



**CREATIVE EDGE**

Sacramento's Arts, Culture, &  
Creative Economy Plan

June 2018

without  
people  
there  
is no  
art.

Artist Aliyah Sidqe engages with future generations at the Crocker Art Museum.



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# ABOUT CREATIVE EDGE

**Welcome to *Creative Edge*, Sacramento's plan for arts, culture and creative economy. Sacramento is on the precipice of its next iteration—it's on the creative edge.**

Perhaps overshadowed in the past by other large California cities, Sacramento is reclaiming its story and celebrating its unique character. Sacramento has always been culturally and ethnically rich—a characteristic of the city Sacramentans know well, but one less recognized outside the region. The city of trees, architecturally rich, with its agricultural heritage, experiencing a culinary renewal. With a commitment to the riverfront that gave life to the original city, Sacramentans prize their legacy of cultural institutions, love their neighborhoods, and are eager for more community cultural experiences close to home.

Creativity is the soul of this city. Live music, creative work and live spaces, lifelong learning in the arts, and universities engaged with the community; all are part of Sacramentan life. Now, Sacramento is calling for more. More street activation and more risk taking. Investment in the entire ecosystem of creative expression. A more dynamic city, a more creative community, and a competitive creative workforce.

As implementation begins, equity and access are a governing priority. Every Sacramentan deserves access to education and the opportunity to develop skills through the arts and creative practices. Resources for the field need to be increased and distributed with a priority towards equity.

*Creative Edge* is ultimately a guide book, created by thousands of Sacramentans from throughout the City, setting forth their collective priorities for the cultural and creative life of the City. The success of *Creative Edge*, which will be measured both experientially and with data, will rely on a community of partners, led by the City of Sacramento, but in step with the community.



An aerial photograph of a city skyline, likely Pittsburgh, featuring a river, a yellow bridge, and various buildings. The text is overlaid on the image.

MORE THAN  
**90%** OF OUR  
RESIDENTS  
CITE ARTS &  
CULTURE AS  
IMPORTANT.





*ds.*



# MAYOR'S WELCOME

Fellow Sacramentans,

Other than appearing in several plays in middle school, I don't remember many art or music experiences in my early days of growing up. And when it came time to go to high school and college, I found myself more drawn to competitive sports during elective periods.

But along the way, I noticed how many of my friends chose to sing in chorus, master an instrument, learn to dance, paint, write or participate in some aspect of theatre. It was clear that art and music did for them what sports were doing for me. These activities helped make school more fun; they made us want to go to school and to hang in when the going got tough. We all learned the value of working collaboratively around shared passions and the self-discipline it takes to be good at something.

Later, as an adult, and when first elected to the Sacramento City Council, I started to become aware of this City's prized arts and cultural assets as their many proud patrons invited me to explore institutions like the Crocker, the Music Circus, the Sacramento Theatre Company, the Sacramento Ballet and the Philharmonic & Opera. They lobbied me to support these and other newer organizations and the always economically challenged artists that bring them to life.

I came to appreciate more, the role that arts and culture play in a vibrant, aspirational City like ours. I began to see, first hand, the impact they have on the quality of life in our City, creating an engine that contributes cultural vitality and economic development to the region for which we are the cultural hub and heart.

By the time I was elected Mayor, I had grown to understand that these important elements that contribute so much to our sense of well-being in our community had been systematically starved of resources over the years, and I resolved to work with my colleagues on the Council and City manager's office to set us on a new course.

Fortuitously, just as I began serving as mayor, the City had commissioned the development of a Cultural Plan that would take the first deep dive in two decades into the status of arts and culture in our City and its environs and assess accurately what our people cite as their top priorities for attention and investments in this sector.

The Cultural Planning Group, one of the most experienced and trusted consulting groups in the country, has worked for over a year now with representatives of the City government, fellow citizens from every one of our council districts and key representatives of the County that surrounds us to help us determine where we are and where our people think we need to go. Utilizing the tried and true tactic of good old-fashioned listening at town halls and neighborhood meetings, mixed with sophisticated polling and benchmarking with other

like cities, our outside consultants and internal community steering committee have developed and are now presenting to us this plan, which we intend to use as a dynamic guide to strategic investments in the long-neglected arts and culture sector of this great City.

Because my council colleagues, the City manager and I have been briefed throughout the process and have seen preliminary drafts of this plan, we have already learned of some of the top priorities of our citizens and have launched early implementational initiatives to ensure that this plan does not suffer the fate of others that sit gathering dust on forgotten shelves.

We have already launched a creative economy pilot program designed to identify and resource entrepreneurial artists from our various neighborhoods who have ideas for enlivening the creative economy. We have established a cultural equity fund to provide grants to artists and smaller organizations who are feeding the increasingly broad array of arts and cultural activity that better represent the diversity of our people. And, in a consortium with the County Office of Education and the thirteen school districts in our County, we have launched a plan to re-invigorate arts education in our schools.

I commend this plan to your careful reading and hope that you will appreciate, as I do, its combination of vision and pragmatic recommendations for action. Please feel free to share with me and my colleagues any reactions you may have, as well as any constructive suggestions you have to offer, as we approach the very intentional implementation of this five- to seven-year blueprint for progress.

In conclusion, I would like to thank the Co-Chairs of our Cultural Planning Steering Committee, Stacy Shelnut-Hendricks and Dan Brunner, and all of their Committee members. I must also thank City Manager Howard Chan, Deputy City Manager, Fran Halbakken, and Convention and Cultural Services Department head, Jody Ulich, for their support through this process. I also must thank Linda Cutler and Priscilla Enriquez at Sacramento Region Community Foundation, for their vision and leadership, as well as financial generosity, in launching this important planning endeavor. And in particular, I would like to recognize the tireless efforts of our City's Director, Cultural and Creative Economy, Jonathon Glus, who just recently joined our City team and skillfully navigated all of the parties through a remarkably inclusive process.

Respectfully,

A handwritten signature in black ink that reads "Darrell Steinberg". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Darrell Steinberg  
Mayor, City of Sacramento



# CHAIRS' WELCOME

The creative energy in Sacramento is palpable. We have a fresh and diverse live music scene, amazing restaurants, rich history, world-class cultural institutions, and legacy of innovative artists of all kinds, from visual arts to video gaming and filmmakers to glassblowers. Creative businesses are flourishing, and creatives are taking hold of Sacramento, with everyone working together to position the City for an arts and culture revival like no other. Sacramento's future is exciting, and the possibilities are endless.

But to reach our full potential, like so many great cities, we have reached a momentous crossroads in our progression—when it is essential that we mobilize and maximize our creative talents and resources with strategy and collective action. That is where Creative Edge comes in. Creative Edge, the City's first cultural planning effort in over two decades, captures Sacramento's vitality and imagination and embraces the wonderfully unique characteristics that differentiate us from other cities. As the Co-Chairs of Creative Edge, it has been an honor to work with the Steering Committee at the invitation of Mayor Steinberg and represent the delightfully diverse City of Sacramento.

The document you have before you is the result of a rigorous community engagement process, supported by cultural planning experts committed to broad and authentic community engagement and participation. From the very first town hall, to the last, we have had the pleasure of witnessing people from all corners of Sacramento share their vision and ideas for what it would mean to have a vibrant and robust art, heritage,

and cultural landscape that positively impacts quality of life, fuels the economy, and enriches the education for children and adults alike.

Sacramentans have pondered, explored, critiqued, highlighted and prioritized this plan. Six goals have emerged from the process, ultimately providing a guiding vision for community members, investors, policy makers, philanthropists, educators, creatives, and others of how we can push our community's cultural capital forward and invest in our creative ecosystem.

We hope this process has encouraged Sacramentans to participate in civic discourse, and we believe Creative Edge will integrate the creative sector into the larger social and economic framework for the City that promotes health, happiness, and prosperity.

This labor of love took quite a village. We thank our elected leadership, City professional staff, and the Sacramento Region Community Foundation for its partnership in funding and advocating for a strategic cultural plan. We also thank our steering committee colleagues. Our work as a formal body has come to a close, but Creative Edge will continue, and we look forward to working with our fellow citizens and partners on implementation. We know this plan could not have happened without the committed engagement of so many Sacramentans—you were AMAZING! Here's to always pushing the creative edge!

Creative Edge Co-Chairs,

Dan Brunner

Stacey Shelnut-Hendrick

## PLANNING TEAM

### Steering Committee

Dan Brunner, Co-Chair

Stacey Shelnut-Hendrick, Co-Chair  
Director of Education,  
Crocker Art Museum

---

Leticia Alejandrez  
Director of Communications,  
The California Endowment

Joe Barr  
Chief Content Officer,  
Capital Public Radio

Bill Blake  
Director, AMS Planning  
and Research

Tre Borden  
Placemaking Consultant &  
Producer, Tre Borden / Co

Clarence Cesar  
Former California State  
Library Historian

Mike Caselli  
Vice President, F&M Bank

Priscilla Enriquez  
Chief Impact & Strategy Officer,  
Sacramento Region Community  
Foundation

Richard Hernandez  
President, Rainbow Chamber of  
Commerce Board of Directors  
Director of Outreach,  
St. Francis of Assisi Parish

Jonathan Kaufman  
Co-Founder, Third Plateau

Dr. Sheree Meyer  
Dean of College of Arts &  
Letters, California State  
University, Sacramento

Bill Mueller  
Chief Executive, Valley Vision

Maurice Read  
Art Collector

Tina Roberts  
Co-Founder, Roberts Family  
Development Center

Estella Sanchez  
Founder & Executive Director,  
Sol Collective

Fabrizio Sasso  
Executive Director,  
Sacramento Labor Council

Wendy Saunders  
Executive Director, Capitol Area  
Development Authority

Jason A. Silva  
Partner, Dreyfuss +  
Blackford Architecture  
Chair, Sacramento Metropolitan  
Arts Commission

Rhonda Staley-Brooks  
Executive Director, Nehemiah  
Community Foundation

Omari Tau  
Professor, Sacramento  
State School of Music

Mike Testa  
Chief Executive, Visit Sacramento

Maya Wallace  
Performance Manager, California  
Department of Justice  
Member, Sacramento  
Metropolitan Arts Commission

Steve Weiss  
President, Weiss Group

Jackie White  
Director, Twin Rivers Visual  
& Performing Arts School

Dr. L. Steven Winlock  
Executive Director, Sacramento  
County Office of Education  
Vice-Chair, Sacramento  
Metropolitan Arts Commission

### Staff

Anja Aulenbacher  
Former Grants & Cultural  
Programs Coordinator

Melissa Cirone  
Arts Education Programs  
Coordinator

Lennée Eller  
Program Manager

Pablo Garnica  
Project Consultant

Donald Gensler  
Art in Public Places  
Project Manager

Jonathon Glus  
Director, Cultural and  
Creative Economy

Laura Littlefield  
Former Arts Program Associate

Dennis Mangers  
Mayor's Liaison for Arts and Culture

Diana Roofner  
Project Coordinator

Jody Ulich  
Director, Convention and  
Cultural Services Department

### Consultants

The Cultural Planning Group  
Jerry Allen, Partner  
Linda Flynn, Partner &  
Research Director  
David Plettner-Saunders  
Lead Consultant

AECOM  
Jeffrey Goldman, AICP,  
Strategic Advisor  
Matthew Hertel, AICP,  
Community Engagement



## City of Sacramento Leadership

Darrell Steinberg, Mayor  
Angelique Ashby, Council Member, District 1  
Allen Warren, Council Member, District 2  
Jeff Harris, Council Member, District 3  
Steve Hansen, Vice Mayor, District 4  
Jay Schenirer, Council Member, District 5  
Eric Guerra, Council Member, District 6  
Rick Jennings, II, Council Member, District 7  
Larry Carr, Council Member, District 8  
Howard Chan, City Manager  
Fran Halbakken, Assistant City Manager

**A special thanks to all the team members who work in the Office of Mayor Darrell Steinberg, all City Council Member Offices, all City of Sacramento Departments, Visit Sacramento, & the community partners and organizations involved throughout this planning process.**

10

COMMUNITY FORUMS

1,709

RESIDENTS SURVEYED

2

TOWN HALL MEETINGS

66

INTERVIEWS

57

DISCUSSION GROUPS

Creative Edge Community Meeting at Warehouse Artist Lofts on R Street.

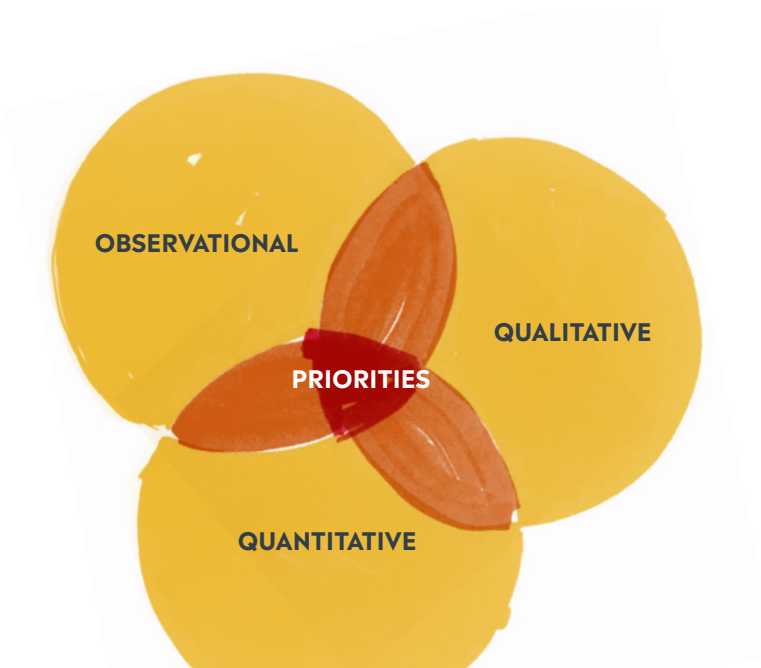


# ENGAGEMENT AND RESEARCH

## Planning Methodology

The planning process launched with The Creative Edge Town Hall on September 18, 2017, at the CLARA (E. Claire Raley Studios for the Performing Arts). Over 250 people attended the event, a clear indication of the importance of this plan to community leaders, artists, arts organizations, creative sector businesses, and residents. The central questions framing the planning process were: What is the current state of arts, culture and creativity in Sacramento? What is Sacramento's vision for the future? How do we get there?

The planning methodology, designed to answer these questions and many others, is based on a triangulation approach, using qualitative and quantitative methodologies, subject matter experts, and secondary data sources. This method provides a more holistic view of the issues. The following is a brief summary of the reach into the community. A full engagement summary is available in the appendix.



## Qualitative

66 In-depth interviews

57 discussion groups

10 City Council District community forums (one in each of 8 districts, plus 1 youth and 1 additional)

2 community-wide town hall meetings

## Quantitative/ Observational (Primary & Secondary)

Open online community-wide survey (1,009 completes)

Statistically valid telephone survey (700 completes, land and cell phone lines)

Sacramento arts and cultural asset mapping

Creative economy profile analysis and multi-city comparison (CVI: Creative Vitality Index)

Review of background plans and studies

Review of City arts, cultural and creative economy programs (in appendix)



PHOTO CREDIT: TOM HUYNH



A woman with curly hair is speaking into a microphone. In the foreground, a hand wearing a purple glove is visible. The background shows an industrial setting with yellow structures and other people.

# COMMUNITY VOICES







# We are all connected!



PHOTO CREDIT: TOM HUYNH



Local artist, Coyote Creates, plays live at Two River Cider Co.

AMAZINGLY DIVERSE  
 DEVELOPING PROGRESS **EXPANDING**  
**BLOSSOMING** ACTIVE  
**NOW** VIBRANT EVOLVING **DIVERSE** IMPROVING  
 EMERGING EXCITING DISPARATE  
**LIMITED** WORK  
 GETTING BETTER **RISE**  
**HIDDEN**





A LEADER  
THRIVING INCLUSIVE

ABUNDANT

VIBRANT

ALIVE

CUTTING  
DIVERSE  
DYNAMIC

FUTURE

INNOVATIVE

COLLECTIVE

ACCESSIBLE

CONNECTED

WELL FUNDED

ACTIVE EDGE

ARTIST FRIENDLY





# WHAT WE HEARD

Throughout the Creative Edge planning process, residents described their perspectives on Sacramento's current cultural life, as well as their aspirations for the City's future creative life and identity.

## Sacramento Cultural Life: Now

*"On the rise." "On the upswing." "Thriving, changing, expanding." "A city of creative people, to a large extent underappreciated."* These reveal only a glimpse of the ways residents describe Sacramento today. Throughout the engagement, Sacramentans agreed the City is on the creative edge of becoming a uniquely vibrant and recognized arts city.

Sacramento is defined by its history—the Gold Rush, the railroad, the western terminus of the Transcontinental Railroad, and its agricultural roots. It is also defined by its community of artists, its self-described unpretentious residents, and the friendliness and welcoming nature of the City. There is a generosity of spirit in Sacramento, among artists, arts organizations, the creative sector and others. Sacramentans consider arts and creativity as essential, with more than 90% of residents citing arts and culture as important for the Sacramento community and for themselves personally. Seventy-three percent of residents in the City of Sacramento support an annual citywide tax to support the arts. These attitudes are not yet reflected in the support systems for arts and creativity, despite recent new City investments in cultural facilities and creative economy projects.

Due to a lack of a strong arts market and collector base, many artists speak of difficulties obtaining work and maintaining their artistic practice in Sacramento. Part of this challenge is the cost of housing in Sacramento. Although still a relatively affordable place to live in

California, many artists and others whose livelihood comes from the creative economy are concerned with the ever-present issues of a rising cost of living and gentrification.

Sacramento's cultural ecosystem is defined not only by its prominent arts, cultural and historical institutions, but also by an invaluable "underground" set of artists and small arts organizations, critical to the cultural life of the City.

## Sacramento Cultural Life: Future Vision

*"Dynamic, equitable, youth-driven." "Part of all Sacramentans' lives." "Attractive to international collectors, patrons and artists." "Engaging, inclusive, profitable, affordable."* Residents' vision for arts, culture and creativity is a Sacramento recognized locally, regionally, and internationally for its vibrant arts and creative community, with the City supporting that recognition through policy, investments and partnerships. People want to see better connections between businesses, artists and creatives, more visible art in the City showcasing Sacramento's talent, and more support systems for artists to live and work here. Sacramento identifies with creativity as an integral part of its fabric, and residents want to see *"art everywhere,"* visible throughout the City. They also desire bolder events distinguishing Sacramento as an arts destination, and art integrated into the infrastructure and planning for the City. They envision a community made vibrant through equitable access to creative opportunities and expression for all residents and in all neighborhoods.



# KEY THEMES

Four major themes, described below, emerged from the engagement process. These themes are developed from the results of the interviews, discussion groups, City Council District Forums, surveys and other data.

1

**SACRAMENTO'S STORY IS RICH WITH HISTORY, INNOVATION AND CREATIVITY.**

2

**CULTURAL EQUITY IS A PRIORITY FOR THE COMMUNITY AND RESIDENTS WANT TO CELEBRATE AND INFUSE THEIR DIVERSE CULTURES IN ALL NEIGHBORHOODS.**

3

**COMMON GROUND IS FOUND IN PRIORITIZING ARTS EDUCATION.**

4

**SACRAMENTO WANTS TO SEE INVESTMENT IN THE ARTS, ARTISTS, AND CREATIVES.**



A photograph of two women sitting in white folding chairs at a community meeting. The woman on the left has long, wavy white hair and is wearing glasses and a dark jacket over a purple top. She is holding a blue pen. The woman on the right has dark curly hair and is wearing a plaid shirt under a green jacket. She is gesturing with her hands as if speaking. The background is a brick wall and a bright window.

# local pride

Discussing local art priorities during a Creative Edge community meeting at Beatnik Studios.



1

## SACRAMENTO'S STORY IS RICH WITH HISTORY, INNOVATION, AND CREATIVITY.

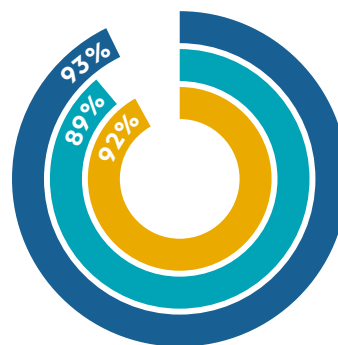
As a community, Sacramento city and county residents consider arts and culture to be important to their own lives and to the community, and they are seeing new possibilities for the City's future through this planning process. They practice, attend, and support arts and creative activities in their communities and the Sacramento region as a whole. A statistically valid community survey revealed that 70% of Sacramentans personally participated in arts and cultural activities in the last six months. Fifty-one percent surveyed considered themselves an artist, craftsperson, or creative worker, regardless of whether they earn money through their craft, with 75% of those practicing their art or creativity as a hobby or a leisure activity. As mentioned above, 92% of all survey respondents cited arts and culture as somewhat or very important for the Sacramento community.

Sacramento's rich and complex history creates a natural partnership with art to tell the story of its people; its mercantile, manufacturing, and agricultural roots; its unique and varied neighborhoods; and through the farm-to-fork brand. A little-known part of this story is one Sacramentans do not wish to repeat: diverse

cultures and neighborhoods displaced by urban renewal, which began in the 1950s. Sacramento's present involves refocusing on technology, innovation and creativity, inclusive of a strong community of creatives, artists, and arts and cultural organizations. This all presents an extraordinary opportunity for a formal alignment of the creative sector, economic development, and other City departments and initiatives. One of the calls from stakeholders is to commission a creative economy study that can generate a shared understanding of the scope and possibilities of Sacramento's entire creative sector.

Funding is inevitably a large part of any planning conversation, and Sacramentans indicate a readiness to support the arts. Through the survey, Sacramento residents show significant support for arts programming, artists, and other initiatives. As mentioned above in Sacramento Cultural Life: Now, about three-quarters of likely voters in the City of Sacramento support an annual citywide arts tax, including a majority in each of the council districts. These opinions were echoed in the community discussions, interviews with key leadership, and District forums.

Residents at the District forums noted they want to see more art integrated into their neighborhoods—especially those outside of the downtown grid—through



**Sacramentans who believe arts and culture are important to the region.**

- City Respondents
- County Respondents
- All Respondents

programming and infrastructure. They also want to see themselves and their communities engaged in defining, planning and developing arts opportunities. Specific examples cited include art connecting places and nodes around the City and neighborhoods, more visually appealing bike paths, more arts programming in parks, revitalization of vacant spaces through placemaking, youth venues and activities, and more senior programming. Residents want the arts to tell the stories and reinforce the district character of Sacramento's diverse neighborhoods, places, and people.

In stakeholder conversations, ideas for a more vibrant, attractive Sacramento for residents and visitors include a revival of the music scene, more music festivals and innovative artistic events, a revitalization of Old Sacramento to reflect the contemporary character of Sacramento within the historical character (with a goal of attracting more local visitors), and local promotion and marketing of Sacramento's arts and cultural institutions.

### Implications for the plan recommendations:

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**An inordinately high number of Sacramento citizens regard themselves as artists or creative individuals. This suggests that the plan should support and encourage personal participation in the arts.**

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**Sacramento's rich history, including its multicultural population, agricultural roots, its role as a major West Coast transportation, manufacturing and mercantile hub, and its status as the state capital implies that recognition and preservation of these histories should be promoted through the cultural plan.**

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**Despite historically low public funding of the arts in Sacramento, the surveys demonstrate that Sacramentans are willing to support greater funding for arts and culture by the City. The plan should directly address strategies to enhance City engagement and funding for the arts.**

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**Most Sacramento cultural assets are concentrated in Downtown and the Broadway corridor. This is not an unusual pattern. However, participants in the District meetings expressed a strong desire for greater access to cultural activities and programs in the neighborhoods where they live. The plan should address this desire to expand cultural opportunities beyond the City Center to neighborhoods as well.**

**PARTICIPANTS IN THE DISTRICT MEETINGS EXPRESSED A STRONG DESIRE FOR GREATER ACCESS TO CULTURAL ACTIVITIES AND PROGRAMS IN THE NEIGHBORHOODS WHERE THEY LIVE.**





## CULTURAL EQUITY IS A PRIORITY FOR THE COMMUNITY AND RESIDENTS WANT TO CELEBRATE AND INFUSE THEIR DIVERSE CULTURES IN ALL NEIGHBORHOODS.

Cultural equity is a priority of the Sacramento community. Three-quarters of City and County residents rate “the celebration and recognition of diverse communities” as *important*. “More diversity among those involved in arts and cultural organizations and institutions” is one of the top five initiatives selected by respondents in the online survey. Equity and access to the arts was the most prominent and robust topic of inaugural Town Hall conversations, and it continued in the community discussions, District forums, and community leader interviews. The cultural diversity of Sacramento is a defining characteristic of its residents, artists, creative workers, and arts and cultural organizations. Respect and recognition by City leadership, in relation to equity, was often mentioned. It is important to residents the City acknowledge histories of marginalization, recognize the contributions of diverse communities to the success of the City, and work to provide equitable access to funding, spaces and arts opportunities. It is also important for the City

to acknowledge those who have laid the groundwork for the arts in Sacramento. Promoting access for all groups, regardless of race, ethnicity, gender, disabilities, and other identities is critical. Providing safe spaces for youth to engage in artistic learning and expression in neighborhood settings is a shared goal.

To Sacramentans, everyone deserves an opportunity to participate in arts, cultural, and creative activities on their own terms, and all communities can contribute to creating equal access and opportunity. This includes small organizations closely connected to neighborhoods or culturally specific communities, major cultural institutions, professional entrepreneurial groups, the for-profit creative sector, and more. Overall, Sacramentans want to celebrate diversity through effective initiatives and policy. Specific recommended approaches included focusing on support for diverse individual artists and creatives, supporting small creative businesses and youth/arts-focused organizations, supporting more arts in the neighborhoods and community settings, further diversifying the boards and staff of arts organizations, and continuing to diversify the Arts Commission. The community believes artists and creatives can begin to build bridges across cultural boundaries and promote cross-pollination of Sacramento experiences and places.



In Sacramento, equity is strongly related to neighborhoods, which embody the culture, histories and heritage of the City’s people. In fact, the City’s neighborhoods are full of arts and cultural expressions, large and small, that enliven and distinguish each place. Residents take great pride in their neighborhoods, and want safe, beautiful community gathering places rich in offerings for youth and residents throughout all areas and populations in the City. Investment in more arts and cultural programming on a community level is the #2 priority of the online survey respondents. The statistically valid survey results show Sacramentans (57%) love to attend arts events and activities at community centers, libraries, and other small venues. Parks stakeholders speak of opportunities to encourage the use of existing parks and community centers as arts programming centers. At the youth forum, participants discussed revitalizing vacant spaces in their local communities and celebrating neighborhood diversity through art projects and interactive “museums” focusing on the cultural histories of the population. With 35% of respondents citing family and work commitments as barriers to arts participation, and over 25% citing cost, community-focused projects offer viable opportunities to address these barriers.

The Arts Commission has addressed cultural equity through its Race and Cultural Equity Task Force, which conducted a community engagement process and developed a Cultural Equity Statement that was adopted by the Commission in 2017 (see page 46). Referenced in discussion groups and meetings, it clearly holds the respect and endorsement of the community.

### Implications for the plan recommendations:

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**Sacramento has always been one of the most diverse cities in California. However, this diversity has not been recognized in terms of support for diverse artists and diverse cultural organizations. The plan should introduce strategies to provide funding and capacity building for these artists and organizations.**

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**Much of the activity by culturally diverse individuals and organizations takes place in the outlying districts of the City. The plan should bolster this culturally diverse programming in the neighborhoods by supporting activities such as festivals, educational programming, and small-scale events.**

**INVESTMENT IN MORE ARTS AND CULTURAL PROGRAMMING ON A COMMUNITY LEVEL IS THE #2 PRIORITY OF THE ONLINE SURVEY RESPONDENTS.**





Friends of Sacramento arts gather to discuss future regional support.



SACRAMENTO REGION  
COMMUNITY  
FOUNDATION





## COMMON GROUND IS FOUND IN PRIORITIZING ARTS EDUCATION.

Across all engagement, arts education and arts programming for youth emerged as priorities for the community. Eighty-eight percent of Sacramentans agree on the importance of arts education, and it is the #1 priority for online survey participants. More than 60% of Sacramentans with children under the age of 18 desire more arts activities, both in and out of school, for their youth. Formal arts education is not institutionalized across the school districts, and each district views it differently, resulting in a range of approaches and varying amounts of arts instruction and arts exposure. To many stakeholders and parents, this is an access and equity issue, and an opportunity for the investiture of arts coordinators for each district, along with significant collaboration with institutes of higher learning and teacher training.

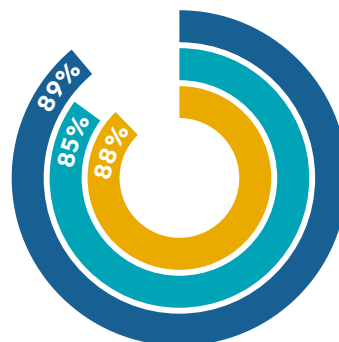
Higher education leaders are ready and willing to participate in more arts initiatives for students in the community, through cross-disciplinary student community projects, continuing education, and “service-learning” curriculums. They also want to see students’ work performed and exhibited on- and off-campus, celebrating their achievements and providing positive examples of the potential for learning and careers in the arts to the youth in the community and their families.

Throughout planning, Sacramento’s major arts and cultural institutions were acknowledged as significantly important to the cultural life of Sacramento and as the highly visible symbols of the City’s cultural vitality. The smaller arts and youth-focused organizations also play a vital role. Smaller organizations demonstrate a nimbleness and grassroots approach to addressing social issues in Sacramento, although they may be less visible to the public and are sometimes overlooked for funding opportunities. Again, this is an issue of equity, and one to be addressed through the lens of equitable grant-making, partnerships with larger institutions, and innovation strategies.

### Implications for the plan recommendations:

**Arts education emerged as the highest priority for the residents of the City. Given the lack of consistent, standards-based arts education in the schools, the plan should develop a comprehensive approach to addressing this issue.**

**Providing arts education is a complex challenge that will require the participation of many groups and individuals. The plan should promote the idea of an arts education consortium of organizations, such as the school districts, colleges and universities, arts organizations, teaching artists, foundations and private donors, and the City.**



**Sacramentans who believe arts education is important for every child in Sacramento.**

- City Respondents
- County Respondents
- All Respondents



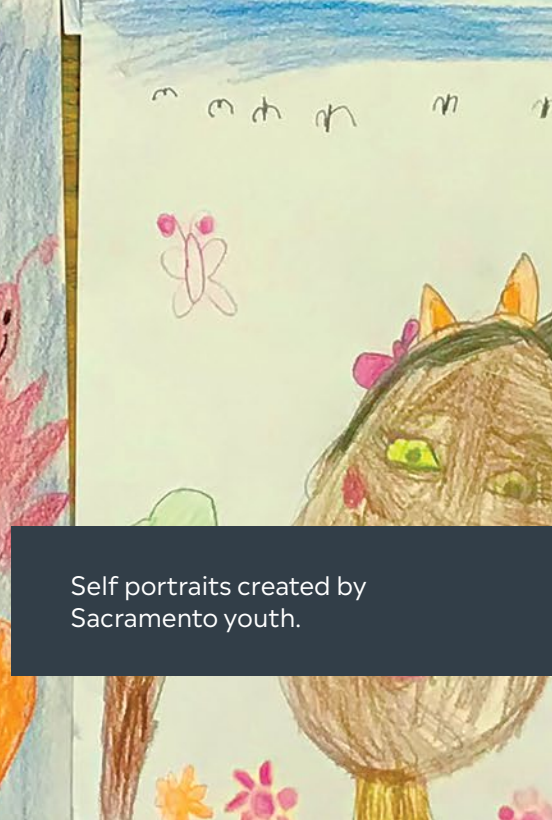
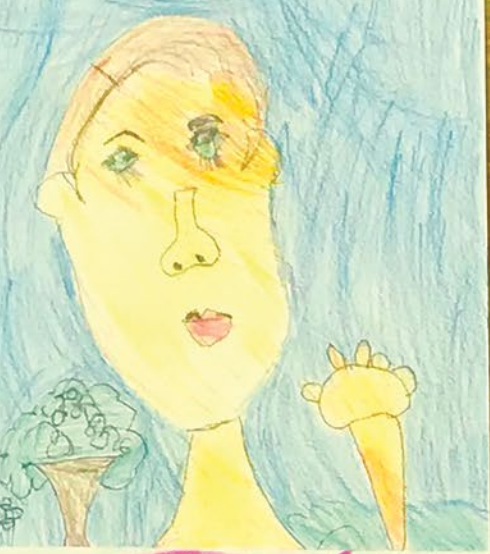


Local youth, Joaquin Vincent-DeGrace, showcases musical talents as Mayor Steinberg (back) watches.



**88% OF  
SACRAMENTANS  
AGREE ON THE  
IMPORTANCE  
OF ARTS  
EDUCATION.**





Self portraits created by Sacramento youth.



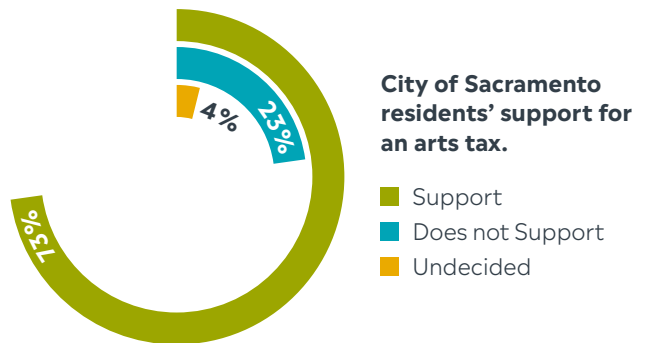
4

## SACRAMENTO WANTS TO SEE INVESTMENT IN THE ARTS, ARTISTS, AND CREATIVES.

Artists and creatives love Sacramento. Yet many claim they cannot sell and/or make a living through their art work in Sacramento. Only 46% of artists and 48% of creative sector workers are satisfied with the Sacramento environment. Twenty-eight percent of those who identify as professional artists make a living through their craft. The Creative Vitality Index (CVI) data for Sacramento indicates that only 7% of total creative industry sales in the County are attributed to independent artists. Ample opportunities exist to improve these statistics in the area of artist support. Sacramento’s robust community of artists is unique, community-focused, and a somewhat hidden contributor to the region’s economy, requiring a range of infrastructure and supports to amplify its economic and community benefits. CVI data shows that artists account for 29% of all creative jobs in the County, illustrating the strong presence of individual artists in the community. Overall, there is a call for efforts to strengthen markets for artistic and creative work of all types, so that artists, creatives, and their businesses can remain and flourish in Sacramento. The fact

that 77% of Sacramentans want to see a business-friendly environment for artists and creatives, coupled with public support for an arts tax, provides a glimpse of the opportunity to improve systemic support for Sacramento’s arts and creative sectors.

Artists articulate the need for specific support systems to pursue their careers. These include professional development opportunities, collaborative marketing opportunities, work spaces, exhibition and performance spaces, and affordable housing. Affordability of housing and gentrification are major issues and are contributing to some artists leaving the City. Live-work space for artists, along with arts spaces and facilities that are flexible and offer opportunities for collaboration, will help to retain artists. Other suggestions heard in stakeholder meetings include partnering with higher education institutions to produce creative career fairs, working to create or reinforce existing arts districts, and streamlining regulations (e.g., permitting, insurance, code and zoning requirements). Creative workers are seeking resources similar to those artists identify, including more networking and connection opportunities, access to event and co-working spaces, corporate support, and a centralized directory of creative workers, spaces, and resources.







Professor Eric Chun makes an introduction for a Creative Edge Student Discussion at American River College.





## SACRAMENTO MURAL, GRAFFITI AND STREET ART MAP

Tour Sacramento's burgeoning wall art scene using this interactive google map created by Nate Miller:

[journalistnate.com/sacramento-mural-map/](http://journalistnate.com/sacramento-mural-map/)





# OVERALL, THERE IS A CALL FOR EFFORTS TO STRENGTHEN MARKETS FOR ARTISTIC AND CREATIVE WORK OF ALL TYPES, SO THAT ARTISTS, CREATIVES, AND THEIR BUSINESSES CAN REMAIN AND FLOURISH IN SACRAMENTO.

Another necessity for independent artists, arts organizations, and institutions is in the area of communications. All would benefit greatly from more regular convenings, networking and other communications within the creative community. Building a multifaceted resource directory to help artists find one another and relevant career/community information would fill a resource gap.

Besides the improvements needed in the area of communication, arts marketing to the community also needs some revision. Many different calendars exist, with activity listings in the City, but there is no comprehensive, go-to information resource. Many commented on the desire to consolidate and improve marketing, going beyond online efforts to reflect the different and multiple ways people access information.

The branding of Sacramento as an arts city is an ongoing conversation. The recent movie, *Ladybird*, has advanced the story of Sacramento, both locally and nationally. Several new and expanded cultural facilities will open in the coming few years. Building on this momentum with a coordinated, comprehensive branding initiative could bolster the City's prominence as an arts hub. Promoting the City's real creative character and value through tourism and other external marketing will contribute to shaping and elevating the perceptions of Sacramento.

## Implications for the plan recommendations:

**While Sacramento has a substantial number of artists, creative individuals, and small businesses, few are able to generate a significant portion of their income through their creative efforts. The plan should address this by developing support systems and capacity-building programs to better equip them for career success and the resulting benefits of increased community vitality and service.**

**Sacramento has gaps in the available facilities and spaces that enable artists and creatives to make, sell, exhibit or perform their work. These include live-work and studio spaces, creative maker and gathering spaces, and exhibition and performance facilities. The plan should set mid- and long-term strategies for the provision of such spaces.**

**Marketing, branding, and communication of the arts in Sacramento is a perennial problem. The plan should advance strategies to provide information about arts resources, events, and programs, and to foster ongoing communication and dialogue.**

# SACRAMENTO'S CULTURAL LANDSCAPE

To better understand the scale and characteristics of Sacramento's cultural landscape, the planning team developed a citywide, mapped inventory of existing arts and cultural assets. What do we mean by "arts and cultural assets"? These include public art, murals, art galleries, art studios, arts organizations, performance venues, community centers, museums and more. The map in the appendix (page 86) illustrates all the arts and cultural assets identified to date through this process in the City of Sacramento, and the table below lists the type and number of assets. This is not an all-inclusive list and is based on available databases, which were used as a starting point. Throughout the City, many vibrant components of the arts ecosystem strive: garage bands, performing groups in schools, church choirs, writers' groups, informal gathering spots, night club music sites, and music instructors teaching in their homes. The asset

list in the next section (Asset Mapping Process) was augmented by suggestions from residents throughout the city but is recognized as only a partial snapshot of the cultural life of the City.

## Asset Mapping Process

Drawing on a range of available information resources, maps were created for each of the City's eight council districts and displayed at eight neighborhood workshops hosted by each councilmember's office in December 2017 and February 2018, along with a youth forum hosted by a councilmember. Workshop attendees engaged in discussions with the planning team and each other about the existing assets on the maps, added assets in their neighborhoods they identified as missing, and corrected any errors in the listings.

### SACRAMENTO'S ARTS AND CULTURAL ASSETS

Type of Asset	District								Citywide
	1	2	3	4	5	6	7	8	
<b>Art in Public Places</b>	28	31	25	104	36	20	12	46	302
<b>Art Galleries &amp; Collections</b>	0	7	13	37	10	1	0	0	68
<b>Arts and Cultural Organizations</b>	9	17	25	79	22	14	10	6	181
<b>Performing Arts &amp; Venues</b>	1	6	12	47	15	2	5	0	88
<b>Community Centers</b>	0	4	5	15	8	3	1	1	37
<b>Museums</b>	0	0	4	19	2	0	0	1	26
<b>Studios &amp; Classes</b>	9	7	28	62	17	10	5	3	141
<b>Totals</b>	47	72	112	363	110	50	33	56	843

Note: Murals and street art list was not available by district.



Additions and corrections to the maps included schools, libraries, parks, places of worship, and select restaurants and/or bars. The attendees considered these places as hubs for arts and culture in their communities. They suggested assets they want to see in their neighborhood, including venues for youth activities, small performing arts venues, live-work spaces for artists, creative use of vacant buildings and blank spaces, and public art. The suggestions closely aligned with community opinions voiced throughout the planning process. The full report of the asset inventory and all maps are available in the *Creative Edge* research appendix.

### **Overall observations of Sacramento's cultural landscape and implications for the plan:**

**Many fields, other than the arts, have established standards for providing services to the community. Fire departments, for example, are expected to meet standards for response times. School districts strive to keep the number of students per classroom below certain limits. While there are no national standards for the number and type of cultural assets a city should have, it is clear that Sacramento enjoys a surprisingly deep and broad collection of cultural assets. Art works, venues, and organizations are located in neighborhoods throughout the City and in each council district. Despite gaps, mainly outside of the downtown grid, a robust collection of nonprofit arts and cultural organizations, galleries, museums, venues, public art, studios, murals, and street art enrich the City.**

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**Many attendees at the district workshops were unaware of all the arts and cultural assets in their neighborhoods; they were pleasantly surprised to learn about these places and activities, while articulating their desire for more. An opportunity exists to better promote current assets and encourage more neighborhood-level participation.**

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**Compared to all other categories of assets, public art reaches most areas of the City, reflecting the long history of the City's Art in Public Places program and sustained efforts to locate public art works throughout the City.**

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**Downtown Sacramento is considered the cultural center of the region, with a wealth of arts and cultural assets, and a number of expansions and new institutions scheduled for completion in the coming few years. The remainder of "the grid" is home to additional arts and culture organizations (many of which are smaller) as well as many of the creative businesses and cultural entertainment. This bodes well for enhanced cultural tourism opportunities and is an important cultural resource for all citizens of the region.**

---

**Other areas of the City currently have fewer cultural assets, so many opportunities exist to substantially augment the present landscape throughout the City through cultural programs and partnerships, festivals, public art, and venues located closer to home for residents. Specific areas of the City with fewer formal cultural assets are located in portions of Districts 1, 2, 6, 7 & 8.**

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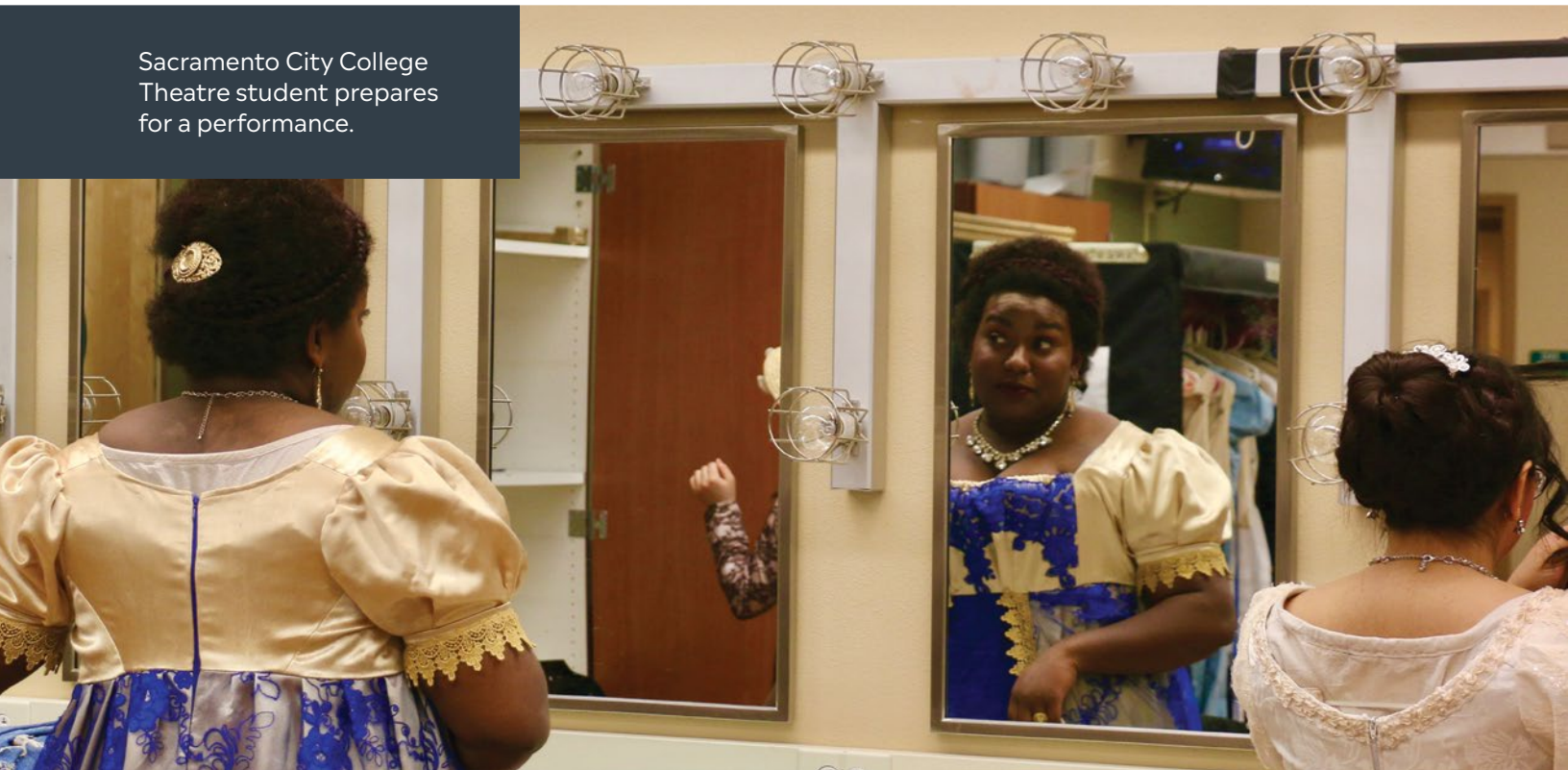
**It is useful to note that arts and cultural assets have varying economic impacts in Sacramento. Some, such as a large performance venue or a major museum, have a recognizable economic footprint, with large budgets, many employees, and audiences from throughout the region and beyond. However, all cultural assets contribute to the vibrancy of the community and have indirect impacts on the economy. People prefer to live and raise their families in a city with a strong collection of smaller, neighborhood-based cultural assets.**



The Sacramento Philharmonic & Opera performing in concert with the Sacramento Philharmonic & Opera Chorus.



Sacramento City College Theatre student prepares for a performance.



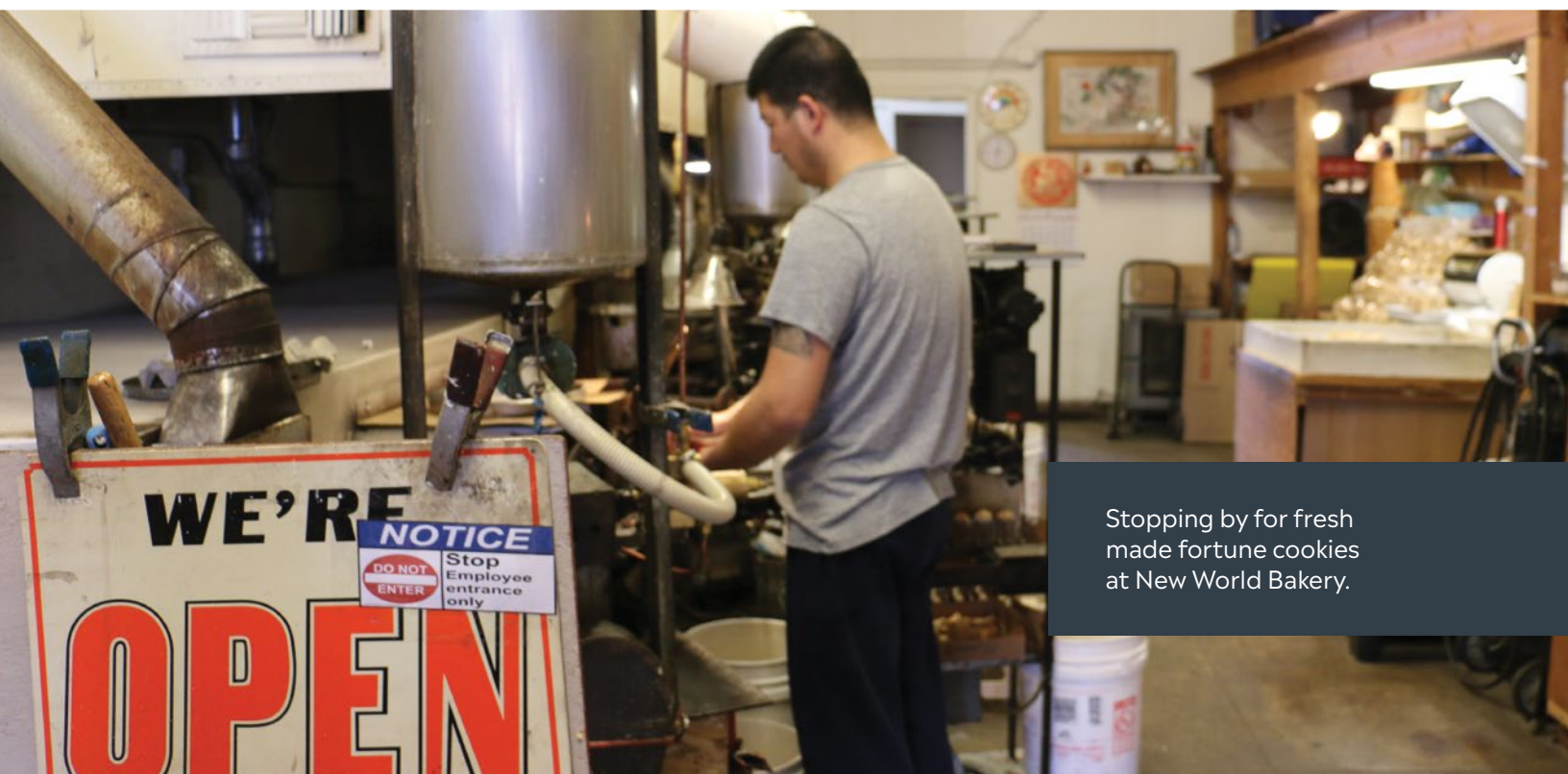




Community members engaged with The Creative Edge Mapping Exercise.



Group of singers gather on a sunny day outside of the Guild Theatre in Sacramento.



Stopping by for fresh made fortune cookies at New World Bakery.

# SACRAMENTO'S CREATIVE ECONOMY

## The Creative Vitality Index (CVI)

The Creative Vitality™ Index (CVI) is a nationally recognized tool for measuring and tracking the creative vitality of a community. The CVI was used to provide a portrait of Sacramento's creative economy and to compare it to a cohort of other cities. It measures the creative economic health of an area by integrating economic data streams from both the for- and non-profit sectors. CVI data combines information on creative businesses (including nonprofits) as well as creative jobs into a single index value for the creative economy. The data also generates a profile of the creative occupations and industries in the Sacramento region, as well as occupational demographic information.

The CVI provides an easily comprehensible measure of overall economic health to help communicate information about the broad arts and creative sector in Sacramento to policymakers, stakeholders, and the community. Since the CVI data is longitudinal, it allows for year-to-year comparisons as well as comparisons across geographic areas defined by zip code, county, or state. The data may be used as a source of information for arts advocacy messaging and to call attention to significant changes in regional creative economies. This research is also used to underscore the economic relationships between the for- and non-profit sectors, and as a mechanism for diagnosing a region's creative strengths and weaknesses.

## Sacramento's Creative Vitality Index and Comparisons

The charts on page 42 illustrate the current CVI and past performance of three geographic areas: Sacramento City zip codes, Sacramento County, and the Sacramento MSA (Sacramento-Roseville-Arden-Arcade). The Sacramento MSA combines three counties—Sacramento, Yolo and Placer—and the cities of Davis, West Sacramento, Sacramento, Elk Grove, Arden-Arcade and Roseville. The comparison table shows Sacramento County compared to six other counties chosen for their similarity and/or aspirational value to Sacramento's creative economy. The comparison focuses on several key indicators. Additional detail on the Sacramento CVI and its comparisons is included in the full CVI summary in the appendix.

**CVI MEASURES THE CREATIVE ECONOMIC HEALTH OF AN AREA BY INTEGRATING ECONOMIC DATA STREAMS FROM BOTH THE FOR- AND NON-PROFIT SECTORS.**





Dancing the night away  
in Old Sacramento.

# U.S. CVI=1.0

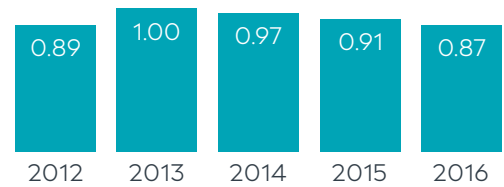
## Sacramento MSA (Sacramento-Roseville-Arden-Arcade)

# 0.87

Creative Vitality Index

# 2,296,413

Total Population



Past 5 Years of CVI Performance

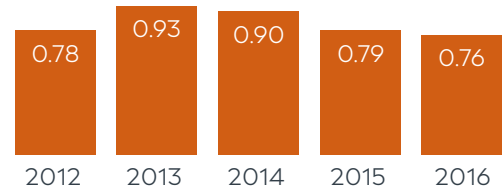
## Sacramento County

# 0.76

Creative Vitality Index

# 1,514,470

Total Population



Past 5 Years of CVI Performance

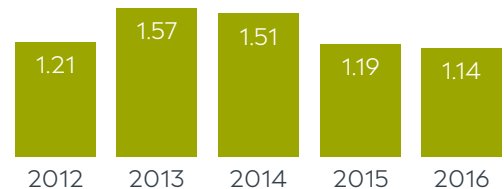
## City of Sacramento (based on zip codes) \*

# 1.14

Creative Vitality Index

# 543,766

Total Population



Past 5 Years of CVI Performance

THESE REGIONAL SNAPSHOT REPORTS GIVE THE BIG PICTURE OF A REGION'S CREATIVE LANDSCAPE. IT PROVIDES AN OVERVIEW OF CREATIVE JOBS, INDUSTRY EARNINGS, FDR GRANTS, AND NONPROFIT REVENUES.

\*THE POPULATION FOR THE CITY OF SACRAMENTO DOES NOT MATCH CENSUS NUMBERS SINCE SELECT ZIP CODES EXTEND OUT OF THE CITY BOUNDARIES.



## Sacramento's Creative Economy Comparison

	Sacramento (County)	Columbus (Franklin County)	Indianapolis (Marion County)	Austin (Travis County)
<b>2016 CVI Index</b>	<b>1.00*</b>	1.43	1.95	2.55
<b>Jobs in Creative Occupations</b>	<b>19,961</b>	23,879	16,889	39,308
<b>Cultural Nonprofit Revenues</b>	<b>\$85,105,001</b>	\$160,786,556	\$204,103,617	\$147,425,479
<b>Performing Arts Participation</b>	<b>\$58,328,511</b>	\$44,719,714	\$97,886,974	\$161,129,196
<b>Bookstore and Electronic Media Store Sales</b>	<b>\$115,237,319</b>	\$120,822,823	\$92,287,520	\$250,538,545
<b>Music Instrument Sales</b>	<b>\$18,724,156</b>	\$16,003,724	\$19,767,402	\$25,545,923
<b>Art Gallery and Individual Artists' Sales</b>	<b>\$183,102,735</b>	\$96,777,423	\$111,881,678	\$477,410,432
<b>Population</b>	<b>1,514,470</b>	1,264,539	941,250	1,199,358
	Sacramento (County)	Portland (Multnomah County)	Denver (Denver County)	Nashville (Davidson County)
<b>2016 CVI Index</b>	<b>1.00*</b>	3.06	3.52	6.8
<b>Jobs in Creative Occupations</b>	<b>19,961</b>	30,489	21,880	28,333
<b>Cultural Nonprofit Revenues</b>	<b>\$85,105,001</b>	\$195,058,860	\$315,948,252	\$171,772,313
<b>Performing Arts Participation</b>	<b>\$58,328,511</b>	\$138,757,977	\$139,836,573	\$1,056,454,668
<b>Bookstore and Electronic Media Store Sales</b>	<b>\$115,237,319</b>	\$90,610,989	\$54,778,775	\$101,809,087
<b>Music Instrument Sales</b>	<b>\$18,724,156</b>	\$17,319,125	\$12,374,834	\$31,688,852
<b>Art Gallery and Individual Artists' Sales</b>	<b>\$183,102,735</b>	\$357,771,130	\$254,132,425	\$855,690,210
<b>Population</b>	<b>1,514,470</b>	799,788	693,103	684,400

\*Sacramento County's CVI is 1.00 for purposes of comparison to the other counties. Its CVI is 0.76 when compared to the entire US.

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### Observations on the creative vitality comparisons and implications for the plan:

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As a multi-county region, Sacramento currently lags behind the United States in creative vitality. The City of Sacramento (based on city zip codes) indexes slightly higher than the rest of the United States, although the index has declined since 2013.

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While Sacramento indices are lower than the national averages and the comparison cities, it is noteworthy that Sacramento boasts a relatively comparable number of jobs in creative occupations (e.g., artists and other creative individuals) with the exception of Austin, Portland, and Nashville. Rather, the difference lies in other areas of the index. The Nashville area, with the highest index in this cohort, clearly has grown its creative sector through the performing arts and music scene, and along with the Austin area, through art gallery and individual artists' sales. Columbus, Indianapolis, and Denver report significant cultural nonprofit revenues. One of the starkest comparisons (see full report) is that all of the counties have increased their CVI since 2013, while Sacramento has declined.

**MORE DETAILED ANALYSIS OF SACRAMENTO'S CREATIVE INDUSTRIES IS NEEDED TO IDENTIFY SPECIFIC SUB-SECTORS WITH THE GREATEST GROWTH POTENTIAL.**

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What are the implications of these comparisons and what can be done to improve them? Sacramento has an opportunity to benefit from focus and investment within its creative sector. During the Creative Edge process, participants provided anecdotal evidence of latent strength in Sacramento's creative economy and clear expressions of interest in growing it. The relatively strong presence of creative people and jobs illustrates the opportunity to build markets and leverage the talent present in the community. The comparison also suggests that adopting a strategic focus on specific areas of the creative economy yields growth. Each comparison county has benefitted from attention and investment in key areas of its creative sector, something which Sacramento has not yet done in a systemic manner. Nashville and Austin have staked their claim on being music cities, and Denver and Portland have also focused more broadly on their live performing arts scenes. Denver and Indianapolis have prioritized support for their nonprofit arts communities. These strategies are reflected in their creative economy outputs.

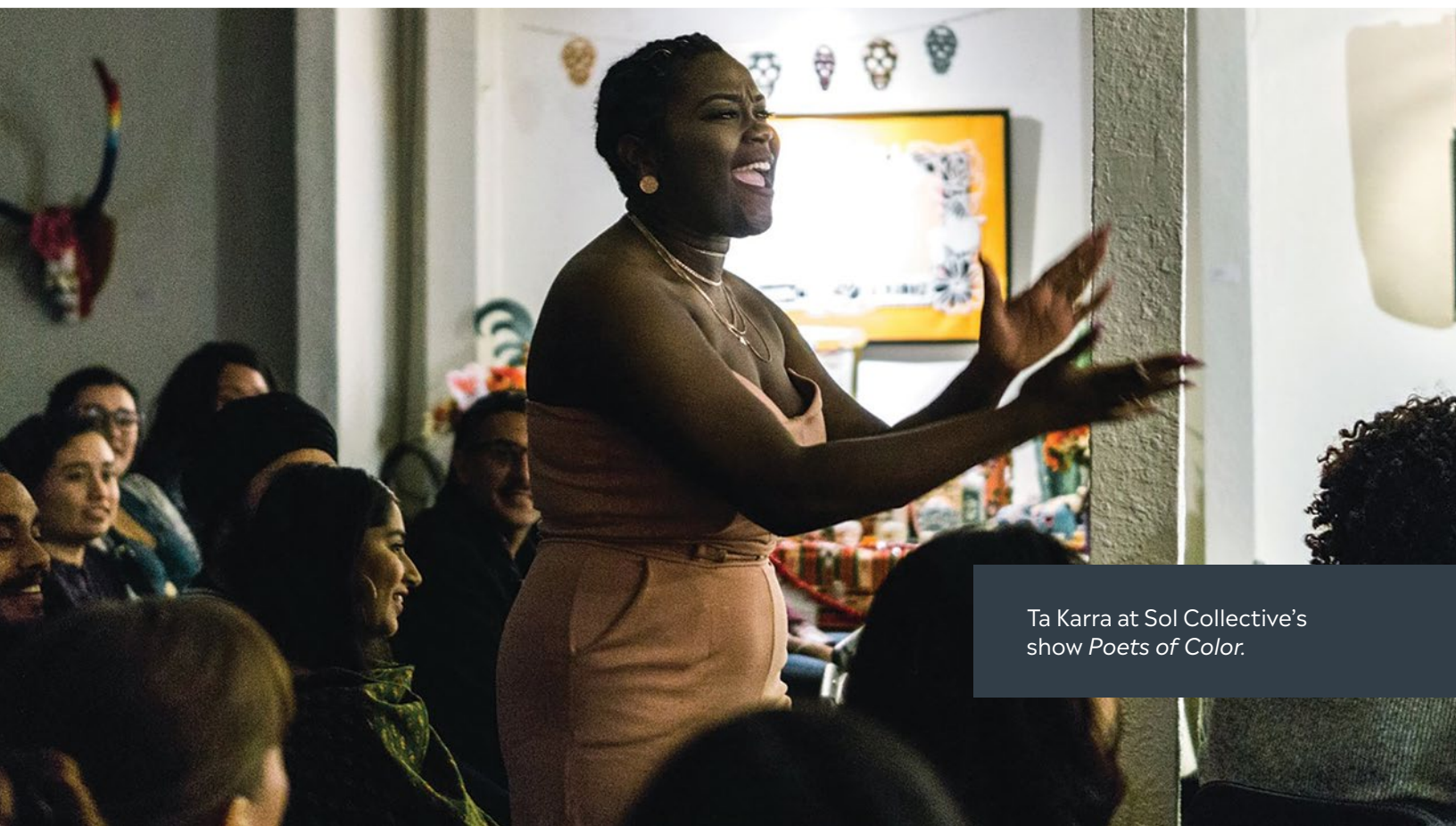
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More detailed analysis of Sacramento's creative industries is needed to identify specific sub-sectors with the greatest growth potential, and strategies for their development. Also, efforts to make it more possible for artists and creatives to remain and work in Sacramento can support growth. As noted previously, members of the creative sector called out the need for a creative economy study and plan that can discover, in economic development terms, the leverage points to advance Sacramento's creative vitality and its corresponding economic impacts.





Crowd listens to comedian Joey Guila at the Filipino Fiesta of Sacramento.



Ta Karra at Sol Collective's show *Poets of Color*.



# CULTURAL EQUITY STATEMENT OF THE ARTS COMMISSION

Because cultural equity is a priority for the community and for this plan, it is helpful to share the recent work done by the Sacramento Metropolitan Arts Commission to address this important set of issues, and to create a platform for change. This work is referenced in the recommendations as an excellent starting point for actions to improve equity, using arts, culture and the creative economy.

In January 2017, the Race and Cultural Equity Task Force, established to ensure that the policies and procedures of the Arts Commission are equitable and to create a new cultural equity statement, convened for the first time. Sixteen members of the public were appointed to serve on the Task Force. After six months, their work concluded with the adoption of the Arts Commission's new Cultural Equity Statement.

The Arts Commission's cultural equity statement provides a comprehensive expression of its commitment to equity and a strong foundation for continued and effective work in support of cultural equity.

## Cultural Equity Statement

The Sacramento Metropolitan Arts Commission believes that all people in Sacramento County have the right to celebrate and engage in meaningful and relevant arts and cultural experiences. Each member of the community should experience arts reflect and nourish their identity and self-esteem. The Arts Commission is committed to ensuring racial and cultural equity in its outreach, funding, leadership, resource allocation, partnerships, and programs. The Arts Commission believes that equity moves past inclusion and representation, accepting that power has created uneven starting points for some communities and individuals.

The Arts Commission defines **Cultural Equity** as the inclusion and fair representation of multiple diverse populations in outreach and in the allocation of funding, resources (e.g., facilities and fiscal), and programs, providing equitable and fair treatment, access, opportunity, and advancement for all people, while at the same time striving to identify and eliminate barriers that have prevented the full participation of some communities.

The Arts Commission's definition of **Diversity** includes all the ways in which people differ, including but not limited to, race, ethnicity, gender, socioeconomic status, age, gender identity, sexual orientation, disability, geography, citizenship status, religion, language, physical appearance, and those affiliating with multiple identities. Our definition also includes diversity of thought: ideas, perspectives, and values.



The Arts Commission defines **Access** as giving all individuals and organizations in Sacramento County fair and just pathways to appreciate and be exposed to the arts as well as attain information, financial resources and opportunities to fulfill cultural and artistic expression and development.

The Arts Commission defines **Communities** as municipalities, neighborhoods, social and cultural enclaves, diverse groups, and groups with distinct demographic characteristics residing within Sacramento County.

**The Sacramento Metropolitan Arts Commission commits to ensuring racial and cultural equity in all its policies and practices. To implement the principles of the Cultural Equity statement, the Arts Commission will engage in:**

**Outreach and Engagement.** The Arts Commission will continually practice proactive outreach to multiple diverse communities to support involvement and engagement in Arts Commission opportunities, programs, resources, and partnerships and provide accessibility and inclusivity in all aspects of leadership, partnerships, and programs. The Arts Commission will advocate for equitable resources to support and serve multiple diverse populations specifically.

**Equity and Access.** The Arts Commission acknowledges that inequity is pervasive and historic. Simple diverse representation does not dismantle the unequal nature of voice, resource allocation, and visibility that exist in the arts and cultural ecosystems. Disparities and discrimination are daily occurrences that are entrenched in longstanding majority privilege and power inside and outside of the arts; tackling issues surrounding these occurrences requires an understanding of the root causes of disparities within our society. The Arts Commission commits to systemic change that will remove barriers, thus improving access, empowerment and representation in the development and distribution of arts policy and resources to diverse communities and individuals. The Arts Commission acknowledges that there are different methods of communication and embraces a variety of communication styles that will allow for equitable access.

**Accountability.** The Arts Commission will hold itself accountable by acknowledging that equity does not currently exist in the arts. The Arts Commission will provide transparent and inclusive processes in the selection and allocation of all arts funding, resources and the development of policies and practices. The Arts Commission commits to ongoing evaluation and review of the effectiveness of cultural equity practices and procedures, such as conducting and regularly revisiting a racial and cultural equity audit of the internal policies and external communications of our organization to provide internal guidance. The Arts Commission commits to sharing the results of cultural equity audits publicly.

# THE PLAN

## OVERVIEW

The Creative Edge plan is a hybrid master plan. As a master plan, the long-term planning horizon extends seven years and is based on a community engagement and visioning process. It provides a framework for action without the specificity of an organizational strategic or action plan. To provide clarity, Creative Edge goes beyond the master plan level to provide additional definition, with the understanding that flexibility will be needed for effective implementation.

**The plan includes six goals in service of fulfilling the community’s vision for its arts, cultural and creative future. Derived from the community engagement and other research, each goal presents an overall, desired outcome for the community.**

Each goal is accompanied by recommended strategies and actions that provide the “how to.” Many of the ideas are based on suggestions from community members and reflect their sense of how best to advance the creative life of the City. Some are solutions proposed in the past, but which have not yet found an effective platform for implementation.

While the goals are unlikely to change over the course of the seven-year implementation, it is likely that recommended strategies and actions may shift in response to changed circumstances.



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**GOAL 1:** Provide arts education to all Sacramento's children and youth.

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**GOAL 2:** Advance cultural equity for all Sacramento's diverse populations.

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**GOAL 3:** Build upon and expand Sacramento's unique creative economy.

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**GOAL 4:** Enable Sacramento artists and creatives to thrive in their work and to provide creative leadership in the community.

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**GOAL 5:** Celebrate and infuse all Sacramento neighborhoods and districts with arts and culture.

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**GOAL 6:** Expand and solidify Sacramento's investment in arts and culture.

# GOALS, STRATEGIES AND ACTIONS

## **GOAL 1: PROVIDE ARTS EDUCATION TO ALL SACRAMENTO'S CHILDREN AND YOUTH.**

Arts education for every child in every school is the community's highest priority throughout the Creative Edge process. Sacramento has worked towards this goal for many years. For example, the 2010 For Arts' Sake plan included a goal to "integrate arts learning into the education of every student in the region and broaden arts learning throughout the community, thereby cultivating lifelong connections to the arts." At that time, Metro Arts became the inaugural site for the Kennedy Center's arts education program, Any Given Child, which remains the City's primary arts education initiative. Despite these positive efforts, schools in the region provide uneven levels of arts learning, and access is often inequitable, with some students having no opportunities for exposure or instruction. In the community survey, about three-quarters of children participate in the arts in some way, but only 42% did so in their schools.

Arts education is not only a community priority, it is an educational requirement. The California State Board of Education adopted curriculum standards for arts education in 2001: "The visual and performing arts standards reflect our belief that all children should have access to challenging curriculum content, exhibit a high level of performance proficiency, and be prepared for the world of tomorrow." In addition, the University of California and California State University systems require a minimum of one year of arts education in

high school to be eligible for freshman admission to their schools. However, the visual and performing arts standards remain an unfunded mandate, and their implementation is both unequal and inequitable throughout the state at all grade levels. This not only deprives many students of the benefits of arts education, but also denies them access to higher education in UC and Cal State schools.

Communities around the US have successfully moved the needle on arts education by undertaking systemic change. A systemic approach necessarily involves broad and sustained collaboration. It engages the leadership of school districts, while also including local arts communities in providing arts learning. This is an opportune time to adopt this approach. Schools in Sacramento have local models to demonstrate how to provide the arts instruction required by the State. They have discretionary funds that can be dedicated to arts education. Many of Sacramento's arts and cultural organizations, as well as teaching artists, currently provide arts education programs inside and outside of schools. In addition, social service organizations, libraries, and many other non-arts groups provide arts education in the community. Their work should be celebrated and supported, and their participation enlisted in efforts for systemic change.

Systemic change in arts learning across a whole community certainly requires resources, and nearly all successful models involve a collaborative and sustained approach to funding among foundation, corporation, government and individual funders. They also require a backbone organization to coordinate, lead, and provide accountability.



In addition to arts education for children and youth, Sacramentans believe in and practice lifelong learning in the arts. The colleges and universities in the region offer arts programs and many arts organizations provide classes for adults. According to the community survey, about half of all residents personally practice arts activities, either as amateurs or aspiring professionals. It is only natural that, as K–12 arts education grows, adult participation in the arts will increase as well. This abundance of arts programs and practicing artists offers many opportunities for Sacramentans to better connect people with training for and sharing of their creative interests.

## Recommended Strategies and Actions for Arts Education

### 1.1. **Develop a citywide and countywide consortium to support K-12 arts education.**

Develop an Arts Education Consortium, including the Sacramento County Office of Education, school districts, Metro Arts, Friends of the Arts Commission, and area colleges and universities, to support implementation of the State of California's Visual and Performing Arts Standards for K–12 arts instruction in public schools. Enlist the participation of Sacramento's arts and cultural organizations, teaching artists and other artists.

In December 2017, Mayor Darrell Steinberg and County Superintendent of Education David Gordon convened a meeting of

superintendents from public school districts throughout Sacramento County. At that meeting, a preliminary commitment was made to form a new countywide Arts Education Consortium. The Mayor agreed to seek funds for a staff position, which are currently in place through a commitment from the Friends of the Arts Commission. While much work lies ahead to define and launch the Consortium, the leadership is poised for a robust collaboration in support of the goal of arts education for all students.

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1.1.1. **Funders' Collaborative:** Explore development of a funders' collaborative to help finance the work of the Consortium. Include development of a publicly facing fundraising program to allow and encourage individuals to contribute to Sacramento arts education.

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1.1.2. **Arts Education Program Directory:** Conduct an inventory and assessment of arts education programs provided by Sacramento's arts and cultural organizations and teaching artists, and create a publicly facing directory of arts education opportunities to inform parents and students about available resources.

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1.1.3. **Arts Coordinators in School Districts:** Encourage and support each school district in the City that does not already have a visual and performing arts staff coordinator position to establish such a position.

- 
- 1.1.4. **Any Given Child:** Revisit and reassess the role of Metro Arts’ existing Any Given Child arts education program in the Consortium. Identify ways to expand and enhance existing programs to serve the needs of the Consortium.
- 
- 1.1.5. **Citywide Youth Culture Pass:** Develop a citywide culture pass for youth, as recommended in 2.2.2., Citywide Culture Pass. Within this pass, create a sequence of annual experiences for all Sacramento youth to participate in, such as a museum visit for all fifth graders or a Broadway musical for all high school seniors. Address barriers such as cost and transportation (see Arts Bus, Recommendation 1.1.6.). Include “student rush” tickets at City-owned arts facilities to utilize unsold tickets or capacity.
- 
- 1.1.6. **Arts Bus:** Develop a transportation program that (a) provides buses or other transit for students and teachers to access arts education experiences outside of school and (b) addresses the cost barriers schools face in taking advantage of opportunities for their students.
- 
- 1.1.7. **Student Projects in the Community:** Expand opportunities for students to participate in arts projects in community settings and to interact with Sacramento’s arts community. Support and build on Sacramento’s many existing arts education programs and organizations.
- 
- 1.1.8. **Coordination with Higher Education:** Maintain relationships with Sacramento State University, University of California Davis, California Art Institute-Sacramento, Sacramento City College, and American River College to encourage and support their participation in the Consortium.
- 
- 1.1.9. **Coordination with State and National Arts Education Initiatives:** Maintain relationships with relevant state and national arts education initiatives to support continuous improvement in the work of the Consortium. Examples include the P21 Partnership for 21st Century Learning, Create CA, the California Alliance for Arts Education, and the associations representing arts instructors in all disciplines.
- 
- 1.1.10. **Educational Capacity Building for Arts and Cultural Organizations:** Support capacity building for Sacramento arts and cultural organizations that strengthens their ability to provide arts education aligned with the needs and standards of the Consortium.
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- 1.1.11. **Coordination with Sacramento Arts and Cultural Organizations:** Enlist and support the involvement of Sacramento arts and cultural organizations in the work of the Consortium. Encourage and facilitate sharing among these organizations to promote coordination of service delivery and alignment with the Consortium..
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- 1.1.12. **Creative Job Fairs:** Develop creative job fairs to expose high school students to career and educational opportunities in the creative economy.
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- 1.1.13. **Additional Schools:** After the Consortium is sufficiently established, expand to include private and parochial schools, and home-schooled students.



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## 1.2. Highlight and support youth arts in Sacramento through development of a youth arts and cultural center.

In addition to arts education in schools, Sacramento's youth will benefit from a center devoted to youth arts. While many cities, including Sacramento, have prominent arts magnet high schools, these schools serve primarily the students selected for admission. Developing a citywide youth arts and cultural center presents an opportunity for Sacramento to show leadership in supporting the creative development of youth of all abilities and backgrounds, to showcase the importance of the arts within a child's education, and to promote equity in education.

- 
- 1.2.1. **Youth Arts and Cultural Center:** Building on Sacramento's existing organizations and programs, explore development of a multidisciplinary arts and cultural center for youth to serve as a focal point for youth arts and arts learning throughout the City. The center can provide community-wide celebrations of youth arts, special learning experiences, and public promotion of arts education and youth creativity.

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## 1.3 Support lifelong learning in and through the arts.

Many of Sacramento's nonprofit arts and cultural organizations, as well as the region's colleges and universities, provide a broad range of applied art classes, non-degree history and heritage classes, lectures, workshops, and other training and exposure for adults. Additional training and experiences are provided by commercial arts businesses (e.g., dance studios, private art studios, private music lessons) and, informally, through community groups such

as choirs, writers' groups, and quilting guilds. Investing in and encouraging lifelong learning in and through the arts can strengthen the overall arts sector by enhancing the audience experience, increase understanding, and—most importantly—enhance individuals' lives, encourage civic engagement, and provide opportunities to explore critical issues of the day.

- 
- 1.3.1. **Provide Ready Access to Information about Lifelong Learning:** Inventory and market information about lifelong learning opportunities in the directories and marketing efforts recommended in this plan. (See Actions 1.1.2. Arts Education Program Directory, 1.1.12. Creative Job Fairs, 2.2.2. Citywide Culture Pass, 3.1.5. Higher Education Collaboration, and 3.3.2. Community-wide Arts, Culture and History Marketing.)

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- 1.3.2. **Build Capacity to Provide Lifelong Learning:** Support development of better capacity to provide lifelong learning in the community by nonprofits and community groups. (See Actions 1.1.10. Educational Capacity Building for Arts and Cultural Organizations, and 3.1.2. Market Building.) Support festivals and events that highlight and share amateur and community-based arts programs. (See Actions 2.2.1. Neighborhood Cultural Events, and 5.1.1. Community- and Artist-initiated Projects.)

## **GOAL 2: ADVANCE CULTURAL EQUITY FOR ALL SACRAMENTO'S DIVERSE POPULATIONS.**

Cultural equity, as noted in the themes of community engagement, is a priority for Sacramentans. This was reflected in multiple community discussions, the community survey, the Arts Commission, the Mayor's statements, and in many other expressions. This plan presents an excellent opportunity to advance cultural equity and further the promise of the community's rich cultural diversity and history.

Cultural equity is an ongoing issue for Sacramento's arts and cultural community. In 1992, Sacramento's first cultural plan commented on the lack of equity in the City and County's arts funding allocations and the need for greater diversity throughout municipal arts programs and their participants. In 2013, the Latino Arts Network issued a report critiquing the City of Sacramento's arts funding practices and making recommendations to foster cultural equity. The Arts Commission exercised its leadership to develop and adopt a Cultural Equity Statement in 2017 (see page 46). The through lines in these reports confirm the need to develop policies and practices for arts and culture that reflect the diversity of the region and proactively address historical inequities.

Sacramento joins many other communities in this quest. In 2017 alone, Americans for the Arts adopted a national Statement on Cultural Equity, the City of New York adopted a cultural plan that is based on equity principles, and Los Angeles County Arts Commission adopted a far-reaching Cultural Equity and Inclusion Initiative. The arts community across the country appears to be in the process of addressing cultural equity in a more comprehensive way.

The work of Sacramento's Arts Commission has laid an excellent foundation for continued efforts to improve cultural equity throughout the City. In developing its statement, the Task Force convened community stakeholders in a process to develop consensus on the beliefs, definitions and beginnings of an implementation strategy.

Cultural equity and history are strongly connected in Sacramento. In Creative Edge community discussions, history stakeholders described the contrast between the mainstream narratives of Sacramento history and its actual history, which includes great inequities. In fact, the histories of disenfranchised peoples have often been erased, yet are an integral, less-often told part of Sacramento's current story. Many view arts and culture as a powerful tool for telling these stories now. The arts can bring more balance to the narrative while also promoting equity among Sacramento's diverse cultures.

Addressing the equity work also provides a path to reduce both real and perceived barriers or silos among history, heritage, arts and creativity. Reframing the narrative as "culture and creativity" will help reduce silos, encourage a broader understanding, and provide more resources for the field as a whole.

### **Recommended Strategies and Actions for Cultural Equity**

#### **2.1. Strengthen the policy framework and investments supporting cultural equity in Sacramento's arts and culture sector.**

- 2.1.1. **Arts Commission Race and Cultural Equity Task Force:** Reconvene the Arts Commission's Race and Cultural Equity Task Force and develop a cultural equity policy for arts and culture for adoption by city council, addressing topics such as funding, outreach, access, engagement, education, accountability, and



other issues. Develop an implementation plan for the policies. Engage high school students in the work of the Task Force to learn the perspectives of youth and foster young leaders.

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- 2.1.2. **Equity Audit:** Conduct an annual equity audit to provide accountability for the City’s commitment and to improve ongoing efforts. Excellent resources for the audit can be found through the Local and Regional Government Alliance on Race & Equity (GARE) and the Center for Social Inclusion.
- 
- 2.1.3. **Cultural Equity Funding and Support Program:** Expand investment in culturally specific organizations through Metro Arts’ cultural equity grants program, developing a coordinated capacity building and funding program for community-based organizations of color and organizations representing populations facing particular barriers to organizational success. Initially, the goal should be continuation of the annual appropriation of \$500,000 for Cultural Equity grants.
- 
- 2.1.4. **Equity in Capacity Building:** Ensure equity is considered and incorporated into capacity building programs (e.g., technical assistance, training, mentorships, internships and leadership development).
- 
- 2.1.5. **Transparency in Decision-making:** Develop and enact policies and procedures to ensure transparency in City decision-making for arts and culture, including decisions about funding and other resource allocations. Promote public trust and accountability through transparency; this not only provides access to how and why choices are made but also demonstrates a commitment to equity. The Arts Commission’s Race and Cultural Equity Task Force can provide excellent leadership for this work.

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## 2.2. Advance Sacramento’s cultural equity through targeted programming.

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- 2.2.1. **Neighborhood Cultural Events:** Promote small-scale events in neighborhoods celebrating the culture of communities, working in partnership with City Council District offices, the Neighborhood Services Division and the City’s Public Information Office. Consider the concept of a simultaneous weekend of cultural events or other scheduling to encourage the public to visit and explore areas of the City that are less familiar.
- 
- 2.2.2. **Citywide Culture Pass:** Create a citywide culture pass for youth, families, adults and seniors. Build on the Library’s Discover and Go pass, addressing barriers such as cost, transportation, and marketing, to assure meaningful access to all Sacramentans. Also, address the challenge of revenues that may be lost by participating organizations. Support for this program could be linked to the proposed City funding support for cultural organizations.
- 
- 2.2.3. **Center for Sacramento History:** As the City’s and County’s asset for archiving the region’s history and telling its stories, invest in the Center to increase its capacity for educational and community programming, drawing on the City’s archives and Sacramento’s community of historians. Encourage collaborations with history, cultural and arts organizations to tell the full stories of Sacramento’s diverse cultures and people, drawing on the Center’s position as a focal point for Sacramento’s history community. Consider a deliberate initiative to (a) expand the archives to include populations less collected and (b) express stories of less-told communities. National funding would be available for this initiative.

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Cross-reference:

- 5.1.1. **Community- and Artist-initiated Projects:** Develop a program supporting community- or artist-initiated projects for neighborhoods throughout Sacramento. Encourage projects that engage the community and/or youth, reflect or celebrate local heritage and culture, tell historic stories, enliven the cityscape, and increase the availability of cultural resources in neighborhoods with fewer cultural assets. Projects can include temporary and pop-up activities.

## GOAL 3: BUILD UPON AND EXPAND SACRAMENTO'S UNIQUE CREATIVE ECONOMY.

Sacramento has made a strong start to expanding its creative economy. The City implemented a new Creative Economy Pilot Project in 2017, investing \$500,000 to catalyze entrepreneurial activity through art, food, and technology in areas throughout the community. The Sacramento Region Community Foundation's arts program is named Transforming the Creative Economy. The lead City staff position for the arts is now the Cultural Services and Creative Economy Manager. There is a shared understanding that Sacramento's arts community is, in reality, a broad range of creative individuals, nonprofits, and for-profit enterprises sharing a focus on creative products and services.

Sacramento recognizes and has a renewed commitment to technology, innovation, and creativity as essential to its economic development. This includes workforce development and building the creative capacities of young people to meet the requirements of contemporary jobs; encouraging entrepreneurship in the formation of new business enterprises; and developing a culturally vital community where people want to live and work, and where a creative workforce is attracted and retained. *With rapid changes in the greater San Francisco Bay area, and the exodus of technology- and creative business-trained workforce towards the Sacramento region, Sacramento has a unique opportunity to integrate the industry systems and support structure for both technology and creative industries, creating a national model for equitable economic development in technology and creative economy.*

Culture and creativity now comprise a part of Sacramento's brand and its tourism marketing, albeit in a supporting role and not as primary drivers of visitation. The City's cultural institutions, arts scene,



history assets, and creative atmosphere are considered attractors for visitors and a way to distinguish Sacramento from other destinations. There are successful examples of arts events and festivals that do produce “heads in beds” and generate significant publicity for the City’s creative image.

What is missing up to this point includes a coordinated, research-driven program to develop and expand the creative economy. This is true in many American cities—their creative economies are often unstudied and unplanned. However, a number of American (as well as many in Europe, the Middle East, South American and Asia) cities have identified creative industries as a key economic development category. Such cities include Philadelphia, Milwaukee, Chicago and Nashville. In addition, the City of Los Angeles and now the State of California annually track the size, scope, and sub-categories of the creative economy.

According to the Creative Vitality Index (CVI), Sacramento’s creative economy currently lags behind the United States in creative vitality, with a countywide index of 0.76, compared to the US average of 1.00, and this index has been in decline since 2013. Sacramento currently has the opportunity to leverage a significant advantage by expanding its efforts to understand and grow its own creative industries.

Sacramento’s nonprofit arts and cultural organizations have long faced a difficult funding environment and have articulated the need for greater ongoing support. Their challenges are documented in studies ranging back to the 1992 cultural plan. These challenges include the relatively small number of philanthropic foundations, major donors, and corporations supporting the arts. The City and County of Sacramento have not created a dedicated tax-based revenue source for arts and culture. A dedicated source has served many communities well by providing a stable and renewable source of operating funds that contributes to the overall fiscal

health of a nonprofit arts community. The argument is that sustained investment better enables nonprofits to serve the community. It is almost universally true that, by giving voters the opportunity to choose to support the arts, arts education, and other quality of life assets, public approval increases over time as citizens accumulate a shared sense of ownership in the cultural life of their city and experience the benefits of their taxes. The Sacramento Region Community Foundation has already adopted a collaborative, community-wide approach to increasing arts funding through its Big Day of Giving initiative.

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## Recommended Strategies and Actions for the Creative Economy

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### 3.1. Develop and support strategic opportunities to grow Sacramento’s creative sector.

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3.1.1. **Creative Economy Study:** Conduct a creative industries assessment to define the specifics of Sacramento’s creative sector and to identify strategic opportunities for growing elements of the sector. Develop a strategic plan to capitalize on those opportunities. Engage creative sector people and organizations in development of the plan.

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3.1.2. **Market Building:** Build the Sacramento market for specific sub-sectors of the creative industry. Choose these sub-sectors based on the creative economy study, CVI data, and other established criteria. These sectors may include film/video production, the music industry, and the design community. Incorporate identification of strategic opportunities to build markets as part of the creative industries assessment and plan recommended in 3.1.1.

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- 3.1.3. **Regulatory Relief:** Streamline and improve regulatory requirements for artists and creative enterprises, including improved processes for starting a creative business, permitting events, insurance requirements, and permitting creative industry development projects. Conduct a review of regulations and processes to identify specific improvements.
- 
- 3.1.4. **Convening and Networking Events:** Conduct convening and networking events to connect Sacramento’s creative people and enterprises with one another, enhance internal communication in this community, foster work opportunities, and increase the public visibility of the creative industries. See 3.1.10.
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- 3.1.5. **Higher Education Collaborations:** Develop collaborations with colleges and universities to connect students with learning and work opportunities in the community. Include a specific focus on connecting college students with opportunities in Sacramento within the convening/networking events recommended in 3.1.4. Explore development of student projects in the community as part of students’ curriculum. Explore an expansion of the current Thousand Strong workforce initiative that provides youth training and internships, adding a creative economy/arts focus.
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- 3.1.6. **Creative Economy Grants:** Continue and expand the Creative Economy Pilot Initiative, providing grants to catalyze entrepreneurial activity. Incorporate lessons learned from the pilot into the continuation of the program. Clarify the goals and desired outcomes and address the long-term sustainability of the program.
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- 3.1.7. **Creative Industries Directory:** Develop an online creative industries directory for Sacramento that includes creative professionals, businesses, and other resources. Include functions such as “Find Talent/Find a Gig,” an artists’ directory (see Recommendation 4.1.2.), artists’ information resources (see Recommendation 4.1.3.), and a SpaceFinder directory of available arts spaces (see Recommendation 4.1.4.).
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- 3.1.8. **Creative Industries Space Development:** Identify and develop opportunities to create spaces that support Sacramento’s creative industries, such as makers’ spaces, co-working spaces, production facilities, and artists’ live-work projects. Seek opportunities to partner with and advise real estate developers on ways to meet needs for such spaces, as recommended in Artists’ Spaces, 4.1.6. Seek opportunities to partner with and support Capitol Area Development Authority arts and creative economy projects.
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- 3.1.9. **Online City Funding Portal:** Develop a consolidated and user-friendly online source for all City grants, investments, loans and other support related to arts, technology, innovation, creative placemaking and the creative economy.
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- 3.1.10. **Creative Sector Chamber of Commerce:** Develop a Creative Sector Chamber of Commerce, or a committee of an existing chamber, to serve as the voice of this sector to government and the community, and to take on services for the sector, such as those recommended in this plan. (See 3.1.4.)



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- 3.1.11 **Online Cultural Asset Map:** Develop an online, interactive Sacramento cultural asset inventory map, drawing on the data gathered during Creative Edge.
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- 3.1.12. **Creative Economy Advisory Committee:** Create an advisory committee to represent the community’s voice in policy and investments for the creative economy, and to connect the City’s economic development of its creative sector with resources in the community. This can serve as an excellent platform to pilot interdepartmental pilot projects among Community Services, Youth and Parks, Public Works and Innovation and Economic Development.
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- 3.1.13. **Innovation Advisory Committee:** Create an ongoing relationship with the Mayor’s Innovation Advisory Committee. Develop partnerships and identify alignments between the work to develop the creative sector with the work of the City’s innovation programs.
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- 3.1.14. **Sacramento Film Commission:** Promote and develop Sacramento’s film industry by expanding the Sacramento Film Commission and making strategic investments to leverage growth in the region’s film sector. Conduct an assessment of the industry and opportunities for enhancement. Develop an advisory committee to represent the voice of the community in policy and investments, and to connect the City’s economic development of its film industry with resources in the community. The Film Commission should have at least one dedicated staff member to support its operations.

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## 3.2. Increase sustainability of the nonprofit arts and cultural community through community-wide funding and other supports.

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- 3.2.1. **Operating Support:** Once a stable, dedicated funding source for arts and culture becomes available, significantly increase operating grants to arts and cultural organizations. A reasonable target for funding would be 10% to 15% of grantees’ operating budgets; other cities provide between 9% and 17% of an organization’s operating budget through such programs. This would amount to \$6–\$9 million in support annually.
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- 3.2.2. **Capacity Building for Nonprofit Arts and Cultural Organizations:** Develop a comprehensive capacity building program for Sacramento’s arts and cultural nonprofits. Ensure that the program is customized to the specific needs of individual organizations, and that services can be multi-year, to reflect realistic timeframes for capacity building. Provide information and referrals to existing services, where appropriate, and assist in identifying qualified consultants and other service providers who can contribute to the capacity building effort. Coordinate efforts with the other capacity building recommendations in this plan (for education, Recommendation 1.1.10.; for equity, Recommendations 2.1.3. and 2.1.4.; for marketing, Recommendation 3.3.3.; and for artists, Recommendation 4.1.8.).
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- 3.2.3. **Discretionary Grants:** Establish a new grant category that permits the department director to make small (\$500–\$1,000) one-time grants to arts and cultural organizations and artists to respond to unexpected opportunities or emergencies.

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3.2.4. **Cultural Facility / Capital Grants:** Restore Metro Arts’ cultural facilities grants program to address the capital needs of nonprofit arts and cultural organizations, such as land/building acquisition, construction, renovation, adaptive reuse, leasehold improvements, equipment, and cash reserves. Conduct a scan of potential and planned capital projects to gauge the amount and nature of potential requests. Because of Sacramento’s Prevailing Wages requirements, it may be advisable to limit support to furniture, fixtures, and equipment (FF&E). Incorporate equity considerations into the program’s priorities to ensure investments serve the needs of small, mid-sized and culturally specific organizations. If appropriate, provide technical assistance to support applicants’ capital planning and proposals.

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3.2.5. **Shared Services for the Arts:** Provide services “for the common good” that meet shared needs of Sacramento’s nonprofit arts and cultural organizations. These can include timely information on available funding and marketing opportunities, shared access to grant writing and marketing services, and discounted group purchases. Explore development of a “materials for the arts” program that solicits, collects, and distributes supplies, equipment, furniture and other goods to nonprofits and artists at free or low cost.

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3.2.6. **Leadership Development for the Arts:** Expand leadership development for the arts, focusing on board member training and collective board member advocacy and civic engagement. Convene existing programs such as Nehemiah Emerging Leaders Program, American Leadership Forum, and

the Sacramento Metro Chamber to explore coordination and expansion of programming; target services to meet the needs of the creative sector.

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3.2.7. **Innovation Fund:** Develop a fund to invest in artistic and/or managerial innovation for nonprofit arts and cultural organizations. Consider a similar model for profit-based creative businesses.

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**Cross-references:**

6.1.1. **Dedicated Public Revenues:** Create a dedicated public revenue stream for arts and culture. One specific opportunity is to share in the revenues of the proposed Measure U sales tax augmentation measure. Measure U is expected to generate \$68 million in new revenue annually. In order to implement this plan, the initial request should be for 10% of the Measure U proceeds.

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6.1.2. **Cultural Trust Fund:** Develop a cultural trust fund created with a combination of public revenues, private contributions, and other sources. The fund can serve as a “rainy day fund,” intended to even out annual variations in arts funding, and/or as a source of funding for investments in priorities identified by the community, such as cultural equity, capacity building, and arts education. This Trust Fund should have a target of \$20 million and should be managed by the Sacramento Region Community Foundation, which has



greater capacity for private fundraising. The City should consider making a major initial contribution to this fund as a challenge to local private donors.

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- 6.1.3. **TOT Funds for Metro Arts:** Restore the full amount of TOT (Transit Occupancy Tax) revenues to Metro Arts. Currently, the City charges a 12% TOT on qualifying hotel stays and has historically disbursed 0.05% of the portion allocated to the City's general fund to Metro Arts. Allocations to Metro Arts have been significantly less than 0.05% since the cuts made during the recession. The additional funding would help finance some of the recommendations of this plan. Revise the ordinance to reflect the change.

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### 3.3. Increase and enhance cultural tourism.

- 3.3.1 **Cultural Tourism Task Force:** Create a Cultural Tourism Task Force as part of Visit Sacramento and develop a cultural tourism plan with the participation of the arts and cultural community—including history, heritage and state institutions, tourism leaders, and other civic leadership. Identify and pursue strategies to enhance the visitor's experience in participating in Sacramento's arts and cultural scene. Define an effective brand that emphasizes Sacramento's distinct culture and offerings, and promote that brand within the overall tourism marketing effort for the region. Identify goals from among the recommendations of this plan, such as developing packaged cultural experiences (3.3.4), improving community marketing (3.3.2.), and capacity building (3.3.3.)

- 3.3.2. **Community-wide Arts, Cultural and History Marketing:** Enhance community-wide marketing efforts to increase access for both visitors and residents to information about Sacramento's arts, cultural, and historical events and activities. Improve promotion of opportunities and, specifically, Sacramento365 as the informational backbone of the effort. Initial investments in 365 should happen in the first year. Expand the strategic use of promotions, cross-promotions, print, social media, and other techniques to increase visitor and resident participation in Sacramento's cultural life. Adopt an inclusive approach to marketing that integrates arts, culture, and history with other experiences (e.g., food culture, agriculture, green space) to best meet the desires of the community and the visitor.

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- 3.3.3. **Capacity Building for Marketing:** Assess the marketing capacities of current nonprofit arts, cultural, and historical organizations, as well as commercial marketing firms/professionals in the community, to identify gaps and needs for technical assistance. Provide and invest in capacity building assistance to strengthen the ability of these stakeholders to partner effectively with community-wide cultural marketing for visitors and residents. Continue and expand current efforts to convene and leverage the work of cultural marketing and media professionals.

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- 3.3.4. **Enhancement of Existing Cultural Events:** Identify enhancements to existing cultural events, such as Second Saturdays, and provide or facilitate changes to assure that events are aligned with the goals of tourism marketing and also meet the needs of the Sacramento audience.

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3.3.5. **Packaged Cultural Experiences:** Expand the development and promotion of packaged cultural experiences from among Sacramento’s existing organizations and events. Also, consider development and promotion of new offerings, such as major traveling art exhibits and festivals, designed to not only attract visitors but also fill gaps in hotel room occupancy and otherwise meet the objectives of the travel industry. Coordinate marketing and promotional efforts to create a “seamless” experience for the attendee, integrating hotel staff, transit drivers, and restaurant workers. Consider approaches such as tours/experiences organized around neighborhoods or history themes.

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3.3.6. **Iconic Event and Co-producing Program:** Develop an iconic cultural event for Sacramento, building on and reinforcing existing events and programs. Consider a community-wide, shared theme with broad resonance for Sacramento as an organizing principle for the event, such as the 150th anniversary of the Transcontinental Railroad or street art and murals. Engage arts, cultural and historical organizations, and individuals in planning, to ensure buy-in and to address barriers to a successful event. Carefully consider ways to incorporate and reflect Sacramento’s unique culture in the event. In addition, expand the City’s co-producing role in partnering with and supporting larger cultural events that are highly visible and demonstrate the potential for broad community impact.

## **GOAL 4: ENABLE SACRAMENTO ARTISTS AND CREATIVES TO THRIVE IN THEIR WORK AND TO PROVIDE CREATIVE LEADERSHIP IN THE COMMUNITY.**

According to the Creative Vitality Index data, there are over 35,000 creative workers in Sacramento County, generating more than \$926 million in total earnings. Clearly, Sacramento’s artists and creatives—makers, artisans, arts educators, designers and many other creative professionals—are an essential part of the City’s creative vitality and success. As individuals, they face distinct challenges, often different from those of the nonprofit arts and cultural community, and have fewer support services. Better enabling their creative work, careers, and contributions to the community through specific, targeted resources will benefit the creative sector, the City, and the County.

During the Creative Edge process, artists and creatives not only participated actively and in large numbers, they also provided many indications of their multiple roles in the community. Through their work, they contribute to the economy, education, youth programming, neighborhood vitality, equity, and many other areas.

Sacramento’s artists and creatives are a strongly self-reliant and entrepreneurial community. They articulated the types of assistance needed to make it possible for them to remain in Sacramento, develop their careers, and contribute to the City’s ongoing economic growth.



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ACCORDING TO THE CREATIVE VITALITY INDEX DATA, THERE ARE OVER 35,000 CREATIVE WORKERS IN SACRAMENTO COUNTY, GENERATING MORE THAN \$926 MILLION IN TOTAL EARNINGS.

Light shines on the entrance to The Historic R Street District.



## Recommended Strategies and Actions for Artists and Creatives

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### 4.1. Invest in funding and services for individual artists to improve their capacity for artistic and career success and their ability to remain in Sacramento.

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- 4.1.1. **Artists' Grants:** Expand grants for individual artists, including project support, support for collaborations of artists, professional development, and other needs.
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- 4.1.2. **Artists' Directory:** Create a directory of artists, including samples of their work, their specific work/educational skills, and desired opportunities. Include this directory as part of the Creative Industries Directory, Recommendation 3.1.7. This directory would require annual updating.
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- 4.1.3. **Artists' Information Resources:** Provide expanded information resources to and for individual artists, such as information regarding funding and work opportunities, professional development, and other relevant information/opportunities. Include this information as part of the Creative Industries Directory, Recommendation 3.1.7., and ensure that the information is communicated to artists in a timely and comprehensive manner. Update on an ongoing basis.
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- 4.1.4. **Creative Space Directory:** Create a directory of spaces available for arts uses, such as studio, classroom, performance, and exhibition and project spaces. Consider using Fractured Atlas' SpaceFinder program. Include this directory as part of the Creative Industries Directory, Recommendation 3.1.7. Update on an ongoing basis.

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- 4.1.5. **Convening and Networking:** Provide convening and networking opportunities for artists to enhance and regularize internal communications within the artist community, both within and across disciplines. Identify opportunities for individual artists to coordinate with the programming of arts and cultural organizations, such as Photography Month Sacramento. Include this as a focus within the convening and networking recommended in 3.1.4.
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- 4.1.6. **Artists' Spaces:** Explore development of affordable artists' live-work and other artist-centered spaces. Review the Planning & Development Code, community design guidelines, and building standards to identify potential incentives for such development. Engage with and encourage developers doing infill projects to explore the inclusion of artists' spaces.
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- 4.1.7. **Artists' Airbnb:** Create an Artists' Airbnb that provides free housing for visiting artists (not an actual partnership with Airbnb).
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- 4.1.8. **Artists' Learning Opportunities:** Expand learning opportunities for individual artists, such as technical assistance training, professional practices training, teaching artist training, leadership training and placement, and other opportunities. Look for opportunities for skills sharing among artists.
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- 4.1.9. **Shared Services for Artists:** Explore development of shared services for artists, such as bulk purchasing and/or a supply and materials exchange.



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**Cross-reference:**

- 3.1.3. **Regulatory Relief:** Streamline and improve regulatory requirements for artists and creative enterprises, such as improved processes for starting a creative business, permitting events, insurance requirements, and permitting creative industry development projects. Conduct a review of regulations and processes to identify specific improvements.

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**4.2. Increase opportunities for artists to serve the community and provide leadership.**

- 4.2.1. **Artists in Residence in City Government:** Create an artist-in-residence program within City government: a cohort of artists who identify positions and roles for themselves in the work of a department or office to provide creative perspectives, solve problems and/or make artwork.
- 4.2.2. **Busking Program:** Formalize and expand Sacramento's busking program to include street performances throughout the City.
- 4.2.3. **Artists' Co-op Gallery:** Create an artists' co-op gallery to encourage and aid artists to work together, develop entrepreneurship skills as they work together to run the gallery, increase their involvement with the arts and other artists, afford opportunity for increased revenue for the artists, and, at the same time, add a cultural attraction that will draw visitors to the City.

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**Cross-reference:**

- 5.1.1. **Community- and Artist-initiated Projects:** Develop a program supporting community- or artist-initiated projects for neighborhoods throughout Sacramento. Encourage projects that engage the community and/or youth, reflect or celebrate local heritage and culture, tell historic stories, enliven the cityscape, and increase the availability of cultural resources in neighborhoods with fewer cultural assets. Projects can include temporary and pop-up activities.

## **GOAL 5: CELEBRATE AND INFUSE ALL SACRAMENTO NEIGHBORHOODS AND DISTRICTS WITH ARTS AND CULTURE.**

Sacramentans express their pride, culture and identity in part through their neighborhoods and districts. Throughout the planning process, residents talked about the importance of places and their desire to reinforce them through arts, culture and creativity. Neighborhoods embody people’s cultures, histories and future aspirations. Residents talked about their desire for more in their neighborhoods—public art, arts programming, youth arts opportunities, small music venues, creative pop-ups—offering visible, accessible, everyday experiences. They view creativity as a way to distinguish each area of the City, communicating the unique character of neighborhoods and districts. The City currently supports this type of activity, and many artists and arts organizations are active in neighborhoods, providing essential opportunities for youth and other residents on a hyper-local basis. Sacramento’s business improvement districts also often support arts programs among their efforts to create vibrant and unique places.

Sacramento is in the midst of significant and ongoing change, as development reshapes portions of the community and the City invests in major new initiatives. Development brings needed improvements and prosperity while simultaneously driving up costs, at times displacing people from places they can no longer afford and disrupting the fabric of some neighborhoods. In order to counterbalance the effects of rising real estate prices and gentrification, residents and stakeholders suggest partnerships with real estate developers to include art and arts uses in their projects,

and to proactively contribute to the unique creative identity of the City. For their part, some developers share a passion for Sacramento’s cultural development and currently incorporate art, sophisticated design and other creative placemaking in their projects. They observe that, for many projects, the market demands artistic elements. Consequently, the large number of small-scale infill housing projects presents a specific opportunity to encourage and incentivize the integration of art and arts uses into these projects.

Major redevelopment initiatives are revolutionizing specific districts in the City—the Riverfront, Old Sacramento, the Railyards, River District, and R Street, to name only a few. Arts and culture are an intrinsic part of these initiatives, and there are many opportunities to leverage these relationships in service of the community’s creative vision. Downtown is an excellent example of this synergy. The Golden One Center and DOCO define the western bookend of a cultural zone that extends to an eastern bookend, the new convention center, improved Memorial Auditorium, and renovated Community Center Theater. The Railyards district also yields enormous potential for identifying arts, cultural, and creative economy uses within the overall plan.

The City’s Art in Public Places Program, started in 1977, is one of the nation’s oldest and has created a pervasive and lasting impact on the community, with works found throughout most neighborhoods. The program faces specific challenges and would benefit from a new look at its power to contribute to Sacramento’s creative identity in the coming years.



## Recommended Strategies and Actions for Neighborhoods and Districts

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### 5.1. Support and expand neighborhood-based programming and placemaking.

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#### 5.1.1. Community- and Artist-initiated Projects:

Develop a program supporting community- or artist-initiated projects for neighborhoods throughout Sacramento. Encourage projects that engage the community and/or youth, reflect or celebrate local heritage and culture, tell historic stories, enliven the cityscape, and increase the availability of cultural resources in neighborhoods with fewer cultural assets. Projects can include temporary and pop-up activities.

#### 5.1.2. Artist-designed Neighborhood Markers:

Create a program of artist-designed neighborhood markers that celebrate the histories, heritages and cultures of neighborhoods, demarcate neighborhood gateways, and identify cultural assets. Markers can also be used to tell the story of people and neighborhoods that no longer exist because of redevelopment. Develop a mobile app that augments the experience of the physical marker.

5.1.3. **Sacramento Police Department:** Develop neighborhood initiatives in partnership with the Sacramento Police Department. Specific possibilities include incorporating arts into the Police Activities League (PAL), partnering with police on neighborhood arts projects, and highlighting the creativity of officers. Consider placement of an artist in residence within the Police Department, as part of Recommendation 4.2.1.

### 5.2. Enhance the use of public art in creative placemaking.

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5.2.1. **Neighborhood Art Program:** Develop a neighborhood art program engaging stakeholders such as residents, businesses, youth and community groups, in developing art projects. Consider creation of neighborhood-based public art allocations.

5.2.2. **Temporary Art Program:** Expand the current temporary art program (see Recommendation 5.1.1., community- and artist-initiated projects).

5.3.3. **Art in Private Development:** Encourage private developers to include public art and/or arts spaces in their developments through flexibility in zoning requirements and/or a menu of impact fees that allow developers to allocate their financial obligation to an arts component of their projects.

5.2.4. **Public Art Master Plan:** Develop a public art master plan to assess the history and successes of the City's Art in Public Places Program, to identify a new vision for public art, and to provide strategic guidance for its future development. Explore (a) expansion of the application of the 2% requirement in public development to a broader range of public capital projects, (b) the possibility of a 2% art in public places requirement to include private development, and (c) the possibility of a dedicated municipal art gallery. Consider (a) dedicating half of a private requirement to art within the development and half to a citywide public art fund, for use in other projects and places, and (b) allowing negotiation of a 2% private requirement to be

satisfied with the provision of arts spaces within the development project, in lieu of a work of public art. Determine appropriate staffing and administrative systems to support the public art program.

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**5.3. Identify and pursue opportunities to advance creative placemaking within identified districts in Sacramento. Actively engage City partners as well as private developers to assure timely action on opportunities.**

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5.3.1. **Riverfront District / Old Sacramento:** Monitor the evolution and implementation of the plans for Riverfront development and promote opportunities to incorporate arts and cultural uses. Support efforts to improve governance of Old Sacramento and to transition the area from an historic district to an historic entertainment district. Consider public art opportunities in and near the Riverfront, as identified in the Riverfront plan, including pursuit of grant opportunities such as Bloomberg Philanthropies' Public Art Challenge and other national foundations.

5.3.2. **Railyards and River Districts:** Monitor implementation of the Sacramento Railyards Specific Plan and development agreement, and the River District plan, and promote opportunities to incorporate arts and cultural uses. Specific uses include public art, affordable artists live-work, museum, studio, performing, exhibition, educational, maker, and incubator spaces.

5.3.3. **Capitol Mall:** Explore arts and cultural uses of the Capitol Mall, such as festivals and events.

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5.3.4. **Historic State Capitol Commission:** Partner with the Historic State Capitol Commission in development of a master plan for Capitol Park, including consideration of a monument district, walking tours, temporary public art projects and other activation of these cultural assets.

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5.3.5. **Creative Zoning Overlays:** Consider the use of zoning overlays in specific areas or districts to facilitate arts uses and events. Consider also the use of form-based/illustrated development code approaches for specific areas identified for creative placemaking.

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5.3.6. **Sacramento Promise Zone:** Establish an ongoing relationship with the Sacramento Promise Zone and identify ways to incorporate arts, cultural, and creative economy elements into the work of the zone.

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5.3.7. **Downtown Riverfront Streetcar:** Monitor the development of the planned Downtown Riverfront Streetcar project and identify ways to incorporate an arts element into the project. Ensure that the needs of the creative sector are included in planning for the service.

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5.3.8. **Designation of New Art/Design and Cultural Districts:** There may be opportunities to recognize and support the development of additional new districts. Develop criteria and a process for designation, and identify ways to support and leverage newly designated districts.



## GOAL 6: EXPAND AND SOLIDIFY SACRAMENTO'S INVESTMENT IN ARTS AND CULTURE.

As discussed in Goal 3, Sacramento's nonprofit arts and cultural organizations have faced a challenging philanthropic environment and have long articulated the need for a systemic approach to increasing support for the sector. In recent years, financial support for arts and culture has expanded in specific ways. The City's new Creative Economy Pilot Initiative and the Sacramento Region Community Foundation's Big Day of Giving represent new sources of funding and an effort to "grow the pie" of available dollars. In addition, the City has made major capital investments in cultural facilities, including the Memorial Auditorium, Community Center Theater, CLARA, B Street Theatre, and Powerhouse Science Center. The City's investment in the Convention Center is yet another commitment, intended to grow the primary source of arts dollars, the TOT (Transient Occupancy Tax). These projects, initiatives and investments demonstrate a clear understanding of the value of investment in arts and culture and the creative economy.

The need for arts funding has at times been presented to the Sacramento region as an end in itself: the arts lack sufficient support. While that is true, funding is a means to an end. The community has identified a range of compelling community-wide priorities—arts education, creative economy, and cultural equity among them—with the potential to garner public and private support. Support for the arts is essential to enable Sacramento's arts and cultural resources to better serve the community and accomplish its priorities.

Now is the time for Sacramento to address the issue of renewable annual funding for the nonprofit arts and cultural sector. Many other cities in California and elsewhere have achieved success using a variety of financial approaches. Creative Edge data clearly shows that the Sacramento public is ready to support consideration of an arts tax as part of the solution.

The presence of new civic leadership supporting commitments and investments to Sacramento's creative life is one step forward. Addressing the systemic support challenges is the next step required to generate opportunity for Sacramento, its young people, and its economy.

### Recommended Strategies and Actions for Arts and Cultural Investments

#### 6.1. Create new and expanded public funding for Sacramento's arts and cultural community, including its nonprofit arts and cultural organizations, individual artists, and creative businesses.

6.1.1. **Dedicated Public Revenues:** Create a dedicated public revenue stream for arts and culture. The proposed Measure U sales tax augmentation measure affords a specific opportunity to solicit a share of the revenues. Measure U is expected to generate \$68 million in new revenue annually. In order to implement this plan, the initial request should be for 10% of the Measure U proceeds.

6.1.2. **Cultural Trust Fund:** Develop a cultural trust fund created with a combination of public revenues, private contributions, and other sources. The fund can serve as a "rainy day fund" intended to even out annual variations in arts funding, and/or as a source of funding for investments in priorities identified by the

community, such as cultural equity, capacity building, arts education, major festivals or citywide cultural events, etc. This Trust Fund should have a target of \$20 million and should be managed by the Sacramento Region Community Foundation, which has greater capacity for private fund-raising. The City should consider making a major initial contribution to this fund as a challenge to local private donors.

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- 6.1.3. **Transit Occupancy Tax (TOT) Funds for Metro Arts:** Restore the full amount—half of one percent—of TOT revenues to Metro Arts. Currently, the City charges a 12% TOT on qualifying hotel stays and has historically disbursed one half of one percent (0.5%) to Metro Arts. Allocations to Metro Arts have been significantly less than this level since the cuts made during the recession. The half percent equals approximately \$1.3 million per year. This funding would help finance some of the recommendations of this plan.
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- 6.1.4. **One-time Funds:** Explore use of one-time public funds, such as leftover redevelopment funds and a portion of revenues from bonds against future TOT revenues. These non-arts funds can be repurposed or allocated towards implementation of recommendations of this plan, such as has been done with assignment of former redevelopment dollars to the Creative Economy Pilot Initiative in 2017.

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**Cross-references:**

- 3.1.6. **Creative Economy Grants:** Continue and expand the Creative Economy Pilot Initiative, providing grants to catalyze entrepreneurial activity, and incorporate lessons learned from the pilot. Clarify the goals and desired outcomes and address the long-term sustainability of the program.
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- 3.2.1. **Operating Support:** Once a stable, dedicated funding source for arts and culture becomes available, significantly increase operating grants to arts and cultural organizations.
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- 3.2.4. **Cultural Facility / Capital Grants:** Restore Metro Arts' cultural facilities grants program to address the capital needs of nonprofit arts and cultural organizations, such as land/building acquisition, construction, renovation, adaptive reuse, leasehold improvements, equipment, and cash reserves. Incorporate equity considerations into the program's priorities to ensure investments serve the needs of small, mid-sized and culturally specific organizations. If appropriate, provide technical assistance to support applicants' capital planning and proposals.
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- 4.1.1. **Artists' Grants:** Expand grants for individual artists, including project support, support for collaborations of artists, professional development, and other needs.



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**6.2. Promote and expand private sector support for Sacramento’s arts and cultural community, including its nonprofit arts and cultural organizations and individual artists.**

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6.2.1. **Funders’ Collaborative:** Explore development of a funders’ collaborative to support community priorities in arts and culture, such as arts education and/or cultural equity.

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6.2.2. **Big Day of Giving:** Explore expansion of the Sacramento Region Community Foundation’s Big Day of Giving for arts and culture to increase individual and small business giving, through coordinated promotion of the campaign to the community.

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6.2.3. **Targeted Funding Proposals:** Explore targeted funding proposals to outside sources, especially the National Endowment for the Arts, California Arts Council, and regional and national foundations, for implementation of key community-wide initiatives in this plan. Prospects include the Bloomberg Philanthropies’ Public Art Challenge, the US Conference of Mayors’ CommunityWINS program, ArtPlace America, and the Kresge Foundation’s Creative Placemaking program.

**CREATIVE EDGE  
DATA CLEARLY  
SHOWS THAT THE  
SACRAMENTO  
PUBLIC IS READY  
TO SUPPORT  
CONSIDERATION  
OF AN ARTS TAX  
AS PART OF THE  
SOLUTION.**



Admiring a William Ishmael's piece, Meditations I, II, III, at the Tim Collom Gallery.



Groundswell gallery visit during Sacramento's Second Saturday Art Walk.



# STRUCTURE AND GOVERNANCE OF ARTS AND CULTURE IN CITY GOVERNMENT

The following recommendations address the structure and governance within City government to best support the fulfillment of the community's aspirations and implementation of the plan.

- A. **Consolidation of City Functions:** The Creative Edge plan calls for a significant amount of growth and change for the City's arts, cultural, historical and creative economy functions. This implies steps must be taken that will position these functions within the City organizational structure, which will ensure the successful implementation of the plan. The first recommendation in alignment with this purpose is to create a new cabinet-level department such as the "Department of Cultural Affairs and Creative Economy." To populate this department, relevant functions of the Convention and Cultural Services Department would separate and consolidate with other creative economy functions of the City. Functions may include the existing arts programs (Metro Arts), Arts Commission, cultural facilities, and history and heritage division. Specifically, consideration should be given to transferring programming and oversight responsibility to the new department for the following cultural facilities: Crocker Museum, the CLARA, Powerhouse Science Center, and the Community Center Theater. Additional new functions include management of the Creative Economy grants program, Film Commission, Sister Cities, Office of Protocol,

and others arising from implementation of this plan. It is also recommended to move special event permitting from the Department of Youth, Parks and Community Enrichment to the new department. These actions will consolidate the City's cultural functions under a single agency and cultural leadership, allowing for a unified vision for the City's cultural development.

The City is in the process of significantly increasing its focus and investment on arts, culture, history, and the creative economy. Cities with aspirational and high functioning municipal cultural leadership reach the point where they must address their structure and governance within city government. They typically form a cultural affairs department, independent from other departments, to ensure cabinet level access to management and political leadership in the city. Sacramento is going beyond a conventional cultural affairs' focus to embrace its creative economy and its historical assets. The strongest platform for success in fulfilling the community's vision for cultural development is through creation of a new department. Among other advantages, this change would give the consolidated enterprise the visibility and gravitas to attract the many non-City partners that will be needed to provide the leadership and private funding to accomplish many of the recommendations of



this ambitious plan. It signals the importance of these functions to the City, the Sacramento community, the region, and the nation.

Restructuring raises significant operational issues and should be implemented through an assessment of the implications. For example, the Convention and Cultural Services Department currently manages two performing arts facilities, the Memorial Auditorium and Community Center Theater, sharing operational staff with the convention center. Understanding the operational implications of separating one or both of the theaters from the convention center will be necessary to define the best implementation of the recommended restructuring. Additional information relevant to restructuring is found in the following recommendations B through G.

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#### B. **Sacramento Metropolitan Arts**

**Commission:** During a transitional period of one year, shift the status of the Sacramento Metropolitan Arts Commission as a joint City/County agency and reshape it as a City agency, continuing its role as advisory to City Council. This will require a redefinition of the existing relationship with Sacramento County and revision of the City's authorizing legislation to clarify the Arts Commission's role and composition as a citywide advisory body and administrative agency. The County can continue or expand its existing investments through contracts for service with the Commission.

- The current authorizing ordinance for the Sacramento Metropolitan Arts Commission defines a body of eleven members, five each appointed by the City and County, with the eleventh member appointed jointly. This joint

governance structure was created more than 40 years ago, and the City and region have evolved considerably in the intervening years. Several cities in Sacramento County have now created their own arts commissions or programs; the County has created its own arts investments, and the context for regional cultural development has shifted. Other regions, such as Los Angeles County, have independent county and city agencies that, together, form a strong regional network of arts leadership that Sacramento can emulate. This network approach offers advantages to Sacramento that can be more reflective of and responsive to the cultural needs of local communities, while offering the collaborative potential of a collection of local arts agencies to address regional issues.

- In addition, joint City/County governance in Sacramento has been the source of some frustration and confusion for commissioners and staff, with unequal and inconsistent levels of funding and policy engagement on the part of the City and County. With the increasing leadership and investment by the City, including development of this cultural plan, the priority of the Commission should be on the City of Sacramento. This will best support implementation efforts by the Mayor, City Council, Commission, and Metro Arts staff.
- The mission and purview of the Commission will expand considerably under the consolidation of functions recommended in this plan. Adding to its current focus on grants, arts education, and public art, the Commission will assume oversight of implementation of the plan, the City's

history assets, creative economy programs, and other new areas. As a stronger governing body with broader scope, it should assume broader policy functions and should be tasked by City Council with review and comment on all resource decisions within its sphere. An additional advantage is that this will help ensure transparency and equity in resource decisions.

- As part of its expanded functions, the Commission should develop a citywide set of cultural policies for review and approval by City Council. Citywide cultural policies should address funding and other resource allocation, racial and cultural equity, and other key areas, and serve as a framework for decision-making within the consolidated functions of arts, culture, history, and creative economy. The reconstituted Arts Commission should be renamed to reflect its expanded roles and should serve as an advisor to both the new department and the Mayor and City Council.
- The Commission should assume oversight of implementation of this plan and make an annual progress report to the community and to City Council.
- The Commission should be renamed to reflect its new role. One suggestion would be the “Creative and Cultural Affairs Commission.”
- The Commission should restructure its composition according to positions defined by expertise needed to support implementation of the cultural plan, as is done for the City’s Preservation Commission. Filling “slots” by expertise can best equip the

Commission to assume more meaningful policy tasks, as has been demonstrated by the work of the Commission’s Race and Cultural Equity Task Force. Also, establish liaison positions with other Commissions, such as Planning, Preservation, and Youth. This shift in the Commission also presents an excellent opportunity to increase the diversity of its membership.

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- C. **Friends of the Arts Commission (Friends of SMAC):** Consult with the Friends of the Arts Commission to revisit and revise the City’s relationship with that organization. Identify ways for the relationship to better reflect the mission and priorities of the Friends and to enhance its capacity to secure resources for arts and culture. The Friends have recently agreed to support and partner in development of the new Arts Education Consortium initiated by the Mayor and County Superintendent of Education (see Recommendation 1.1.). A promising opportunity, this would help define a productive relationship of the Friends with the Arts Commission, the Arts Commission, and the recommended new department. It is also recommended that Friends of the Arts Commission consider renaming to “Friends of the Arts,” making it more inclusive of the community as a whole.
- 
- D. **Coordination with City and State Agencies:** The recommended new department should develop ongoing relationships with other City and state agencies to coordinate efforts and identify opportunities for partnerships. City departments, divisions, and offices include Neighborhood Services, Parks, Recreation, Economic Development, Planning, Preservation, Innovation, Homeless



Coordination, Gang Prevention Intervention, Police, Fire, Public Works, and the Public Library (a joint exercise of powers agency). The new department can convene and facilitate relationships among itself, Sacramento nonprofit arts and cultural organizations, City agencies, state agencies, and others as needed. The new department can also identify opportunities to integrate arts and culture into the work of other departments and agencies. This can include considering state cultural assets as shared community cultural assets, with potential for partnerships in service of greater community benefit.

- 
- E. **Integration of Sacramento’s Creative Sector:** *Creative Edge* is based on a “big tent” approach to developing Sacramento’s unique culture and creative sector. In addition to the structural consolidation recommended here, the City should adopt an inclusive definition of and approach to its culture and the creative sector, one that recognizes and builds productive connections among its arts, culture, history, education, and commercial elements. This approach has implications for marketing and audience development, tourism promotion, and funding. As part of this integration, the Department can review all City funding opportunities to ensure resources are available to organizations and people who can benefit from them.

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- F. **Advocacy for the Creative Sector:** Support and facilitate the development of a community-based advocacy program for the arts as well as the larger creative sector. Coordinate advocacy efforts with implementation of *Creative Edge*, as well as other community priorities.

- 
- G. **Staffing to Support Plan Implementation:** Establishing the recommended new department will also require an assessment of the appropriate staffing and staff configuration needed to fulfill its functions. The current Arts Division of the Convention and Cultural Services Department has a number of open staff positions, reflecting cuts made during the recession, offering an opportunity to reconsider the most effective staffing levels and approach. The recommendations of the plan will certainly require a significantly increased investment in staff time and a number of new positions, which must be factored into the restructuring. This will go beyond restoring the division to prior staffing levels and will necessitate the creation of additional new positions. This will also initiate an opportunity to address other important issues, such as increasing the diversity of staff, understaffing in the public art program and other areas of the current division, designation of staff roles, staff development, and organizational culture in the new structure.



Mayor Darrell Steinberg speaks on the importance of art at the first Creative Edge Town Hall.



Mayor Steinberg addresses the residents in attendance at the Creative Edge Last Call Town Hall.





# STARTING POINTS FOR IMPLEMENTATION

During the first two years of implementation, which correspond to FY2018/19 and FY2019/20, the City and its partners will concentrate on the following areas of the plan.

These areas were generally identified through priority exercises conducted by the Steering Committee, Arts Commission, Town Hall participants, and through an open, online community survey. The results were strikingly similar. The shared priorities were for strategies focused on increased public and private arts funding, arts education, cultural equity, creative economy, and support for artists and arts organizations. Some additional starting points were included that reflect opportunities identified by staff.

**WORK ON THE ARTS EDUCATION CONSORTIUM HAS ALREADY BEGUN.**

## GOAL 1. ARTS EDUCATION

Work on the Arts Education Consortium has already begun. The Mayor has convened representatives of the school districts, the County Office of Education, state arts education leadership and advocates, and local funders to begin the formation of an arts education consortium that was announced on May 16, 2018. The Friends of the Arts Commission have committed to house the initiative. The Friends have also committed approximately two years of funding for program and fund development staff. The Sacramento Region Foundation has committed two years of funding and has agreed to convene local and regional funders around this effort.

### Timeline:

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1.1. K–12 Arts Education Consortium: Immediate

### Resources required:

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\$120,000 annually for lead staff for fund/program development

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\$40,000 annually for administrative support for the Friends

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Estimated \$360,000 annual for 2 years—half the cost of estimated 6 VAPA coordinators for districts that do not currently have these staff positions (2-year incentive for districts to create VAPA coordinators by paying half the cost of the position and supplies)

## GOAL 2. CULTURAL EQUITY

Several of the strategies included under this goal can be implemented immediately. The Arts Commission has recently adopted the mission statement of its Race and Cultural Equity Task Force and has stated the intent to create a standing committee of that body for cultural equity. That task force also recommended an equity audit of the Arts Commission. Additional opportunities include convening an equity summit for the regional cultural sector and re-instituting the equity grants program.

### Timeline:

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- 2.1. Policy framework and investments supporting cultural equity: Immediate

### Resources required:

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Staff time for Cultural Equity

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\$20,000 for equity audit

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\$10,000 for equity training for staff and Commissioners

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\$500,000 to refund cultural equity grants program

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\$30,000 for equity summit

## GOAL 3. CREATIVE ECONOMY

Active development of the creative economy is a relatively new responsibility for the City. Two things are needed to jump-start this effort. First, the sector needs to be more fully understood. Strategy 3.1.1. calls for a Creative Economy Study. This study will provide a full picture of the creative economy in Sacramento and the region and will provide specific actions, such as workforce development and support for start-up enterprises. In addition, the study should respond to and interface with the City's Project Prosper initiative, as well as initiatives set forth by the Office of Innovation, all of which reside inside the newly-formed Department of Innovation and Economic Development.

The work can begin by convening and creating networking events to encourage cross-fertilization among creative businesses and the tech sector. Formation of the recommended cultural tourism task force could identify tourism partnerships and strategies to develop this robust component of the overall tourism sector. It is not too soon to begin planning for the creation of an iconic arts event or festival that could put Sacramento on the nation's cultural map of "must-experience" events, similar to Prospect New Orleans, Los Angeles' Pacific Standard Time, Louisville's Humana Festival of New American Plays, or the many film festivals throughout the country. Importantly, suggestions have arisen in discussions that such an event could focus on important issues facing Sacramento and every urban center, including cultural and racial relations. The sesquicentennial of the transcontinental railroad is coming up in 2019. Many institutions across



the West are preparing to acknowledge this event. Although limited on time, this 150th anniversary is an opportunity for the cultural, historical, arts, technology, and educational sectors to come together in Sacramento to acknowledge the event and pave the way for more long-term collaborative planning.

#### Timeline:

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- 3.1.3. Regulatory Relief: Immediate
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- 3.3.6. Iconic Event: Immediate (planning)
- 
- 3.1.1. Creative Economy Study: FY2019/20 conduct a film industry SWOT (Strengths, Weaknesses, Opportunities, Threats); conduct a creative economy plan following film SWOT
- 
- 3.1.14. Sacramento Film Commission: FY2019/20
- 
- 3.3.1. Cultural Tourism Task Force: FY2019/20

#### Resources required:

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- 3.1.3. Staff time for regulatory streamlining
- 
- 3.3.6. \$50,000 for sesquicentennial coordination and marketing
- 
- 3.1.1. \$25,000 for film SWOT
- 
- \$100,000 for creative economy study
- 
- 3.1.14 \$120,000 additional Film Commission staff position
- 
- 3.3.1. Staff time for Cultural Tourism Task Force

## GOAL 4. ARTISTS AND CREATIVES

Several of the recommended actions in this section can be initiated in the first or second year. The Artist's Directory would provide needed visibility for local and regional artists and could be a resource for identifying artists for commissions, purchases, or artist services. The Creative Space Directory will be an important resource for studio, live-work, exhibition, performance, and rehearsal spaces. An ongoing program of artists convenings will enable artists to network and collaborate. Discussion can begin about the placement of artists-in-residence in City departments and agencies. The zoning and regulatory examination will also be of benefit to artists. Relocation of the special events permitting from the Parks to Arts could occur immediately.

**Timeline:** All immediate  
(FY2018/19 & FY2019/20)

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- 4.1.1. Artists' Grants
- 
- 4.1.2. Artists' Directory
- 
- 4.1.4. Creative Space Directory
- 
- 4.2.1. Artists' in Residence in City Government
- 
- 4.2.2. Busking program

#### Resources required:

- 
- 4.1.1. \$100,000 artists' grants (10 at \$10,000)
- 
- 4.1.2. & 4.1.4 \$30,000 artists and creative space directory
- 
- 4.2.1. \$45,000 artists' in residence in city departments (3 x \$15,000)
- 
- 4.2.2. Staff time for busking program

## GOAL 5. NEIGHBORHOODS AND DISTRICTS

Residents of Sacramento have expressed a desire for more arts and cultural activities in the neighborhoods where they live. This desire is reinforced by the uneven distribution of formalized or recognized cultural assets across the City. The public art program could begin to address this imbalance by developing a program to support community- and artist-initiated projects in neighborhoods. There could also be a temporary public art program that would help create placemaking in commercial districts throughout the City. Finally, discussion can begin quickly with the Sacramento Police Department to create an arts program within the Police Athletic League, or a similar program.

**Timeline:** Immediate  
(FY2018/19 & FY2019/20)

### Resources Required:

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4.2.1. \$45,000–\$15,000 artist in residence program in neighborhood-based community centers

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5.1.1 & 5.2.1 \$30,000–\$50,000 allocation of percent for art funds for community- and artist-initiated temporary art projects in neighborhoods and artist-designed neighborhood markers.

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5.2.4. \$120,000 public art master plan

## GOAL 6. INVESTMENT IN ARTS AND CULTURE

The cultural vitality index demonstrates that Sacramento is not on par with comparable cities in the level of investment in arts and culture, and that it has been losing ground. An initial step in rectifying the shortfall would be the restoration of the Transit Occupancy Tax that was taken away during the last recession.

**Timeline:** Immediate (FY2018/19)

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6.1.1. Dedicated Public Revenues

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6.1.2. Cultural Trust Fund

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6.2.1. Funders' Collaborative

### FY2019/20

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6.1.3. Transient Occupancy Tax (TOT) Funds for Metro Arts

### Resources required:

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6.1.1. Dedicated public revenues: Support of Measure U, with the understanding that a portion of these funds will be directed to arts, culture and creative economy. \$6–\$9 million is a benchmark and constitutes approximately 10%–15% of the community's nonprofit art and cultural organizations' aggregate budgets. Additional funds would be needed for investment in artists, cultural facilities, arts programming in social services, and creative business.



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- 6.1.2. Cultural Trust Fund: \$20 million is a target, with a \$4–\$5 million contribution from the City. One key purpose is to retain funds for use downtimes to augment grants and other cultural needs.
- 
- 6.1.3. Staff time to commit by statute not less than .05% of TOT funds directly for arts and culture grants.
- 
- 6.2.1. Staff time to initiate a Funders Collaborative.

**THE CULTURAL VITALITY INDEX  
DEMONSTRATES THAT SACRAMENTO  
IS NOT ON PAR WITH COMPARABLE  
CITIES IN THE LEVEL OF INVESTMENT  
IN ARTS AND CULTURE AND THAT IT  
HAS BEEN LOSING GROUND.**

# SACRAMENTO METROPOLITAN ARTS COMMISSION RESTRUCTURING

SMAC has been a City-County commission for more than 40 years. The Commission was created by separate County ordinance and a City ordinance. It is not a joint partnership agency such as the countywide library system, but rather a City division that supports and responds to a joint commission. Although appropriate in the past, the plan recommends that it become City-only for several reasons. The restructured Arts Commission will have greater policy-making authority and will likely command higher visibility, similar to the City's Planning Commission. It will also have broader authority, including responsibility for arts and cultural development, cultural tourism, the City's historic resources, creative economy, and film and video. The intent is to elevate the role and impact of arts, culture, and creative economy in City government priorities while also eliminating existing barriers between arts, culture, history, heritage, and creative businesses.

The Arts Commission, perhaps renamed "Cultural Affairs Commission" or "Commission for Culture and Creativity," can continue to provide Sacramento County management services for grants, public art acquisition and collection management. The initial steps will include drafting a new ordinance for the City commission, negotiating contract services with the County, and with absolute most importance, ensuring that all grantees experience seamless funding streams.

## Timeline:

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Negotiations and restructuring in FY2018/19

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Implementation in FY2019/20

## Resources required:

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Staff time



# APPENDIX

The developers of the Creative Edge conducted and accessed numerous research efforts and materials in the preparation of this plan. All research efforts supporting this plan are available upon request.

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1. Community Engagement Summary and Survey Reports

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  2. Review of City Arts, Cultural and Creative Economy Programs

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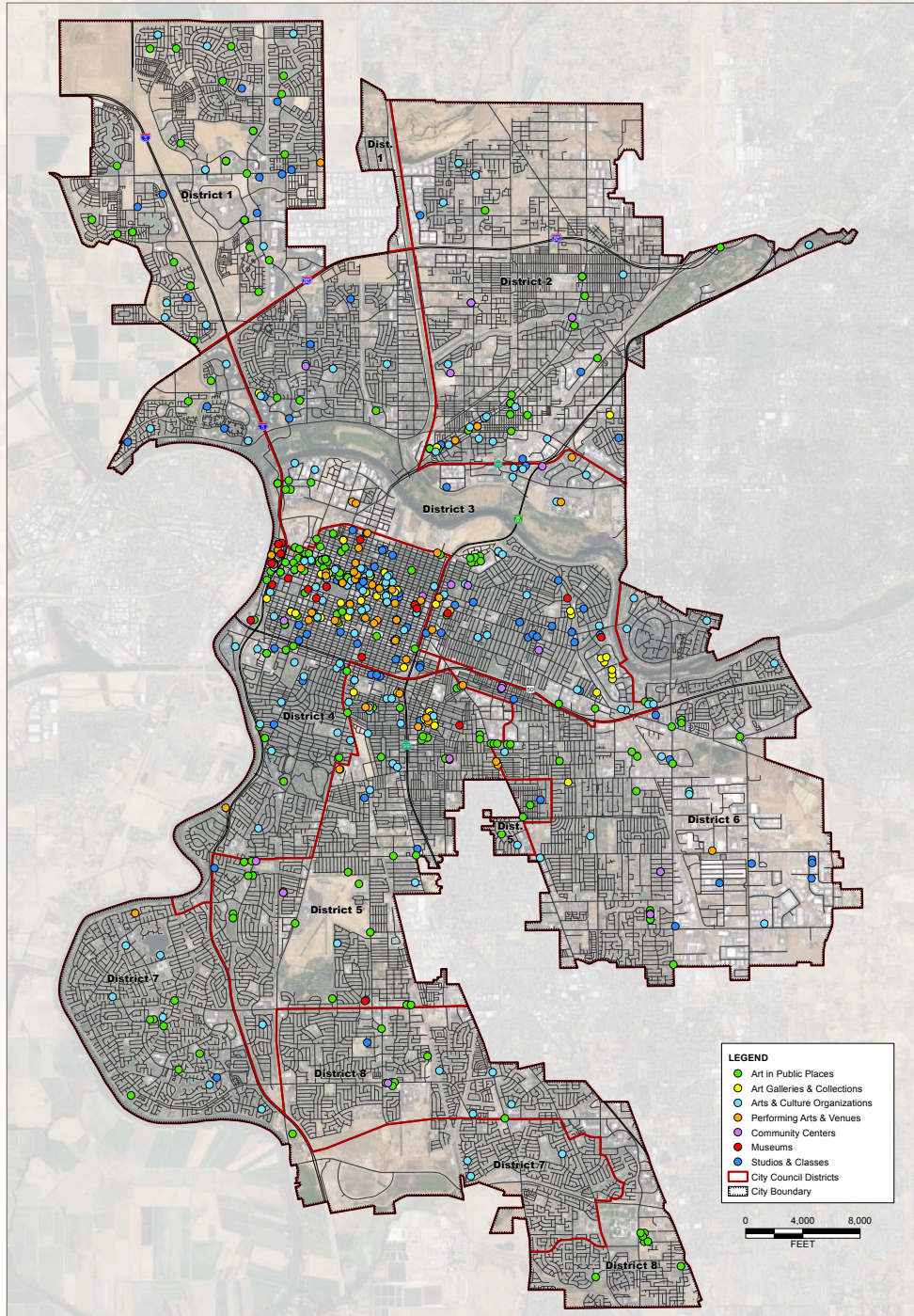
  3. Sacramento's Cultural Landscape: Arts and Cultural Asset Mapping & District Workshops

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  4. Sacramento's Creative Economy: Cultural Vitality Index and Comparisons

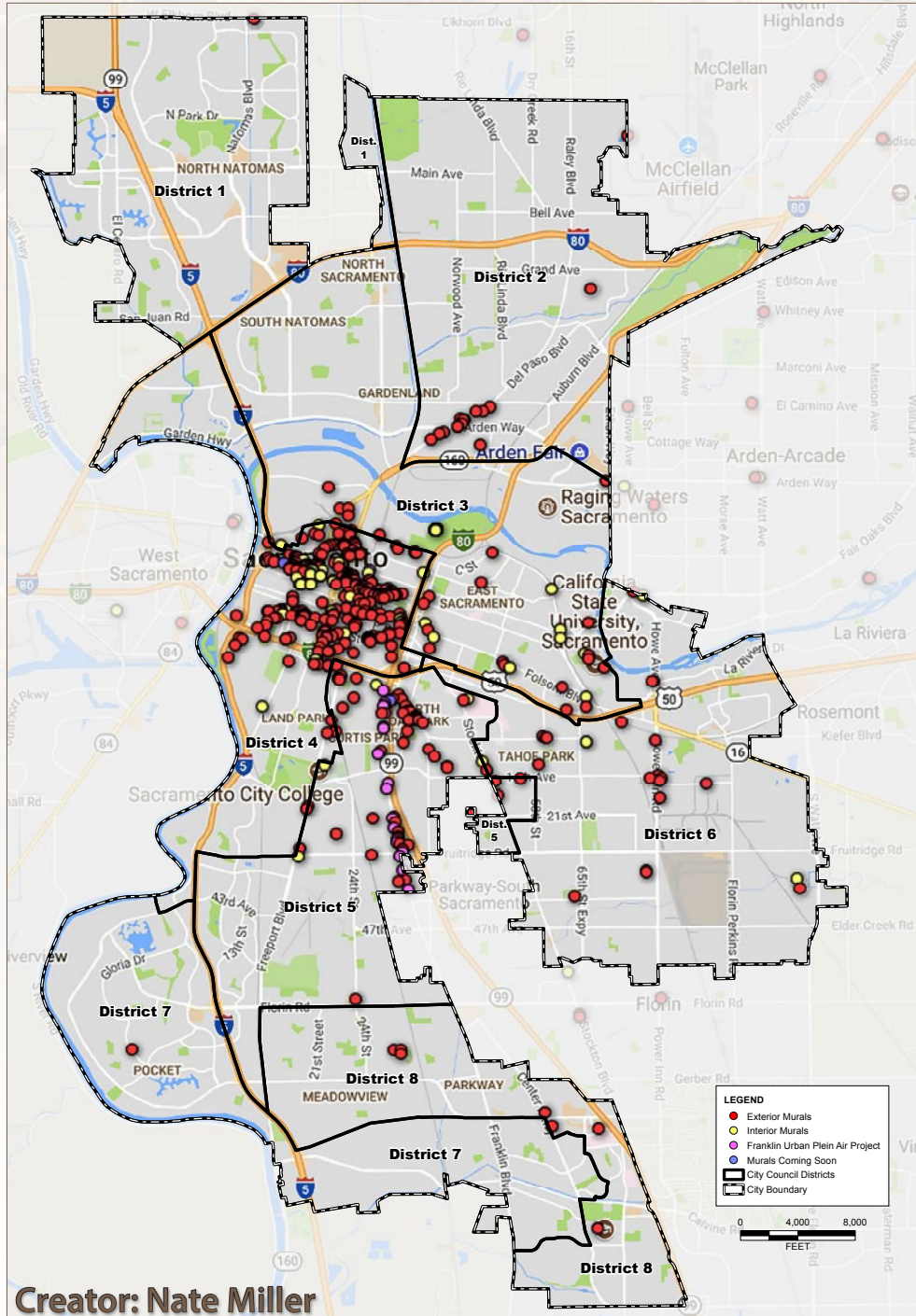
# Sacramento: Arts & Cultural Assets

CREATIVE EDGE  
COMMUNITY FOUNDATION





# Sacramento Mural, Graffiti and Street Art Map



Note: To learn more about this project and to explore the interactive map, please visit: <https://journalistnate.com/sacramento-mural-map/>



PHOTO CREDIT: TOM HUYNH



A smiling woman with dark hair, wearing a red top and sunglasses, has her hands raised. Her fingers are covered in colorful paint, primarily red and yellow. Other people in the background also have their hands raised, some with red paint. The scene is outdoors under bright sunlight.

**THE INTENT IS TO ELEVATE THE ROLE  
AND IMPACT OF ARTS, CULTURE,  
AND CREATIVE ECONOMY IN CITY  
GOVERNMENT PRIORITIES**



City of  
**SACRAMENTO**



SACRAMENTO REGION  
**COMMUNITY  
FOUNDATION**

[creativeedge.cityofsacramento.org](http://creativeedge.cityofsacramento.org)