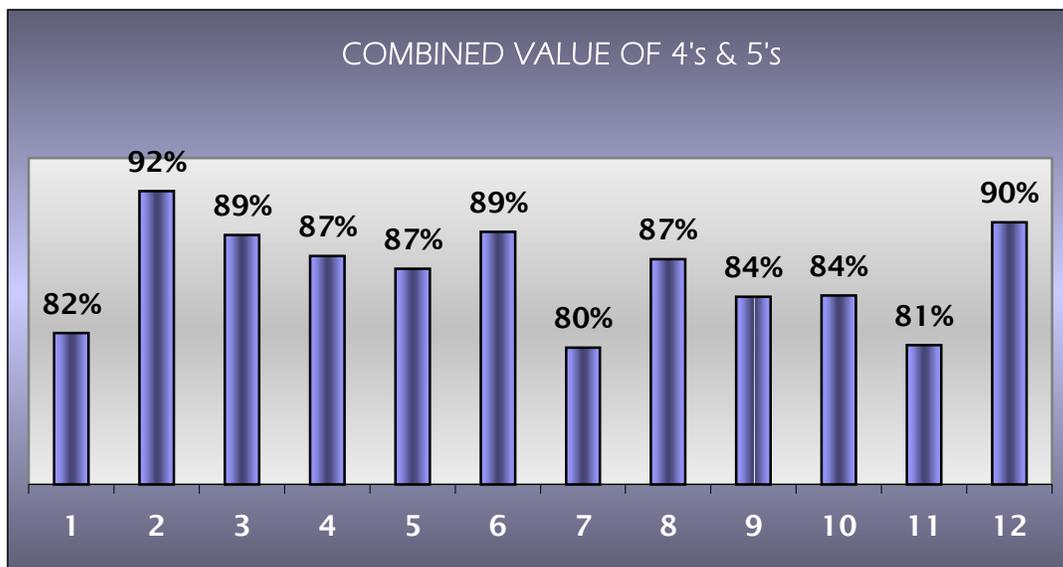
The results of the Survey indicated a high level of interest and need by the public for arts services and strong arts presence in the community. A total 601 responses were received, 3% of the entire distribution. All of the survey questions from 1 through 12 received a high percentage of “5’s” in *strong agreement*, 61% (lowest) to 80% (highest). The average for all 12 questions receiving a 5 was 69%. When combined with those questions receiving a 4, the *in agreement* combined average went up to 86%. The average for all 12 questions receiving a neutral response of 3 was 8%, and 2 and 1 (disagree) averaged 3%. The chart below shows the percentage results for questions 1 to 12 in descending order.

SQ #	ARTS MASTER PLAN SURVEY RESULTS IN DESCENDING ORDER Survey Statements (Abbreviated)	Agree					Disagree
		5's	4's	3's	2's	1's	
2	Art enhances the quality of life	79.9%	12.5%	4.1%	2.1%	1.1%	
6	Art opportunities for youth should be offered	75.1%	14.2%	7.5%	1.6%	1.6%	
3	Art programs bringing communities together should be offered	74.1%	14.9%	7.2%	2.4%	2.2%	
4	Public Art is beneficial to Encinitas	70.8%	16.7%	6.9%	3.0%	3.2%	
8	Land planning & development should include art & cultural influences	70.2%	17.1%	7.1%	2.4%	3.8%	
5	Arts should be included in public buildings & facilities	69.5%	17.0%	7.6%	2.9%	3.6%	
12	An arts & cultural events calendar is important for the community	69.4%	20.7%	5.8%	1.3%	2.6%	
7	Mixed use development of the Arts should be encouraged	65.7%	14.8%	12.8%	2.6%	4.0%	
10	The Arts has economic benefits for the community	64.3%	20.2%	9.2%	3.1%	3.1%	
9	Public resources should be made available for the Arts	64.1%	20.3%	8.2%	2.2%	5.5%	
11	Arts & culture should encourage tourism for the City	62.2%	18.5%	11.1%	4.3%	3.9%	
1	Encinitas' rich history & culture tradition should be preserved	61.3%	20.3%	12.0%	3.5%	3.7%	

**SURVEY RESULTS FOR QUESTIONS 1 TO 12 WITH  
HIGHEST RANK "STRONGLY AGREE" (ROUNDED OFF)**



**THE COMBINED AVERAGES "STRONGLY AGREE"  
(ROUNDED OFF)**



### QUESTIONS 13

WHAT ART MEDIUMS DO YOU PERSONALLY AND/OR YOUR FAMILY ENJOY MOST?

Question 13	%R*		
		Cooking	31%
Theater	72%	Acting	28%
Performance	51%	Poetry	26%
Movies	47%	Other	22%
Dance	46%	Clay	22%
Photography	44%	Story Telling	21%
Drawing	42%	Movement	12%
Sculpture	40%	Weaving	9%
Writing	38%	Scrap Booking	8%
Crafts	37%	Body Art	7%
Singing	34%	No response	1%

\*Percent of respondents

### QUESTION 14

WHICH OF THE VENUES AND EVENTS SHOULD BE ENCOURAGED WITHIN ENCINITAS?

Question 14	%R*	Question 14	%R*
Performing Arts Center	66%	Artist's Co-op (City Assisted)	42%
Concert Series	61%	Amphitheater	40%
Art Studios	55%	Museum	39%
Film Festival	54%	Art Tours	32%
Arts Market Place	48%	Cultural Districts	30%
Public Gallery	46%	Other	12%
City-wide Art Festival	44%	Did not respond	2%

\*Percent of respondents

**Residents ranked a Performing Arts Center highest on their list of needed art venues in the community**



**Residents favored having a Concert Series program for the City**

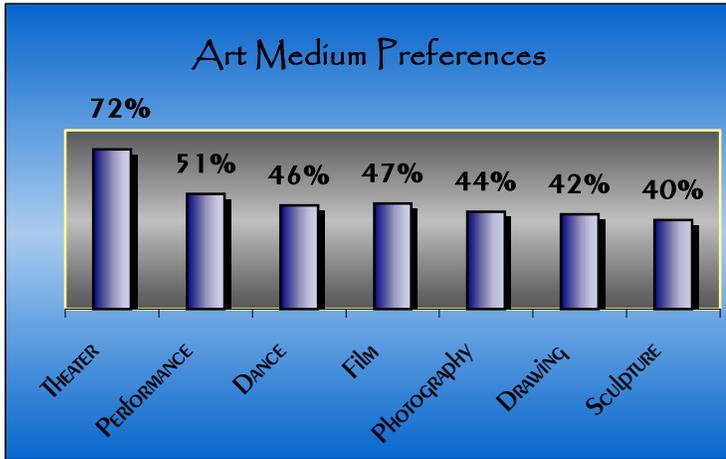


**Residents valued Artist Spaces in the community.**

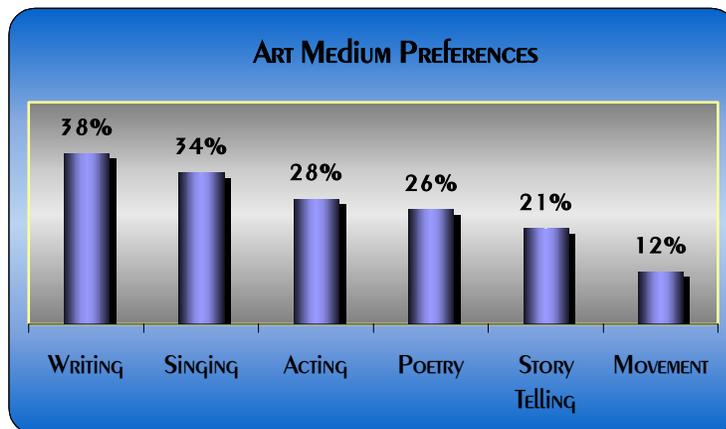


# Art mediums Encinitas families enjoy most

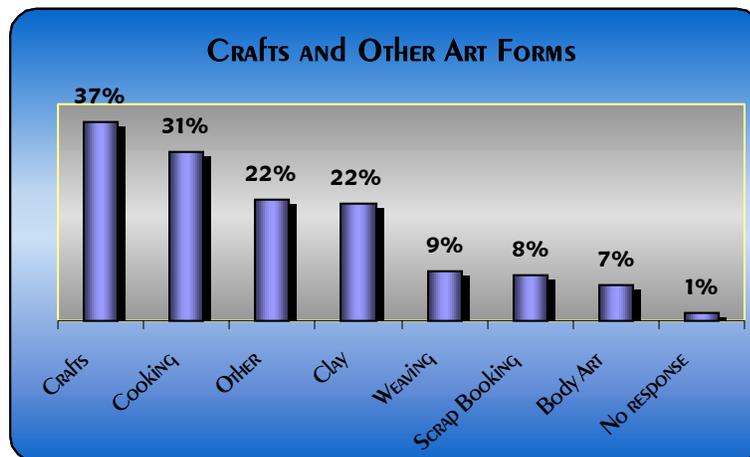
## Theater and Dance



## Writing, Singing...

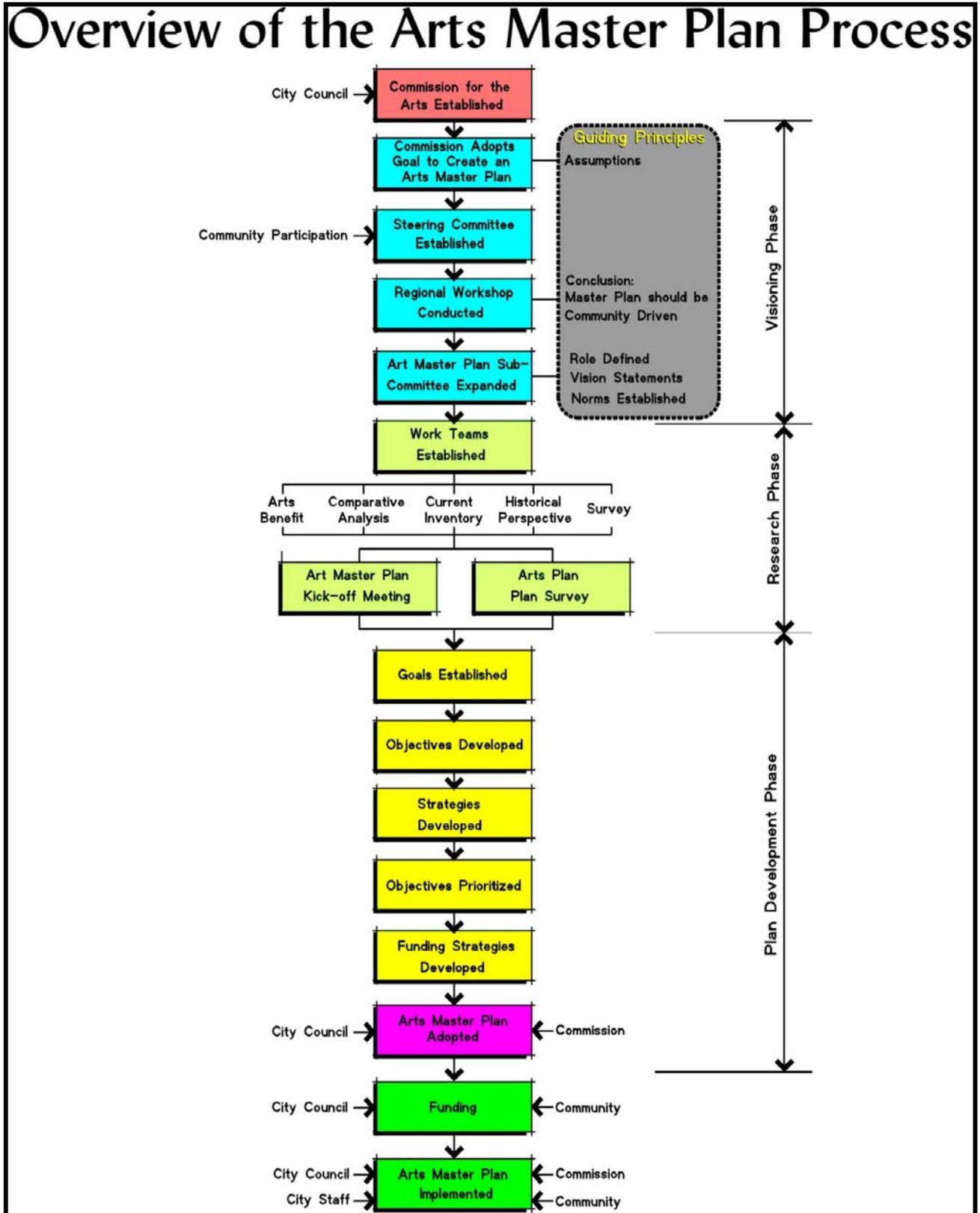


## and Crafts...



## VIII. REVIEW PROCESS

The flow chart below summarizes the evolution of City’s cultural planning process from the founding of the Commission for the Arts to adoption of the Arts Master Plan.



## IX: COMPARATIVE ANALYSIS WITH OTHER CITIES

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“Once community issues are identified, a plan of action is developed, which aims to encourage artists, strengthen nonprofit cultural organizations and apply the arts and culture to tourism, urban design, downtown revitalization and economic and community development.”

*Robert Lynch, President - Americans for the Arts 2001*

### CULTURAL PLANNING

Cultural planning is a community fact-finding and consensus building process that identifies cultural resources and community needs to develop policies and implementation strategies to address them. It is proven an effective method for city governments to identify and resolve needs and integrate the Arts into community development. The goal of cultural plans is to integrate the Arts into the local social, economic and political context and build support for the Arts to build and improve communities.

A *municipal plan* is a Community Arts Plan that focuses on artists, arts organizations, artists, audiences, arts education, and funding and facilities of a city’s communities. Most plans commence with assessment and conclude with planning, usually employing a five-step process:

1. Pre-planning: evaluating the need and readiness for planning and getting organized
2. Conducting a community assessment
3. Goal-setting and plan writing
4. Implementation
5. Monitoring and evaluation

As part of the initial cultural planning process, the Encinitas Arts Master Plan Subcommittee conducted extensive research and compared cultural plans of other cities to help form the structure of the Encinitas plan. The Subcommittee Comparative Analysis Work Team reviewed the planning process, timeline, content, format and style of plans from cities with a strong arts and culture presence, as well of cities having recently completed a plan. The following pages summarize the work of the Comparative Analysis Work Team’s review of cultural plans across the country.

## A SAMPLING OF CULTURAL PLANS

### **City of Carlsbad Art Office**

Strategic Cultural Plan - June 2001

After a six-month process, the City of Carlsbad Arts Office completed an “action plan” document defining the work plan for the agency over the next decade. The plan acknowledges the agency’s history of programming; evaluates the current status of the Arts community in Carlsbad; identifies new community needs and strategies to address them; and establishes a clearly laid out plan for the future cultural development of the Arts in partnership with the City of Carlsbad as well as the private sector.

### **Cultural Council of Santa Cruz County**

Cultural Action Plan – 1999

Initiated by a group of arts leaders called the “Art Gang,” who wanted to create an arts endowment to address the community’s funding crisis, the process became the groundwork for a broad-based community cultural process to identify needs and opportunities for the arts in Santa Cruz County. The Plan is based on a needs assessment of the entire County. A consultant team completes the planning process.

### **City of Encinitas Community Services**

“The Magic Begins...” Encinitas Youth/Teen Master Plan - 1998

In 1998, key representatives from various community organizations formed the Encinitas Youth/Teen Master Plan Task Force to support the development of a plan to direct youth and teen programs and services of the Parks and Recreation Department. The overall goal of the plan was to create a supportive environment for the needs of youth and teens in the areas of recreation, education, social development and health and safety. Comprehensive, clear and concise, the document is a resource for community groups to coordinate planning efforts with the City.

### **City of San Diego Commission for Arts and Culture**

“Imagine A Great City” - 1998

Imagine a Great City involved a series of community visioning symposiums sponsored by the City of San Diego to provide community input in the development of a strategic framework for impelling the city’s growth and development in the new millennium. The Commission for the Arts teamed with Partners for Livable Spaces, a community planning advocacy group, to kick-off the series focusing on the role of the Arts in the city’s future.

### **The City of Vancouver**

Vancouver Cultural Plan - 1998

The City of Vancouver initiated a cultural planning process to develop a blueprint for the future development of Vancouver's arts, cultural and heritage assets. The Plan is based on input received from over 600 participants in the process. City staff, Commissioners, and a volunteer Committee collectively drafted the document. The Plan proposes private sector funding to support the Arts.

### **City of Seattle Arts Commission**

Arts Path – 1997

“Arts Path” illustrates how a cultural planning effort is created through public input. The Seattle Arts Commission's strategic planning process in 1994 involved over 11,000 people from throughout Norfolk County. Over 150 individuals actively participated including elected officials, the arts, business, educators and the public. The Commission used the plan to develop a five-year work plan and biennial budgets and to evaluate the Commission's annual accomplishments.

### **City of Phoenix Arts Commission**

The Public Art Program - 1996

“Ideas and Visions” - 1995

The purpose of “Ideas & Visions” was to outline the future self-efficiency of City's Public Art Programs. A catalogue followed of Arizona's Public Art Program's underlying philosophy, planning process, programs, projects and initiatives and funding sources.

### **City of Los Angeles Cultural Affairs Commission**

The Community Cultural Atlas – 1995

The Los Angeles Cultural Master Plan - 1986

In 1986, the Los Angeles Task Force embarked on a five-year effort to involve over 100 professionals in the development of a Cultural Master Plan for the City of Los Angeles. The Plan established citywide goals and funding strategies for the Arts. A decade later, in their effort to decentralize planning, distribution and decision making from the City to the community level, the Cultural Affairs Department conducted a citywide planning process for neighborhood-specific cultural programming. In 1995, the Department published the *Community Cultural Atlas*, an unprecedented and comprehensive profile of cultural characteristics and needs of the Los Angeles neighborhoods.

### **City of Richmond Arts and Cultural Commission**

Cultural Master Plan – 1994

The City of Richmond Cultural Master Plan process was started by a Volunteers Steering Committee to advise the City on public policy relating to the Arts of the City and was completed by AMS Planning and Research. The planning process involved strong participation from the community at-large, comprehensive research analysis, and focused on community-partnership building and broad-based collective planning for the Arts.

## **City of Ventura Downtown Cultural District Task Force**

City of San Buena Ventura Community Profile September – 1991

The purpose of the study was to evaluate the current state of culture in the City of Ventura to enable the Cultural Plan Task Force and Steering Committee to develop a vision of the future of the Arts in their City. The document provides in detail the cultural planning and provides statistical analysis of the city's population demographics with plenty of charts and graphs. The plan identifies cultural facilities needs, private sector funding opportunities and profiles the Arts community of the City of Ventura.

## **Summary**

The Subcommittee reviewed and applied elements of other cities' cultural plans, adapted to the profile of the Encinitas community. Seattle's *Arts Path Plan* model was used to develop the goals, objectives and strategies of the Encinitas Arts Master Plan.

## FUNDING FOR THE ARTS

"Legislators who can be shy about raising taxes or creating new ones have proven receptive to dedicated taxes that benefit the Arts."

*Wall Street Journal, June 11, 2003*

The Arts are an essential component of any community's identity and quality of life, and provide a way to expand both the local economy and the cultural life of its residents and visitors. Cultivating an appreciation for the Arts creates a stimulus for economic development and draws from the diverse resources in its community and the potential of each individual citizen.

Many communities are heralding elected officials and business and community leaders who are committed to supporting the Arts in their cities. Local "Arts Champions" provide leadership, make substantial financial investments and cultivate similar financial support and leadership from the community at-large. When municipalities integrate the Arts into the city's infrastructure, the return on its investment is enrichment. The Arts are important to the cultural and economic vibrancy of any region, and communities have successfully integrated the Arts into their city's infrastructure, reaping the financial rewards of increased tax revenues.

A recent study of local Arts agencies in the nation's 50 largest cities reveals a universal acceptance of the premise that Arts can, and must play, a direct role in civic affairs. "Using the Arts to address community development issues," the American for the Arts 2001 report notes, "continues to be the fastest growing program and service area of local Arts agencies. In addition to the traditional activities of commissions to conduct cultural programming, grant making, services to artists and arts organizations, a growing number of commissions are partnering with their constituency and venturing into a broad range of community-based activities.

## EXAMPLES OF SUCCESSFUL FUNDING TRENDS IN SUPPORT OF THE ARTS AT THE LOCAL LEVEL

### ***Hotel/Motel Taxes for the Arts***

In 1980, the City of **San Diego** Commission for Arts and Culture began receiving a portion of tax revenue from the City's Transient Occupancy Tax for re-granting to local arts and cultural programs. In 1988, the Commission convinced City Council that the Arts should receive a more substantial portion from the revenue pool and increased annual allocations from \$4.5 million to \$6 million by 1993.

In 1994, because of strong lobbying and evidence of the Arts positive impact on the City's tourism economy, the Arts Commission secured a **one-cent** dedication of the tax for the Arts funding. In 2001, the allocation amounted to \$9 million. The money is used to fund local nonprofit arts organizations, neighborhood arts programs, art in public places, and capital improvement projects. The key to securing this dedicated income was the result of the partnership developed between the Convention and Visitors Bureau and the Commission for Arts and Culture.

### ***Sales Taxes for the Arts***

Voter mandated one-tenth of one percent of sales tax supports scientific and cultural facilities within the six-county area in **Denver**, Colorado. The Scientific and Cultural Facilities District (SCFD) has created a tremendous funding source for Arts organizations in the Denver area, with annual proceeds of \$22 million. Sixty-five percent of the proceeds go to four large regional organizations, 25% to midsize, and the final 10% to small organizations. Administrative expenses for the district are less than three-fourths of one-percent.

### ***Amusement Tax***

An amusement tax or entertainment tax is an example of a local option tax that can be used as alternative revenue resource for supporting the Arts. The tax is levied on a municipality's entertainment activities. An amusement tax is placed on admissions to

sports, for-profit performances, shows, and movies.

In some communities, the amusement tax is extended to include pay television, admissions to golf courses, bowling alleys, and tennis courts, video rentals and music store sales. The tax is levied two ways. It can be a percentage of the ticket price or a flat per-ticket tax. While many communities have enacted an amusement tax, few earmark the tax revenue for the Arts. Instead, the revenue is added to the municipality's general fund from which Arts groups may or may not receive the funding. The cities of **Chicago, Portland, and Seattle** use the amusement tax to fund the Arts.

### ***Endowment Fund***

A \$2.3 million appropriation from the Utah legislature created the **Utah** Arts Endowment to provide reliable income source to non-profit arts organizations. The program is a first in the nation and runs jointly by the Utah Arts Council and State division of Finance (UAEF). The UAEF establishes an account of participating arts organizations, which receive an annual check for interest earned. Over 100 arts organizations have met their fundraising goals and established permanent endowment accounts. In 1995, the UAEF received the Innovations in American Government Award, sponsored by the Ford Foundation and Harvard University's Kennedy School of Government.

The City of **Stockton** recently established a \$1.3 million City Endowment for the Arts using funds realized from the sale and privatization of the City Dump. Portions of the proceeds were allocated to the Stockton Arts Commission by the Mayor and City Council to fund the City's arts programs from the interest generated. This fund has accumulated more than \$200,000 in interest. The Commission will use some of the monies to hire a consultant to develop a Master Arts Plan for Stockton creating guidelines for the regranting of the interest fund.

Friends of the **Sacramento** Arts Commission was established as a means to enhance the Sacramento Metropolitan Arts Commission's eligibility status in seeking funds for arts education programs from sources that award to private nonprofit entities only. The concept, common to library circuits, is crossing over to the arts community as a viable way for public agencies to aggregate monies for the arts, especially community-based programs.

### **Property Tax for the Arts**

The creation of special purpose taxing districts is a growing trend in local public finance. Special districts are authorized by state law to carry out a specific purpose. One of the most successful examples is the St. Louis Metropolitan Zoological Park and Museum in **St. Louis**, Missouri. The district was created with strong budgeting and accounting procedures that ensure public accountability. As a testament to the success

of the district, voters approved a proposal to expand the district to include other historical sites. In 1997, total revenues for the district were approximately \$40 million.

### **Transfer Tax**

A real estate transfer tax is a tax imposed on the seller of real estate at a percentage of the selling price. It is a one-time tax levied only when property is sold. Thirty-five states impose real estate transfer taxes ranging from 0.1 to 2 percent. The City of **Aspen** has a 0.5 percent transfer tax. In 1997, revenues raised \$1.07 million for the Arts.

The purpose of having a "dedicated funding stream" to support arts and cultural programs is to shield them from competition in the local government budget process. Transfer tax places the burden on newcomers, making them politically popular, especially in new communities.

### **United Arts Funds**

The Allied Arts of Greater **Chattanooga** mandates United Arts Fund (UAF) raise money from the community to support its local artists and arts organizations. Money is raised in the millions from local government, foundations, corporations and individuals through giving campaigns up to \$4.27 per resident, making Chattanooga the highest per capita giving in the nation.

### **Local Arts Agency Funding**

The Arts & Science Council of Charlotte/Mecklenburg County is one of the nation's 3,800 local arts agencies. It is a private, nonprofit local arts agency recognized by the City of **Charlotte** and designated as a local arts agency. Of its \$11 million dollar budget, \$1 million comes from county and city government. Additional revenues come from individuals, local corporations, foundations, the state arts council and the National Endowment for the Arts. The funds support local arts and artists, arts and science organizations, cultural tourism activities, artists in schools, public art and other cultural activities.

### **Community Collaboration**

**Mondovi** is a small community of 2,500 people with an arts community center that replaced a dilapidated senior center and provides a much needed performance space for the local theater group. The Arts group asked a local nonprofit to raise the money and the community generously responded. Now the center is a community building serving the elderly and the local theater.

The Arts Council of **Big Bear Valley** in California in 2001 to provide musical instruments in the schools of the community. The Council launched a campaign asking local residents to "look in their attics and storage units" for "gently used" instruments to donate to the Council for refurbishing. The

campaign included a mass mailing to local businesses providing them with a "Wish List" from the music teachers in the local schools and cash donations from individuals.

### **Public Private Sector Partnership**

The City of **Walnut Creek** established an independent nonprofit organization in an innovative partnership with the Diablo Regional Arts Association (DRAA) to raise money for arts programming. The nonprofit works closely with city staff in identifying funding needs and conducts programs while DRAA (with its own separate board and funding guidelines) works in the community to outline community-wide arts needs and opportunities. In 1996, DRAA generated \$250,000 for local arts support, which assisted Walnut Creek city-sponsored arts programs and events. Plans are underway to create a new regional arts endowment program to assist professional arts programs in the community.

*"State budget shortfalls aren't new, nor is their impact on Arts funding. What is new, however, is the greater interest among politicians in developing ways of increasing public support of the Arts that do not include direct appropriations."*  
*Wall Street Journal, June 2003*

## **Conclusion**

In January 2000, the President's Committee on the Arts and Humanities launched a national Millennium Initiative in a report titled, "Creative America."

The Committee's recommendation called for an "affirmation of the public's role" in urging local government to implement policies that sustain and increase local appropriation to the Arts in their communities, such as adopting tax district measures proven successful and beneficial in other cities.

Supporting a city's healthy cultural climate requires political leadership that understands how the Arts elevate community

life. Government policies that promote good design, preserve historic properties, and enhance civic spaces with parks and public art make for a better America. In order to thrive, the Arts need public policies that encourage art and learning, as well as tax laws that stimulate private giving. When local governments adopt long-term measures to support the Arts, such as tax options and the like, they protect their investment and ensure the viability of a flourishing arts community.

*87%* percent of Encinitas residents surveyed agree that there are economic benefits to showcasing the Arts in their community.

*Arts Master Plan Survey, April 2000*

## X: ARTS BENEFITS

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"Over the past decade, reliable evidence has validated the contributions of the Arts to economy, to the academic performance and skills enhancement of students and to civic life throughout the state. That the Arts produce a healthy return is now uncontrovertibly established."

*Barry Hessenius, Director, California Arts Council 2002*

The literature currently available in support of the Arts has proved, without a doubt, that the Arts enhance the quality of life economically and on social and educational levels. For the Encinitas Arts Master Plan, it was of particular interest to evaluate the benefit of the Arts on the City's preservation of community character.

### ECONOMIC BENEFITS

"The Arts are an industry that create jobs."

*Robert Lynch, President & CEO, National Assembly of Local Arts Agencies 1994*

#### On the National Level

In 1994 the National Assembly of Local Arts Agencies, (NALAA), a national advocacy organization dedicated to the advancement of the Arts in local communities, published *"he Arts Mean Business*, an unprecedented study of the impact of the Arts on the national economy. The purpose of the study was to prove that the Arts are a means for economic development. The three-year study, begun in 1990, examined funding patterns of arts commissions from 33 cities across the country, including the neighboring City of San Diego. Findings

indubitably proved that non-profit Arts organizations alone – a fraction of the total arts industry – generated \$36 billion of business within their communities, resulting in 1.3 million full-time jobs and \$25 billion in personal income to local residents. The study sent a strong signal to municipalities that investment in the Arts can bring to a community not only an enhanced quality of life but economic well being as well. The Arts bring about cultural and social enrichment, not at the expense of economic benefits, but as an economically sound investment.

"While in the past the Arts have been viewed as a by-product of wealth, this report demonstrates that the Arts, in the modern technologically-based economy of California, substantially generate new jobs, new industries, and new prosperity."

Barbara Pieper, Former Director,  
California Arts Council 1994

### At the State Level

In 1995, the California Arts Council (CAC) published *The Arts: a Competitive Advantage for California*, a study conducted by the international financial firm, KPMG Marwick, LLP, designed to measure the economic impact of arts organizations in California. The analysis surveyed over 2,500 nonprofit Arts organizations funded by the CAC in 1993.

Using very conservative multipliers and estimates, the study revealed that Arts organizations and audiences generated \$2.159 billion of spending, adding \$1.032 billion of income to the California economy, and creating approximately 115,000 jobs in 1993.

A brief breakdown of the study showed the following:

- Direct payroll, together with indirect income generated by arts spending, amounted to \$1,417 personal and business income for California residents and businesses.
- Spending by arts organizations and audiences generated approximately \$37 million in state income taxes and \$40 million in state and local taxes in 1993 for public service, ranging from schools to public safety.
- \$254.4 million in grants and donations awarded to arts organizations and audiences generated over \$2 billion in spending in California.
- \$24 million paid admissions to arts events generated nearly \$200 million in spending.
- Direct and indirect spending by cultural tourists totaled \$288 million on in-state transportation and lodging, generating \$158 million in income and 4,200 jobs.

“There is no other city-contracted service that collectively affects  
business, tourism, the development of livable communities  
and the quality of life for citizens.”

Victoria Hamilton, Executive Director,  
City of San Diego Commission for Arts and Culture 1998

## Regionally

The City of San Diego Commission for Arts and Culture, (Commission) established in 1988, first measured the impact of the agency’s distributed Transient Occupancy Tax dollars to arts organizations through the NALAA’s national economic impact study in 1994. The results for San Diego provided a measurable method to gauge the impact of arts and cultural activities on the local economy of San Diego.

Taking the lead at the local level, the Commission used information provided in their applications for funding related to budgets, audience reporting and outreach to schools and applied the data to the study. The results became part of NALAA’s national *The Arts Mean Business* report.

In efforts to sustain support from city council in the appropriation of Transient Occupancy Tax dollars to the Arts, the Commission continues to measure expenditures of nonprofit arts organizations on San Diego’s local economy. Data collected

from over 90 art organizations that receive San Diego City, funding is used to produce an annual Economic Impact Report.

The process by which the data is analyzed is called “*input/output method*,” a system of mathematical equations that combine statistical methods and economic theory to trace how many times a dollar is re-spent within the local economy and the economic impact of each round of spending. Using a multiplier, the study measures the degree of impact arts organizations’ revenues and expenses have on jobs, personal income and government revenue.

The multiplier measures direct spending by estimating the number of times a dollar changes hands within a local economy. For fiscal year 2001, using a conservative multiplier of two (2), original direct spending of \$106.6 million by arts and culture organizations had a total indirect spending impact of \$213.2 million.

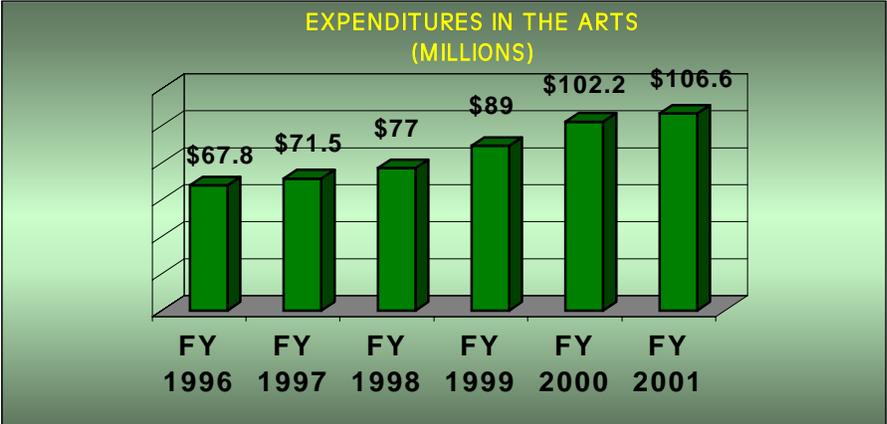
The information below summarizes results of San Diego's Economic Impact studies over a five-year period on job development and The economic impact of San Diego's arts organizations' expenditures on the local economy using a multiplier of two (2).

Economic Impact of the Arts				
<u>Fiscal Year</u>	<u>Full-time Jobs</u>	<u>Expenditures</u>	<u>Economic Impact*</u>	
FY 1996	2,759	\$67.8 million	\$13.4 million	*Using a multiplier
FY 1997	2,910	\$71.5 million	\$143 million	of 2
FY 1998	3,134	\$77 million	\$154 million	
FY 1999	3,628	\$89 million	\$178 million	
FY 2000	4,160	\$102.2 million	\$204.4 million	

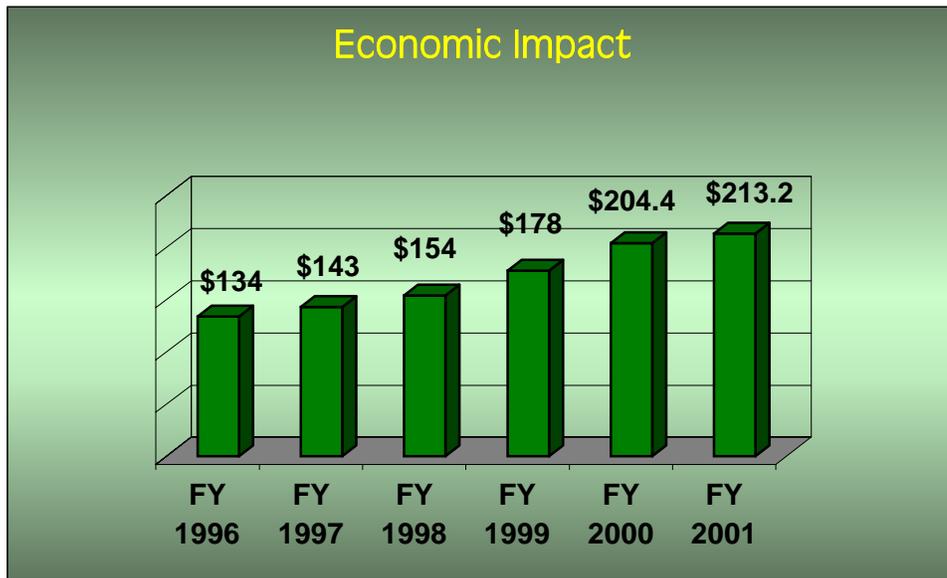
The Arts create jobs...



...Which result in expenditures



## ...That impact two-fold on the local Economy



*"The Arts offer an entrepreneurial approach to economic development and revitalization"*

*Peter Norby, Executive Director,  
Downtown Encinitas Merchant Association (DEMA) 2001*

### And...Locally

**The "Performing Arts In The Classroom Project"** is an arts education program of the Encinitas-based Class – ACT, (Class, Arts, Children & Technology Inc.). The co program brings local artists into Encinitas schools to provide workshops on theater, dance, music, puppetry, creative writing, story-telling and visual arts. Funded in part by the City of Encinitas since 1998 through a program of the Commission for the Arts, the City's cumulative funding of \$38,500 has enabled the organization to leverage \$77,000 from county, businesses,

foundations, community groups, and individual donations for the project. In June 2002, the program served over 6,000 students in 200 classrooms in Encinitas. The program's success is measured over the long term and attributable in part to sustained funding from the City and the community. City funding for the Arts has nurtured partnerships among service providers, leveraged outside monies into the community, and enhanced the quality of education for its youth.

## SOCIAL BENEFITS

“How the Arts work in addressing the social needs of communities is a fascinating study in local determination and local problem identification; the fact that they work is undeniable.”

Institute for Community Development, Americans for the Arts 1997

### THE ARTS BUILD COMMUNITIES

That the Arts help build communities has been a fact tested over time. It takes years to build communities. From programs that encourage intergenerational and intercultural dialogue to programs that simply increase community interaction, the Arts have proven to be an effective bridge between communities. Research conducted by Americans for the Arts over the course of the past ten years evidenced that the arts help and strengthen communities by:

- Fostering innovative partnerships between the Arts and community agencies
- Creating safe environments for youth and families in at-risk neighborhoods
- Implementing comprehensive strategies that affect multiple areas of the people's lives such as home, school, work, health and nutrition
- Strengthening self-esteem, confidence, tolerance

### How do the Arts meet community needs?

The Arts build youth self-esteem and self-confidence, characteristics that determine critical choices: saying *NO* to drugs and alcohol and *YES* to positive coping alternatives

- The Arts create jobs that generate revenue to the local economy
- The Arts develop audiences that bring related commerce for local business, such as hotels, restaurants, parking garages, galleries and many others.
- The Arts attract cultural tourists who spend money in the community
- The Arts enrich commercial environments
- The Arts preserve community identities

The most effective community development programs are those developed in response to the specific needs and resources of a community. The key is to adapt and not replicate from other successful programs.

"I see little of more importance to the future of our country and of civilization than full recognition of the place of the artist. If the arts are to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him."

*John F. Kennedy*

## A "CIVIC SOCIETY"

Imagine a city in which all people participate in the creation of a healthier, safer and more compassionate community.

Imagine a region where walking outside of one's neighborhood is a chance to visit with good friends. Imagine being part of a greater community - a "civic society."

Creating a civic society involves community "connectedness." Communities with higher educational achievement, better performing municipal governments, responsible economic growth, and safe and friendly neighborhoods make for a civic society. Efforts to promote a civic society are made possible by strong leadership and a civic-minded community.

The Arts have entered the new century committed to playing a pivotal role in the integration of a civic society and building communities that will make for a more creative America.

By engaging the public in meaningful civic dialogue, the Arts can serve to bridge partnerships among diverse populations. Issues of tolerance and understanding of different religious and ethnic groups provide themes for events that celebrate the cultural differences within communities.

Cultural forums offer opportunities for artists and arts groups to engage the community in activities that honor historical events and celebrate the importance of freedom, tolerance and unity. The history of each American is a history made up of peoples from different backgrounds that are free to create common bonds. The Arts can be a means to explore the "abundant terrain of human thought and expression," (Creative America 2000), to share life stories that link the past with the present and create visions for the future.

### Ways for the Arts to reach out...

Work with the local PTA's - Plan trips to historical war monuments and memorials – Visit local military bases, veterans groups, elected officials, police and fire workers and their families - Engage in charity fundraisers - Engage in the development of public art ideas around issues of healing, remembrance, and freedom.

*"As each of us, and especially mayors across the country, grapples with the fallout and horror of the terrorist attacks, we can harness the inherent power of the arts to help renew our nation's spirit."*

*Robert L. Lynch, President and CEO, Americans for the Arts*

## **"ART FOR THE NATION'S SAKE"**

After the events of September 11, America embraced the Arts as a source of inspiration and strength. Music soothed the nation's spirit as "God Bless America" was singing across the country. Entertainers from all over the world gathered to raise funds for the citizens of the grief stricken cities. The unprecedented events of that day will be in our minds forever and, for many, time will never heal the wounds.

America has now, more than ever, thousands of cultural organizations and millions of artists "interwoven" throughout the cities and towns of the nation. Communities have the opportunity to probe the infinite healing powers of the Arts as the nation tries to deal with a tragedy of such magnitude. Below are some examples of the how the Arts were used to heal America after September 11, 2001.

In Washington D.C., local artists were placed in schools to help children deal with the loss of teachers and students in the Pentagon terrorist attack.

- In Chicago, the Field Museum waived admissions fees and held town meetings to help people cope with recent events.
- William Harvey, a violinist studying at the Juilliard School, played at the Armory for the families of the missing and the soldiers working at Ground Zero.
- The American Red Cross and the California Arts Council formed a unique partnership to establish the California Remembrance Project. The collaboration produced letters, notes, poems, and pictures by Californians expressing feelings of sympathy and support for the victims and their loved ones, and rescue and relief workers. The concept of linking the Arts to the healing process existed before the events of September 11.

Over the last 25 years, the Arts have been gradually integrated into health care settings and treatment centers. The Arts have been found to humanize hospitals, treatment facilities, senior care centers and rehabilitation programs, and provide an emotional outlet for patients and families during illness and recovery.

## EDUCATIONAL BENEFITS

*“Visual thinking calls, more broadly, for the ability to see visual shapes as images of the patterns of forces that underlie our existence – the functioning of minds, of bodies or machines, the structure of societies or ideas.”*

*Rudolf Arnheim, Professor Emeritus of Psychology, Harvard University*

In January 2001, President Bush signed into law *No Child Left Behind*, an education act that renders the Arts a core academic subject like that of reading, math, science, and other major areas of a school’s standard curriculum. This merger is part of the President’s major “overhaul” of education law and signifies an unprecedented victory by arts education advocates. The Arts will now be eligible to receive federal funds, enabling local school districts and municipalities to plan cooperatively in the enhancement of the quality of arts education in the community. The success of recent lobbying efforts for arts education can be attributed to the inundation of statistical studies, which has proved the theory that the Arts ability to significantly enhance the learning process is a measurable, observable and scientific fact.

The California Initiative Public Opinion Poll 2002 conducted by the California Arts Council indicates that 75% of Californians believe that the Arts improve the academic performance of their children and are an investment in their futures.

All parents stated that art education is critically important. A majority of the population believes that an arts education contributes:

- ❖ Most strongly to the development of children’s creative skills
- ❖ The improvement of a child’s overall education as well as their interpersonal skills
- ❖ Making children better citizens and better prepared for college and technology

Interesting to note that not ONE of the respondents said the arts are unimportant to a child’s education.

Highlighted in the following page are findings from a recent Stanford University study, [Living the Arts through Language + Learning: A Report on Community-Based Youth Organizations](#), which evidence how the Arts influences youth development and learning.

**Below are findings from recent studies of the effects of Arts on learning.**

## **DID YOU KNOW**

**Young people who participate in the arts for at least three hours three days each week, for at least one full year are:**

- 4 times more likely to be recognized for academic achievement
- 3 times more likely to be elected to class office within their schools
- 4 times more likely to participate in a math and science fair
- 3 times more likely to win an award for school attendance
- 4 times more likely to win an award for writing an essay or poem

**Young artists, as compared with their peers, are likely to:**

- Attend music, art, and dance classes nearly three times as frequently
- Participate in youth groups nearly four times as frequently
- Read for pleasure nearly twice as often
- Perform community service more than four times as often

## **How Art fuels the Brain – observations by Rudolf Arnheim**

**A student making music experiences the "simultaneous engagement of senses, muscles, and intellect. Brain scans taken during musical performances show that virtually the entire cerebral cortex is active while musicians are playing."**

Different areas of the brain perform different functions, from directing movement, to thinking, to feeling, to remembering including many sub-regions within those areas that relate to more specialized activities. Making music engages, and is increasingly seen to strengthen, a vast array of brainpower.

## **Concepts take shape...abstract gestures turn thought into visible action**

**Preschoolers who were given music keyboard lessons improved their spatial-temporal reasoning.**

A peer group, who were given computer lessons, showed no improvement. Spatial-temporal reasoning is the abstract reasoning that is used for understanding relationships between objects such as calculating a proportion or playing chess. Spatial-temporal reasoning is important in subjects such as mathematics and science.

## **Pictures, symbols and signs...functions of images...scales of abstraction**

**First graders who received instruction in music listening had significantly higher reading scores than those first graders who did not receive the instruction but were similar in age, IQ and socioeconomic status.**

The same teacher taught reading to all the students. Those given music instruction were taught for 40 minutes a day for 7 months and learned to recognize melodic and rhythmic elements in folk songs. They scored in the 88th percentile for reading performance and the non-instructed control group scored in the 72nd percentile.

## **Thinking with pure shapes...numbers reflect life and are visible shapes...self-evident geometry**

**Elementary students who attended schools in which the arts were integrated with classroom curriculum outperformed, in math, their peers who did not have an arts-integrated curriculum.**

In 1998, more than 60 percent of the students attending schools integrated with the Chicago Arts Partnership in Education (CAPE) performed at or above grade level on the math portion of the Iowa Test of Basic Skills while the remainder of Chicago Public School students averaged just over 40 percent. Those same numbers in 1992, before the CAPE program began were 40 percent in the pre-CAPE schools and 28 percent district-wide.

## **Words in their place...as images, perceptions...imagery of logical links**

**Students involved in after-school activities at art organizations showed greater use of complex language than their peers in activities through community-service or sports organizations.**

Linguistic anthropologists found that the influences of participation in the Arts on language show up in the dramatic increase in syntactic complexity, hypothetical reasoning, and questioning approaches taken up by young people within four-to-six weeks of their entry into the arts organization. Generalized patterns emerged among youth participating in after-school arts groups: a five-fold increase in use of if-then statements, scenario building followed by what-if questions, and how-about prompts, more than a two-fold increase in use of mental state verbs.

## Intuitive and intellectual cognition...

### **A high level of involvement in instrumental music co-related to high achievement in math proficiency.**

This held true among all students and among those students in the lowest socio-economic (SES) quartile. More than twice as many 12th grade, high music-involved, low SES students performed at high levels of math proficiency as non music-involved, low SES 12th grade students.

Instrumental music involvement also related to high-music, low SES students closing the math achievement gap with higher SES students. In 8th grade, high-music, low SES students closed the expected achievement gap that low SES students would usually have with the average student. By 12th grade, the high-music, low SES students had pulled significantly ahead of the average student in math proficiency (33.1 percent to 21.3 percent).

## Art and thought...the stretch of imagination

### **The Arts develop skills and habits of mind that are important for workers in the new "Economy of Ideas" (Alan Greenspan).**

The *SCANS 2000 Report* links arts education with economic realities, asserting that young people who learn the rigors of planning and production in the arts will be valuable employees in the idea-driven workplace of the future."

(\* The Secretary's Commission on Achieving Necessary Skills (SCANS) was established in 1990 by the Secretary of Labor with the goal of encouraging a high-performance economy characterized by high-skill, high-wage employment. It defined critical skills that employees need in order to succeed in the workforce and, indeed, in life. In addition to basic literacy and computation skills which workers must know how to apply, they need the ability to work on teams, solve complex problems in systems, understand and use technology.)

## BENEFITS OF COMMUNITY CHARACTER

The Encinitas General Plan is the constitution and blueprint of the City. It contains stated community goals and policies designed to shape the long-term development of the City, as well as protect its environmental, social, cultural and economic resources.

The Encinitas General Plan 1989

### Quality of Life

A recent economic study in May 2001 determined that the foremost priority for the future the San Diego region was the need to develop a strategy to redefine and upgrade its quality of life. In the past, its climate, beaches, and small-town feel attracted scientists and researchers who were critical to the region's economic success. The climate will not change, but the beaches are more crowded, and less accessible, and the area has grown into a sizeable metropolis. Traffic jams, densification, loss of open spaces, historic sites and scenic landscapes have endangered the natural beauty and unique character of communities, diminishing sense of place and identity.

Approaches to community development have emerged that recognize the relationship between "patterns" in community development and quality of life values. These initiatives advocate for development that respects, preserves, and reflects the unique character of the community and the environment, without compromising affordability and accessibility.

Proper planning directs communities to establish and implement a common vision for growth. It involves educating residents about

global issues that have a long-term impact on their community, such as: preservation, environmental conservation, community aesthetics, transportation, etc. Residents make decisions based on diverse interests and a regional perspective that will shape the future of their community. Development can then move forward within a framework that responds to community needs and respects community will.

### Community Character Act 2001

An increasing number of states across the nation have begun to update and revise state planning legislation to enable local planners and residents to use innovative planning tools that promote smart growth. The issue now ranks at the top of taxpayer concerns, and though many municipalities would like to implement a community character planning process, the expense inhibits opportunity. The Community Character Act of 2001, which would dispense federal dollars to enable communities to afford smart growth planning, is currently under house and senate review.

## **Community Character of Encinitas**

The City of Encinitas is comprised of five individual communities. Incorporated in 1986, Olivenhain, Leucadia, Old Encinitas, Cardiff-by-the Sea and to a lesser degree, New Encinitas, assert a strong individual identity that has evolved over the course of one hundred years. These communities have protected their unique characteristics and differences, easily discernable by the contrasting topography and diverse architecture. The land has been a factor in the evolution of each of the community's individual characteristics. Horses, surfboards, greenhouses, lampposts, open space, lagoons, ocean views, and tiny cottages are only some of the visual icons that create the uniqueness within each community.

In the development of the General Plan, the City made every effort to insure community participation through public meetings and interviews. Of major importance was the preservation of the small-town, semi-rural quality of its communities.

## **Community Character Workshops**

The community character process in Encinitas grew out of citizen concern over the rapid rate of development and its incompatibility with the character of the existing communities. To address the issue, the City held a series of Community Character Workshops to identify the unique qualities of the different communities' and growth and character issues related to the General Plan.

Separate public workshops were held for each community. Residents were shown slides of their community and asked to rate their communities in the areas of architecture, landscape, signage, streets and sidewalks. Participants also described the distinctive features of their neighborhoods and addressed areas of need or change. At the conclusion of the workshops, all five communities shared two sentiments:

- Pride in the existing character that prevailed – especially the older communities;
- Concern that the direction of future growth was having a negative impact on this uniqueness.

The Community Character Workshop Summary Report concluded that the workshops provided valuable information about what residents like and dislike about their surroundings. The community character issues will become considerations in the formulation of the Design Guidelines for the City during the upcoming fiscal year.

*“Infrastructural Weave” integrates artistic elements throughout the City’s community development, planning and design process, to enhance the aesthetic quality, character and integrity of the community and preserve the quality of life of its residents.”*

*John Wesley, Arts Master Plan Subcommittee, July 2002*

## **Community Character and the Arts**

To date, the community character process has addressed issues of “character of the community” in terms of the Land Use Element. Character refers to the inhabitants of the land, who they are and how they live. The opportunity exists to enhance the City’s process by addressing other factors that contribute to the character of a community. These elements may include the history and culture of the community, which have been the means by which historians study civilization of a given society. Aesthetic considerations can serve as creative solutions to problems of signage, streetscape, parks, open spaces, preservation, safety landscaping, and, above all, the value of “uniqueness.”

Art is a language that speaks to all people. As new spaces, landscapes and dwellings are created, the language of the Arts can be woven within and throughout, reflecting the community’s intent, designs and values.

## **Public Art and Community Character**

Public Art contributes to a City’s positive image by enhancing the characteristics of each community and visually improving its neighborhoods. When public spaces are enhanced through Public Art, they become more pleasing for residents and welcoming to visitors. The creation of unique Public Art works build civic pride and neighborhood identity. The public art process provides opportunity for community dialogue, bringing together diverse groups of people for a common vision of their community. Public artworks memorialize the past and express shared values and visions for the future.

When created through a public process, public art can become a historical record of the community. Each of the five Encinitas communities possesses a unique character. Public art can and should be part of the preservation and enhancement of community character. By weaving public art into the development of the community’s infrastructure, the unique character of all five communities will be enriched, honored, and, ultimately, preserved.

# Highlights from the Community Character Workshops

**Oxford, Cambridge, Brahms, Liszt, campground, lagoon, canyons &  
ocean views....**

## Cardiff By The Sea

The eclectic and diverse architectural styles, sizes, and shapes of the building in older neighborhoods define the architectural character.

Variety of architectural styles and materials

"funky" character of Cardiff-by-the Sea

Height and scale should not overwhelm

Homes should not be seen from the street.

Small in scale and fit surroundings

New projects should not block existing views of the ocean

varied architectural detail and styles like that of older neighborhoods

**History, galleries, boutiques, good restaurants, surf, beaches...**

## Old Encinitas

Commercial buildings should fit into the existing character of Old Encinitas

Intimate and pedestrian friendly commercial areas

New buildings should not be barren without architectural detail,

Convey individuality and reflect a small town image,

Be inviting with appropriate scale to surroundings

Building material and styles should vary

**Hygeia, Vulcan, Neptune, greenhouses, cottages, causal, open space, beach....**

## Leucadia

Leucadia is a verdant, unplanned, funky and diverse community

Variety of material and architectural styles

Inviting entries and "Cottage" look and scale

Diverse styles, sizes, and shapes of buildings in the older neighborhoods

Green houses are Leucadia's past and history

Small, awkwardly shaped lots - Low-density

Narrow curved roads

Open space and parks

**Botanical gardens, commerce, golf course, flower growers, bluffs...**

## **NEW ENCINITAS**

**Buildings should be inviting and provide a pleasing appearance from the street**

**Scale should be appropriate to surroundings**

**Provide variety in architectural style and material**

**Landscaping should be integral**

**Horses, white fences, rolling countryside, olive groves, and  
Eucalyptus...**

## **Olivenhain**

**Old buildings and the appearance of weatherworn buildings  
& fences should be preserved**

**Rural character should dominate**

**Development should consist of large lots with considerable open space**

**Architecture should be eclectic and varied**

**Create linkages between natural open spaces with parks and trails**

**"Dark skies"**

## XI: Funding

Throughout the planning process, the question of how to access funding in order to implement the Arts Master Plan was an over arching issue. While prioritizing the goals and objectives of the Plan, the Commission was challenged by the need to look ahead with vision yet remain attuned to the budgetary realities of the current year. Exploring plausible solutions, they probed other cities' means of procuring sustained funding for the Arts. Based on methods proven successful in other communities like Encinitas, the Commission outlined short and long-term strategies that would address the issue of funding over the next five years. The Commission will establish a Funding Subcommittee of the Commission for the Arts to address short and long term funding strategies of the Plan.

### FUNDING STRATEGIES

<p><b>A. SHORT TERM</b></p>	<p><b>1. City General Fund</b></p>	<ul style="list-style-type: none"> <li>• Work in conjunction with staff and Council in the development of the Commission's two-year budget for FY 2003-5.</li> </ul>
	<p><b>2. Grants</b></p>	<ul style="list-style-type: none"> <li>• Apply for public funding from federal, state, and county sources such as National Endowment for the Arts, California Arts Council, County Enhancement, etc.</li> <li>• Apply for private funding from corporations and foundations such as Qualcomm, Sony, Rockefeller Foundation, Lila Wallace, etc.</li> </ul>
	<p><b>3. Partnerships</b></p>	<ul style="list-style-type: none"> <li>• Collaborate with the business community on projects generating economic benefits to the local economy through the Arts.</li> <li>• Collaborate with the school districts to provide art opportunities in the schools.</li> <li>• Collaborate with local and regional art and civic groups on initiatives that benefit the community through the Arts.</li> </ul>
	<p><b>4. Fundraising</b></p>	<ul style="list-style-type: none"> <li>• Seek sponsorships for special initiatives in the Arts that benefit the Encinitas community.</li> <li>• Seek donations and contributions to support programs and events that benefit the Arts in Encinitas.</li> </ul>

## FUNDING STRATEGIES (Continued)

<p><b>B. LONG TERM</b></p>	<p><b>1. City General Fund Six-year Financial Plan</b></p>	<ul style="list-style-type: none"> <li>• Work in conjunction with staff and Council in the development process of the City’s six-year financial plan.</li> </ul>
	<p><b>7 Friends of Encinitas Arts</b></p>	<ul style="list-style-type: none"> <li>• Research the possibility of establishing a private, non-profit community organization, whose mission is to raise money for the Arts as an arm of the City of Encinitas Commission for the Arts.</li> </ul>
	<p><b>8 Public Art</b> Percent For Public Art (CIP &amp; Private Development)</p>	<ul style="list-style-type: none"> <li>• Work to establish a City policy that will fund Public Art in public and private development.</li> </ul>
	<p><b>4. Percent for the Arts</b></p>	<ul style="list-style-type: none"> <li>• Explore the possibility of establishing a policy that will ensure sustained funding for the Arts in Encinitas through local tax options, such as: Transient Occupancy Tax, Sales Tax, Video Tax, Cable Bill, Liquor Tax, etc.</li> </ul>

Californians believe that funding the arts is a shared responsibility between public and private organizations. **86% are willing to pay between \$1 and \$5 a year more in California taxes, providing the money is earmarked for the arts.** 67% would like to see additional funding targeted specifically to their community.

**Public Opinion Survey 2001, California Arts Initiative, California Arts Council.**

## **XII: FIRST YEAR**

### **Prioritized Objectives & Strategies**

The Commission prioritized the objectives of the Arts Master Plan by assessing each objective according to the following criteria:

- *Existing resources*
- *Feasibility*
- *Impact*
- *Year of implementation*

The objectives listed in the chart below are the prioritized goals for fiscal year 2002-2003. The successful implementation of the Arts Master Plan's first-year strategic work plan is contingent on the City's ability to provide full-time arts administration staff to support the Commission's efforts.

Below are the prioritized objectives and related implementation strategies for FY 2002-2003:

<b>Accessibility</b>	1.1	Communicate information for and about the Arts to everyone.
<b>Accountability</b>	2.1	Provide for a systematic and accountable process that enables artists and art organizations to serve the community well.
<b>Community Partnerships</b>	3.1	Promote collaborative partnerships between the Arts and all other facets of the community.
<b>Economic Development</b>	4.1	Create <i>Arts-to-Business/Business-to-Arts</i> encounters & partnership opportunities.
<b>Diversity</b>	5.1	Advocate for the increased development of venues for artistic expression.
<b>Community Character</b>	6.1	Provide opportunities that reflect and celebrate Encinitas' artistic, cultural, and historical traditions and heritage.
<b>Growth Management</b>	7.1	Incorporate the Arts into the community development design process and public improvement projects.

## IMPLEMENTATION STRATEGIES

The Commission formulated 71 strategies to implement the 27 objectives related to the seven goals of the Arts Master Plan. Outlined below are strategies corresponding to the prioritized objectives that the Commission will begin to implement once the Plan is approved by City Council. The focus of the Commission's efforts in FY 2002-3 will be on increased visibility of the Arts in Encinitas, developing Commission policies, establishing community partnerships, contributing to economic development, promoting community character through historic preservation, creating a Public Art Review process, and advocating for increased venues for the Arts in Encinitas.

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### I. ACCESS TO ALL

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- 1) Using available technology, employ a diverse public communication system to disseminate information about the Arts.
- 2) Communicate the activities of regional and national, public and private art agencies and organizations within the Encinitas community.
- 3) Collaborate with other art agencies and organizations to develop, maintain and enhance a local and regional audience base for the Encinitas Arts community.

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### II. PROFESSIONALISM & ACCOUNTABILITY

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- 1) Create a categorical grants program that qualifies individual artists, art groups and art organizations to apply for funding through the Commission for the Arts.
- 2) Develop policies and procedures, eligibility requirements, review process, and contractual requirements for artists and/or organizations applying for, and receiving funding through the Commission for the Arts.
- 3) Provide for a liaison that facilitates art related projects and activities.

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### III. Community Partnership Building

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- 1) Encourage cross-fertilization within industry, commerce, education, civic groups, community groups, and the Arts to support community-building efforts.

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#### IV. Entrepreneurial Economic Development

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- 1) Promote art events that attract foot traffic and create an awareness of specific commercial areas in Encinitas.
- 2) Educate the business groups on the economic benefits of art/business partnerships.
- 3) Encourage artists to seek opportunities to enhance the physical environment of business districts.
- 4) Create and promote forums for the exchange of ideas and goals between artists, art advocates, and members of the business community.

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#### V. Diversity of Expression

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- 1) Establish a community-wide committee to develop a long-term plan for the establishment of visual, performing, and cultural arts spaces in Encinitas.
- 2) Inventory existing, under-used, untapped, and potential venues.
- 3) Collaborate with the local school districts in assessing and planning for the Arts education needs of the community.

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#### VI. PRESERVATION OF COMMUNITY CHARACTER

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- 1) Promote events that encourage artists to engage in interpretive historic work.
- 2) Collaborate and/or establish partnerships with local heritage, historic preservation, and cultural groups.

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#### VII. AESTHETIC GROWTH MANAGEMENT

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- 1) Develop policies and procedures to consider and recommend Public Art projects and initiatives for the City.

#### **A “Work Team” Approach**

The Commission drafted a Strategic Work Plan to implement first-year objectives of the Arts Master Plan. The Commission will establish a subcommittee structure with community involvement to help implement specific components of the Plan similar to the “Work-Team” approach of the Arts Master Plan.

### XIII. TIMELINE – YEARS ONE AND TWO

The Arts Master Plan Timeline outlines the goals and objectives (COLUMN A) of the Arts Master Plan prioritized over a five-year period. COLUMN B lists the work force needed to implement the strategies. COLUMN C shows the year (s) the Commission will begin addressing each objective. COLUMN D shows the order of priority assigned during the first round of the prioritization process, based on the “big picture” need. COLUMN E lists the proposed implementation strategies. COLUMN F shows the priority value assigned during the second round during which time each objective was prioritized again according to the needs of and available resources in FY 2002-3. The Commission will continue to evaluate the Arts Master Plan objectives annually, adjusting the priority order as needed.

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>
<b>GOAL/OBJECTIVES</b>	<b>PARTNERS</b>	<b>YEAR</b>	<b>PR</b>	<b>STRATEGY</b>	<b>FY 02/3</b>
1.1 Communicate information for and about the arts to everyone.	Staff, Commission, Volunteers, Subcommittee	1	1	Community Center Display Case, City Newsletter, Website, Press Releases	ONE
2.1 Provide for a systematic and accountable process that enables artists and art organizations to serve the community well.	Staff, Art Commissioners, Policies and Procedures, Evaluation Tools, Education Facilitation, Local Art Groups	1-3	1	Evaluate past & current programs, establish policies & refine current grant program	ONE
3.1 Promote collaborative partnerships between the arts and all other facets of the community.	Staff, Commission, Business, Volunteers, Community & Civic Groups, Schools	1-3	1	Encourage innovative, collaborative projects for next funding cycle	ONE
4.1 Create <i>Arts-to-Business/Business-to-Arts</i> encounters & partnership opportunities.	Staff, Commission, Local Civic, Business & Arts Community	1	1	Downtown Encinitas Mainstreet Association (DEMA), Festivals, Cultural Tourism Committee	ONE
5.1 Advocate for the increased development of venues for artistic expression.	Staff, Commission, Subcommittees, City Staff, School Districts, Businesses, Churches	1-3	2	Community Center, Press Release on Survey, Results & Master Plan	ONE
6.1 Provide opportunities that reflect and celebrate Encinitas’ artistic, cultural, and historical traditions and heritage.	Staff, Commission, local cultural heritage & preservation groups, local historians	1-3	2	Community Center & Community Services Programs & Events i.e. Encinitas Day, Photo Contest	ONE
7.1 Incorporate the arts into the community development design process and public improvement projects.	City - Arts Commission, Planning Commission, Park & Rec Commission, City Manager, Public Art Review Process Committee	1-3	1	Planning Commission, Community Character, Park & Rec Commission, Downtown Streetscape, Façade Improvement	ONE

## TIMELINE – YEARS TWO AND THREE

A	B	C	D	E	F
GOAL/OBJECTIVES	PARTNERS	YEAR	PR	STRATEGY	FY 02/3
1.2 Provide the public with increased physical accessibility to the arts.	Staff, Subcommittee, Technology, Funding	1-2	3	Community Center, Cottonwood Creek Park, Library Development,	TWO
2.2 Identify and/or establish associations and partnerships with regional, state and national service and advocacy organizations that benefit local artists and art organizations.	Staff, Commission, Volunteers, Grants, Partnerships, Memberships, Conferences	1-2	2	Begin attending advocacy meetings and events regionally	TWO
3.2 Encourage residents to share the arts with each other.	Staff, Commission, Arts Coalition, Artists & Arts Groups, Citizens	1-3	2	Community Center, Community Services	TWO
4.2 Work in partnership with the City and private sector to promote Encinitas as a cultural destination.	Staff, Commission, Cultural Tourism Committee, Subcommittee	1-3	1	Cultural Tourism Committee	TWO
5.2 Encourage art events and programs that are diverse in nature.	Staff, Commission, Citizen Focus Groups	1-3	1	Arts Grants Guidelines	TWO
6.2 Identify and preserve information about Encinitas' artistic, cultural, and historic achievements.	Staff, Commission, Volunteers, Historical Society Groups, Space - (mobile)	1-3	2	Community Character, Library - Cultural Tourism Committee	TWO
7.2 Develop a Public Arts Master Plan for the City, (Stand Alone Document).	Public Art Master Plan Team	3	2	<u>Upcoming projects over the next 5 years -</u> -Library Development -Civic Center Block Master -Planning Fund -Hall Property -Cottonwood Creek Park -North Highway 101 - Streetscape Project -Moonlight Beach Development -Railroad Crossing	TWO

## TIMELINE – YEARS THREE AND FOUR

A	B	C	D	E	F
GOAL/OBJECTIVES	PARTNERS	YEAR	PR	STRATEGY	FY 02/3
1.3 Attract the participation of outside artists in local art and community events	Commission, Artists, Art Organizations, Community Groups, Funding	1 - 2	2	Collaborative opportunities with other Art Agencies in the County	THREE
2.3 Establish a local network of partnerships in support of the arts and artists in Encinitas.	Staff, Commission, Funding	2	2	Work with CALAA	THREE
3.3 Promote inter-community and intra-community awareness via the arts.	Staff & Commission, Department Staff, Arts Coalition, Volunteers, Subcommittee, Community at-large	2-3	2-3	Community Center, Community Services	THREE
4.3 Foster City participation in a commitment to enhance business through the arts.	Staff, Commission, City Staff, City Council	1-3	1	Cultural Tourism Committee	THREE
5.3 Advocate for a broad definition of the arts.	Staff, Commission	1-3	1	Art Grant Guidelines	THREE
6.3 Preserve elements that contribute to the unique character of the Encinitas communities.	Staff, Commission, City Council, City Staff, Cultural Heritage & Preservation Groups	1-3	1	Community Character Collaborative with Historical groups, NEA Heritage & Preservation August 12, 2002 deadline	THREE

## TIMELINE - YEARS FOUR AND FIVE

A	B	C	D	E	F
GOAL/OBJECTIVES	PARTNERS	YR	PR	STRATEGY	FY 02/3
2.4 Provide the arts community with professional development opportunities using the expertise and support from local, state, and national art agencies.	Staff, Funding, Grants	2-3	3	Apply for grant (NEA Access & Heritage & Preservation) August 12, 2002 deadline	FOUR
3.4 Promote the value and benefits of the arts as a stimulus for a healthy environment that strengthens community bonds.	Staff & Commission, Subcommittee, Schools, Social & Civic Groups, Citizens, Consultant	3	3	Community Center, Community Services	FOUR
4.4 Market the arts as an important industry that contributes to the economic vitality of Encinitas.	Staff, Commission, Subcommittee, Volunteers, Local Civic, Business Arts community	1-3	1	Economic Impact Study, Press Release	FOUR
5.4 Work to ensure representation of a variety of artistic viewpoints and cultures.	Staff, Commission	1-3	1	Art Grant Guidelines <u>Mission Statement</u>	FOUR
6.4 Preserve places and events of historical significance, both physical and cultural.	Staff, Commission, City Council, City Volunteers	1-3	1	Cultural Tourism Committee, Community Character, Local Heritage Groups, City CIP Projects	FOUR
4.5 Provide opportunities for artists to enhance citywide economic development of Encinitas.	Staff & Commission Global community representatives	1-3	1	Economic Impact Study	FIVE
4.6 Promote the arts as a means for the revitalization of Encinitas.	Staff, Commission, City Staff, Council, Consultants, Arts Coalition, citizen advisory groups	1-3	2	DEMA	SIX