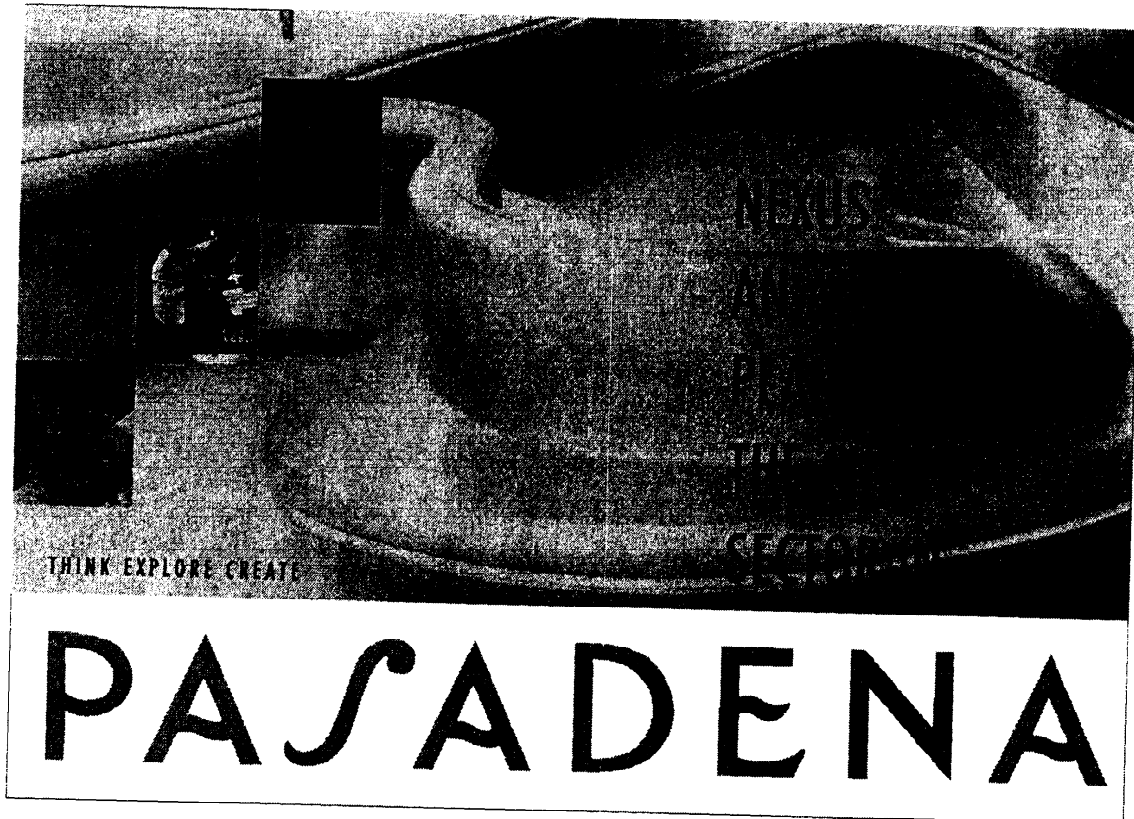


*~ Attachment A ~  
Draft Policies*

## CULTURAL NEXUS



*July 25, 2005*

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TABLE OF CONTENTS

Introduction.....3

Acknowledgements.....3

Executive Summary.....4

Nexus in a Nutshell .....6

    Guiding Principles of Pasadena’s Comprehensive General Plan (2004) .....6

    Cultural Nexus Principles.....6

    Cultural Nexus Policies .....6

    Key Implementation Strategies of Cultural Affairs & Commission .....6

    Key Implementation Partners .....6

Planning Process .....7

Community Description .....11

The Nexus Vision .....16

Principles .....17

    1. Participation .....18

    2. Economic Growth.....23

    3. Cultural Identity.....28

    4. Dynamic Support System .....31

Policies .....35

Nexus Implementation .....54

    Possible Tasks and Initiatives .....54

    Possible Funding Mechanisms .....54

## INTRODUCTION

-To be added

Letter from Nexus Chair.

## ACKNOWLEDGEMENTS

-To be added

## EXECUTIVE SUMMARY

The result of an extensive community process, *Cultural Nexus* proposes a new element to Pasadena's Comprehensive General Plan (2004) that will advance arts & culture during the next decade, 2005-2015. The Cultural Nexus Plan articulates community principles and recommends cultural policies that establish a flexible framework for implementation.

Overseen by the Cultural Affairs Division of Pasadena's Planning and Development Department, and led by Pasadena Arts Commissioners, the planning process took eighteen months to complete and involved more than 500 people and organizations. Such energetic participation from a broad cross section of Pasadena residents ensured that the recommendations reflect its unique character and qualities. Through Town Hall meetings, community workshops, individual interviews, focus group sessions and an interactive website, the cultural planning process generated increased engagement and understanding of the issues confronting the arts and cultural community. The consultants grounded their work in a full review of Pasadena's current community plans, surveys of the local nonprofit and creative sectors, and targeted research of cities nationwide to present the most appropriate and strategic pathways for Pasadena's cultural development.

Four overarching principles of Cultural Nexus synthesize the community's hopes and Pasadena's opportunities for arts & culture. Each principle is considered to be of equal priority.

1. **Participation:** Increase participation in Pasadena's rich and diverse cultural life.
2. **Economic Growth:** Leverage Pasadena's cultural assets for economic growth.
3. **Cultural Identity:** Communicate Pasadena's unique cultural identity to the region and the world.
4. **Dynamic Support System:** Ensure a sustainable "cultural ecosystem."

Nine policy recommendations guide the implementation of Cultural Nexus. The policies are supplemented by suggested initiatives that will guide implementation, suggest possible partner agencies, set a general timeframe and, where possible, cost estimates and encourage further refinements to the Plan.

Pasadena's arts & culture sector is particularly remarkable for a city of its size. It is home to an impressive and diverse array of arts, cultural and educational institutions, including such world-renowned institutions as the Norton Simon Museum, (San Marino-based) Huntington Library, Art Collections and

**Botanical Gardens, California Institute of Technology and Art Center College of Design;** extraordinary community arts organizations such as the **Pasadena Symphony, the Armory Center for the Arts** and the **Pasadena Conservatory of Music**; and very successful cultural heritage organizations such as **Alkebu-lan Cultural Center** and **Latino Heritage Association**. Pasadena has a long tradition of valuing its heritage, preserving its built environment, sustaining its neighborhoods and celebrating diversity. There is widespread acceptance of the value of the arts & culture and their impact on the quality of life in Pasadena, from the economy to the physical fabric of the city.

In many communities, a cultural planning process would focus on the creation of a performing arts center or a museum, the development of a municipal arts agency or the establishment of a public art program. Due to the depth and breadth of the arts & culture sector in Pasadena, this Cultural Nexus plan focuses on supporting and invigorating existing cultural assets while generating increased participation and leadership.

An important new vehicle for implementing the plan is the proposed Cultural Nexus Trust. This unique hybrid, designed to leverage public and private sector resources, will link the City and the Arts Commission with Pasadena's many arts & culture organizations to implement the plan. Managed by a committee of community leaders from diverse sectors, the Cultural Nexus Trust will have these primary areas of responsibility: advocacy for community wide cultural issues (such as art education and cultural tourism); resource development; and stewardship of the plan. The Trust can develop new resources and provide accountability for implementation.

The following table presents a graphic overview of Cultural Nexus, its principles, policies and implementation partners.

NEXUS IN A NUTSHELL			
GUIDING PRINCIPLES OF PASADENA'S COMPREHENSIVE GENERAL PLAN (2004)			
<ol style="list-style-type: none"> <li>1. Growth will be targeted to serve community needs and enhance the quality of life.</li> <li>2. Change will be harmonized to preserve Pasadena's historic character and environment.</li> <li>3. Economic vitality will be promoted to provide jobs, services, revenue and opportunities.</li> <li>4. Pasadena will be promoted as a healthy family community.</li> <li>5. Pasadena will be a city where people can circulate without cars.</li> <li>6. Pasadena will be promoted as a cultural, scientific, corporate, entertainment and educational center for the region.</li> <li>7. Community participation will be a permanent part of achieving a greater city.</li> </ol>			
CULTURAL NEXUS PRINCIPLES			
Participation	Economic Growth	Cultural Identity	Dynamic Support System
CULTURAL NEXUS POLICIES			
<ol style="list-style-type: none"> <li>1. Support the efforts of the community's arts education providers in all three sectors of the field: in-school, after-school and lifelong learning.</li> <li>2. Promote cultural equity and communitywide access to the arts and culture.</li> <li>3. Support and develop Pasadena's cultural and creative workforce.</li> <li>4. Provide space for Pasadena's cultural and creative sector.</li> <li>5. Expand awareness of Pasadena as a center of arts and culture locally, regionally and internationally, to promote tourism and expand cultural audiences.</li> <li>6. Foster expanded and diverse leadership and increased interaction within Pasadena's cultural sector.</li> <li>7. Develop new public and private funding resources for Pasadena's arts and culture sector.</li> <li>8. Establish the Cultural Nexus Trust.</li> <li>9. Create a new vision for Public Art in Pasadena.</li> </ol>			
KEY IMPLEMENTATION STRATEGIES OF CULTURAL AFFAIRS & COMMISSION			
Advocating for Arts and Culture in Pasadena Establishing and Maintaining the Cultural Nexus Trust		Convening Committees/Task Forces Conducting or contracting for selected programs	
KEY IMPLEMENTATION PARTNERS			
Artists/Creative Professionals Arts and Cultural Organizations Arts Commission Art Dealers Business Community Business Improvement Districts City Departments/Commissions/City Council Civic Leaders		Cultural Nexus Trust Development Community Education Community Funders Foundations/Arts and Culture Neighborhood Groups Pasadena Center/Convention & Visitors Bureau Pasadena Unified School District Tourism Industry	
<i>Partners listed above have self-identified during the planning process. Additional partners will evolve during implementation.</i>			

## PLANNING PROCESS

As described in the Community Description chapter, Pasadena boasts a considerable history of community planning. With regard to planning for arts & culture, the City included such a report in the 1982 *General Plan* and developed its first cultural plan in 1993. In its capacity to advise the City Council on arts & culture, the **Pasadena Arts Commission** undertook the development of a new cultural plan in 2003. The **Cultural Affairs Division** issued a *Request for Qualifications* in December of that year and three planning teams were interviewed. The City selected and retained **The Cultural +Planning Group** and **Cusick Consulting** in June 2003. Overseen by the Cultural Affairs Division, in conjunction with the Arts Commission, the planning process has taken eighteen months to complete and has directly involved more than 350 people and organizations.

One of the most significant outcomes of *Cultural Nexus* to date has been the enthusiastic community response. The planning process did more than solicit input and gather information; it generated increased awareness and understanding of the issues confronting the arts & culture community and fostered new levels of engagement among participants.

The approach to *Cultural Nexus* included Town Hall meetings, community workshops, individual interviews, focus groups, an organizational survey, and comparisons with other communities to learn the most appropriate, creative and strategic pathways for cultural development in Pasadena. A planning team consisting of City staff, the **Arts Commission** represented by **Cultural Planning Chair Joan Palmer**, and the consultants, guided the process and assured that all community voices were welcome and included in the discussions. In addition, there were periodic work sessions with the Arts Commission. A *Cultural Nexus* website was developed to provide timely public information, add transparency to the process and serve as a forum for additional comments from the community. Interim reports, resources, meeting announcements and other documents were posted on the site and updated throughout the process. The thoroughness of this approach yielded a well-articulated understanding of community needs and desires.

*Cultural Nexus* was developed in three phases: (1) Project Preparation, (2) Community Research and (3) Plan Development.

### **PHASE I: PROJECT PREPARATION (July – September 2003)**

During this phase the consultants reviewed more than fifty relevant plans, studies and documents provided by the City to learn about the community and other aspects of the planning context. In July, the consultant team facilitated a session with the **Arts Commission** to identify and prioritize planning issues.

Initial interviews were conducted with City Council and staff members to introduce the planning process and learn more about the planning issues. During this period, the project was named *Cultural Nexus*, reflecting the desire to forge greater connections between Pasadena's arts & culture sector and other sectors of the community.

**PHASE II: COMMUNITY RESEARCH (October 2003 – June 2004)**

Phase two activities included a survey of the 174 nonprofit arts & culture organizations in Pasadena, additional interviews, two Town Hall meetings and seven community workshops. The organizational survey conducted both on-line and via mail, focused on Pasadena's cultural organizations. The purpose of the assessment was to update the inventory of Pasadena's cultural resources, identify organizational needs and programs and probe specific issues. The survey was supplemented by individual interviews with managers and board members of twenty-one cultural organizations. Various interviews and focus group meetings were also conducted with community, business and civic leaders to further research planning issues.

In order to foster increased participation in and ownership of the plan, the consultants initially suggested forming an advisory committee representing the diverse sectors of Pasadena affected by arts & culture. However, as a parallel to other planning efforts within the City, the idea of self-selected **Citizen Advisors** was proposed as a way to broaden participation in the process. This more inclusive and accessible way to build participation better reflected Pasadena's tradition of active community involvement and fit with the Town Hall and community workshop formats. Any resident could become a Citizen Advisor by participating directly in the meetings, following one or more of the planning issues and providing feedback. Town Halls and workshops took place in various community settings to provide greater community access. Spanish language translation was offered at every meeting. Several other mechanisms for soliciting broad community feedback were incorporated into the planning process, such as the interactive website, email listserves and Town Hall response sheets.

The first Town Hall meeting was held in February 2004 and attracted approximately 240 people. The consultants presented their initial research about Pasadena's cultural assets to the community to develop direction for additional research. Participants discussed and prioritized the eight initial planning issues originally established by the **Arts Commission**:

1. Arts Education
2. Funding
3. Cultural Equity and Access
4. Cultural Facilities
5. Marketing and Cultural Tourism
6. Strengthening Cultural Organizations
7. Public Art
8. International Festival



As a result of feedback from the first Town Hall, two planning issues were added:

- Individual Artists
- Historic/ Architectural Preservation

Initially, five community workshops were planned on the topics of Capacity Building, Cultural Equity and Access, Arts Education, Marketing and Cultural Tourism, and Public Art. After considering the notes and feedback from the first Town Hall meeting, the planning team determined that the process would best be served by conducting seven community workshops. The seven workshop topics better addressed the issues and needs arising from the initial research and community input. The workshops were:

- Artists Roles and Resources
- Arts Education
- Cultural Equity and Access
- Cultural Places and Spaces
- Marketing
- Public Art
- Resource Development

The community workshops were conducted in April 2004. Promotion and outreach were done through the *Cultural Nexus* website, community mailings, announcements and personal contacts. In order to facilitate discussion and prepare participants, briefing materials were distributed in advance of each session. These materials defined the central issues for each workshop, posed discussion questions, provided background information and listed additional resources and reference information. Attendance at each workshop ranged from thirty-five to eighty people.

Some of the most interesting and engaging parts of the planning process took place during these workshops. Each session generated a substantial number of ideas and potential tactics to address the planning issues. Complete notes were taken at each of the workshops and summaries were provided on the website. Based on this information, the planning team developed an initial framework for *Cultural Nexus* that included a vision, principles, strategies and tactics.

In June 2004, the second Town Hall meeting was held, attended by approximately 150 people. The purpose was to provide the community with an opportunity to discuss *Cultural Nexus* principles and strategies, review potential tactics by topic area, establish priorities within the topic areas and discuss implementation. There were small group discussions of five of the planning issues. As before, comprehensive notes were recorded and the results summarized and analyzed by the planning team.

### **PHASE III: PLAN DEVELOPMENT (July 2004 - January 2005)**

The second Town Hall meeting led the planning team to develop and refine draft policy recommendations between August and November 2004. Each policy recommendation included: suggestions for implementation, tasks, programs and initiatives, possible implementers and a general timeframe. During this time, the consultants conducted additional interviews and small focus groups with staff and community members to review and refine specific recommendations. The draft policy recommendations were presented to the community for comment at the third Town Hall meeting in November 2004. Conducted in a “drop-in” format rather than a presentation and group discussion approach, approximately eighty people provided written feedback on the materials. In addition, facilitators and the planning team were available to answer questions, which yielded a substantial amount of impromptu discussion. The community’s response largely validated the recommendations, and participants provided specific suggestions for refinement of those recommendations identified as areas of concern.

Phase III produced a considerable number of ideas and new material, some of which spanned several individual planning issues. As planning issues were by nature inter-related, so were the emerging policies and programs. After considerable discussion and analysis between Town Hall Meetings Two and Three, the planning team identified four over-arching principles that synthesized all of the issues, each of which is considered to be of equal priority. Using this framework, in January 2005 the plan was drafted in three primary sections:

1. Principles: four over-arching principles
2. Policies: nine policies to support implementation of the principles
3. Possible Tasks, Programs and Initiatives: more than fifty possible tasks, programs and initiatives that may be used for implementation of the policies, including possible partner agencies, a timeline and, where possible, cost estimates

## COMMUNITY DESCRIPTION

### **HISTORY OF PASADENA: arts & culture**

For at least a millennium, the Tongva Indians have shared their art and culture in this region, calling it *Hahamongna*, meaning “place of flowing waters, fruitful valley.” In 1826, the area became known as Rancho San Pascual, when it was set aside for Doña Eulalia Pérez de Guillen de Mariné by Father Sanchez of the San Gabriel Mission. This same parcel was granted to Manuel Garfias in 1843 during a time when Mexican Californios, American Yankees and European adventurers shared the intimate traditional arts that were related to harvest and family: dance, food and song.

The City of Pasadena was founded in 1886. Named after the Chippewa word meaning “crown of the valley,” Pasadena became the primary commercial center in the San Gabriel Valley. It had vast orange and date groves and ranches. Laborers, whose cultures were of African, Chinese, Irish and Mexican origin, were brought or came to the region to build the railroads that transported Euro-Americans from the East and Midwest. Armenians and Jews owned commercial businesses in various sections of the city. By the turn of the century cultural tourism promoted Pasadena as a chic, lively and new vacation spot for Americans from “back East.”

The early Eastern transplants envisioned and called Pasadena “Athens of the West”: a city of great intellectual pursuits, rigorous civic discourse, and rich and diverse cultural endeavors. Within a few short years, Pasadena claimed the state’s first free public library and was home to a quickly growing **California Institute of Technology** and its affiliate, **Carnegie Institute**. Leadership from that institution played a vital role in establishing the city’s Planning Commission, which commissioned perhaps the city’s most important planning document, the *Bennett Plan*.

In 1920, **Edward Bennett**, a prodigy of Chicago architect Daniel Burnham, recommended a grand civic design with broad boulevards, clear mountain vistas and a civic core where intellectual, cultural and political life converged. With slightly more than 40,000 residents in 1920, this community imagined greeting 1930 with a civic core containing the state’s largest library, Southern California’s largest concert auditorium with more than 3000 seats, and a city hall recognized as one of the finest buildings in the West. By the early 1930s, boasting buildings designed by important architects of the day, including **Myron Hunt** and **Greene and Greene**, Pasadena realized its vision.

Tremendous opportunities at Caltech and **Fuller Theological Seminary** attracted scholars and theologians of religion from around the globe. The landscape and quality of light of the **Arroyo** attracted artists to the region. Community centers like the **Mexican Settlement** and **Scattergood**, serving

Mexicans/Mexican Americans and African Americans respectively, established programs to sustain artistic and cultural traditions. Religious institutions- churches, communities of worship and temples - offered support to yet other groups within the city. The Pasadena Star-News frequently listed or wrote about cultural events, concerts, lectures or performances aimed at audiences from a variety of socioeconomic groups. Thus, Pasadena's unique identity evolved as a nexus of the sciences, the arts of the 20th century and the arts and cultures of Asia, Europe, Africa and the Americas.

In Pasadena, as in other fine cosmopolitan cities, interaction among people from different cultures has not always been easy. Despite At the same time positive interaction was by encouraged by religious and social progressives, formal restrictive covenants were set in place, especially regarding the sale of real estate. This formalization of segregation contributed to the separation of artistic and cultural experiences by ethnic, racial, religious and socio-economic groups.

Throughout the 20th century, Pasadena's sense of self continued to inform the arts, science and culture. The **Pasadena Playhouse** opened in 1927 as a regional theatre and important acting school and stage for all of Southern California. The state's first museum of modern art was established in Pasadena in 1947, the state's first arts council was formed in the early 1960s, and by 1970 the comparatively small city was home to many of the region's most important cultural resources, including the **Ambassador Auditorium**, widely considered "... second only to Carnegie Hall among concert halls in America;" the **Art Center College of Design** and the **Pasadena Art Museum**. The Ambassador Auditorium was a favored venue by such internationally prominent musicians as **Van Cliburn, Rachmaninoff** and **Ashkenazy**.

During the late 1960s and 1970s, the Pasadena Art Museum was center for modern and contemporary art in the Los Angeles area. Among its many important contributions to the art world were **Marcel Duchamp's** first exhibition in the West, and first shows of work by **Judy Chicago, Richard Diebenkorn, Paul McCarthy** and Pasadena native **James Turrell**. The museum attracted artists, audiences and supporters from across the country to Pasadena. The museum was the social and artistic epicenter of the Pop Art culture of the day.

An abrupt closing of the famed museum in the 1970s, due to funding and board challenges, resulted in a ripple-effect among the cultural assets of the community. Industry scion Norton Simon reopened the museum with an extraordinary collection of European Masters and Asian art and artifacts. Highly regarded by the international art world and media, the **Norton Simon Museum's** collection shifted the emphasis of the museum away from the contemporary. As a result of the significant impact of Asian culture on Pasadena, the **Pacific Asia Museum** opened at the site where the original Pasadena Art

Museum once stood. Pasadena's rich cultural life continued to be supported generously by a citizenry unusually committed to philanthropy, volunteerism and civic life in the arts and culture.

The late 1970s saw the effects of *Proposition 13* on public education, including a substantial cut in arts education and art programming. At the same time court mandated busing further encouraged an exodus of middle- and upper-income children from public schools. In response, private instruction replaced many of the arts education programs in the public schools through well-respected organizations such as the **Armory Center for the Arts** and the **Pasadena Conservatory of Music**. The result was limited access to arts and cultural education for children in public school and lower-income families. There was also an increased interest in the establishment of formalized centers that reflected the remaining student populations. Examples of these centers include: El Centro de Acción Social (1968), Pasadena Japanese Cultural Institute (1968), and Villa Parke Center (1973), Jackie Robinson Center (1974), and Alkebu-lan Cultural Center (1989).

The 1980s saw a great emphasis on redevelopment of the **Old Pasadena** business core. Arts & culture played an important role in rebuilding downtown as a major regional destination for entertainment, dining, and the arts. In 1988 municipal support of the arts began in earnest with the establishment of a *Percent for Art* mandate applied to new construction in downtown. The gay and lesbian community, long a part of the city, further enriched arts and culture in Pasadena. All Saints Episcopal Church and the AIDS Service Center established various programs to specifically serve the needs of this group.

In 1992, a municipal office for arts & culture was established to provide arts grants, produce arts and cultural events, market the arts and advocate for arts education. In 1993 an inventory of cultural resources was conducted, which also identified primary community needs in the arts: further support for and stability of arts education, cultural facilities – including performance and exhibition space, placing a priority on greater access to arts & culture, and marketing Pasadena arts to audiences outside Pasadena.

In 1995, the City of Pasadena sponsored the *Ethnic History Research Project*. Included in this study were Americans whose heritage was African, Armenian, Chinese, German, Greek, Japanese, Mexican, Norwegian, and Swedish. It documented the historical artistic and cultural experiences of many who had not been included in previous studies.

### **Current Cultural Resources and Characteristics**

Today, our nationally respected cultural and educational institutions continue to inform Pasadena's unique character as a meeting ground for the arts, culture, history, science, research and design. The arts & culture sector is anchored by two institutions: the **Norton Simon Museum** and (San Marino-based)

**Huntington Library Art Collection and Gardens.** The academic sector is anchored by five institutions: **Art Center College of Design, Caltech, Pacific Oaks College and Children’s School, Fuller Theological Seminary and Pasadena City College.**

The cultural landscape in Pasadena in 2005 is in some ways similar to that of the 1980s. The arts & culture sector continues to be disproportionately large. As discussed in the Economic Growth section, an economic impact study conducted by **Americans for the Arts** in 2003 showed that Pasadena’s \$100 million arts & culture sector is approximately four times larger than in other cities of comparable size. Pasadena has more restaurants per capita than any city in the U.S. and its cultural audiences spend more on food than any other American city when attending cultural events. The broader “creative industries” economy, comprised of both the non-profit and commercial arts & culture sectors, further reflect the disproportionate portion of the local economy in the arts & culture, with more than 700 *creative* businesses located in Pasadena in 2004, according to Dunn & Bradstreet data.

In other respects, the cultural landscape is very different than that of the 1980s as affected by two critical conditions outside of the arts & culture sector: 1) a major shift in the population composition by ethnicity and culture, and 2) a dramatic change in property value. The 2000 census showed Pasadena as a culturally diverse city with no ethnic or racial majority: 43% Euro-American, 33% Latino, 14% African American and 10% Asian. The 2000 census also showed an economically diverse city, with a comparatively high percentage of residents and workers with PhD’s and a recent substantial increase in property values. Pasadena also has the highest percentage of school-aged children attending private schools among US cities (33%), and a public school system struggling to meet the needs of a largely low-income population. Pasadena often experiences itself as two distinct cities based primarily on income and educational levels.

Since the mid-1980s Pasadena has rebounded dramatically as a major regional corporate and cultural center. The city has one of the lowest commercial vacancy rates in the region, Old Pasadena has become a regional shopping and entertainment destination, and many new mixed-use projects are remaking the streetscapes of the urban core.

Reflecting the “*Richard Florida-effect*,” technology, medical research and design-based industries spawned by Caltech and Art Center have established Pasadena as a national center for innovation. Among the many reasons these young companies are attracted to Pasadena is the rich, diverse and high quality of arts & culture offerings.

The attractiveness of Pasadena and the market pressures on real estate throughout the region, however, led to double-digit increases in property costs annually through the late 1990s and continuing through the 2000s. More recently, some long-time resident cultural groups have been “priced-out” and artists, arts

providers and artist-services have moved to adjacent communities. Young artists and cultural organizations continue to be attracted to Pasadena for its comparatively high percentage of arts & culture audiences and supporters as well as a generous business community, but have been pressured to move out of Pasadena due to lack of affordable space. In addition, cultural organizations are in danger of losing staff at all levels due to the escalating cost of living.

### **Community Priorities**

The purpose of the *Cultural Nexus* planning process was to identify and build consensus on community priorities for the arts & culture. As a plan initiated by the City, Cultural Nexus principles and policy recommendations were shaped by the context and history articulated above and by existing community priorities identified through the City's major planning processes. These include the seven guiding principles of the recently updated *Comprehensive General Plan (2004)*:

1. Growth will be targeted to serve community needs and enhance the quality of life;
2. Change will be harmonized to preserve Pasadena's historic character and environment;
3. Economic vitality will be promoted to provide jobs, services, revenue and opportunities;
4. Pasadena will be promoted as a healthy family community;
5. Pasadena will be a city where people can circulate without cars;
6. Pasadena will be promoted as a cultural, scientific, corporate, entertainment and educational center for the region; and
7. Community participation will be a permanent part of achieving a greater city.

## THE NEXUS VISION

The vision of *Cultural Nexus* describes the Pasadena community that planning participants would like to have as a result of implementing the plan.

*The Cultural Nexus Plan incorporates arts, culture and the humanities into the planning processes of Pasadena as a guide for its economic and social development.*



## PRINCIPLES

Cultural Nexus is a ten-year community cultural plan for Pasadena based on four overarching principles, each of which is considered to be of equal priority:

1. **Participation:** *Increase participation in Pasadena's rich and diverse cultural life.*
2. **Economic Growth:** *Leverage Pasadena's cultural assets for economic growth.*
3. **Cultural Identity:** *Communicate Pasadena's unique cultural identity to the region and the world.*
4. **Dynamic Support System:** *Ensure support for a sustainable "cultural ecosystem."*

These principles are more fully articulated in the four sections of this chapter. The principles reflect the collective vision and wisdom of the many **Citizen Advisors** to the *Cultural Nexus* process. Their fulfillment will have a significant impact on the future of Pasadena. As the principles are, by nature, ambitious, enduring and inter-related, even partial achievement will bring important results. However, as the name *Cultural Nexus* suggests, maximizing the community benefits of implementation requires attention to the whole effort, not merely the specifics of each principle and its supporting policies.

## 1. PARTICIPATION

***Principle. Increase participation in Pasadena's rich and diverse cultural life***

Increasing participation in Pasadena's arts & culture sector emerged as the fundamental theme of the *Cultural Nexus* planning process. Nexus participants were well aware of Pasadena's large, diverse and mature cultural community but wanted to see residents and visitors alike benefit from greater involvement. In Pasadena, increasing participation relates several initiatives: adopting an inclusive definition of arts & culture, enhancing arts education efforts for all ages, increasing cultural equity throughout all arts and culture programs, improving physical and programmatic access, marketing to residents and visitors more expertly and making programs available in more areas of the city.

### INCLUDE EVERYONE IN CREATIVITY

Pasadena is home to many nationally and internationally recognized cultural institutions, and to artists, scientists and other creative and cultural workers. *Cultural Nexus* participants view culture as something everyone *does*, not something they exclusively *watch* being done by professionals. They seek to better integrate culture and creativity into the daily lives of all Pasadenans. *Cultural Nexus* acknowledges and celebrates all forms of arts & culture throughout the community, adopting a comprehensive definition that includes popular, ethnic, commercial and design art forms and the humanities, as well as the traditional visual and performing arts. The cultural workforce includes artists, those in non-profit arts and cultural organizations, arts-related businesses and creative individuals.

Although this plan centers on the non-profit arts sector as a potent driving force in the vitality of the city, a subsequent study could more fully explore the potential of Pasadena's growing for-profit "creative sector" economy. This full range of professional, traditional and "everyday" creativity *does* influence the life of our California city, as the work and success of a visual artist depends on art dealers, critics and museums; as Hollywood employs the very same artists to create and perform great movie scenes that also perform in our concert halls; and so on. Further, as artists increasingly use technology as a medium of choice, its influences cross all boundaries and, in fact, unite them as well. The *Creative Industries 2005 Congressional Report*, published **Americans for the Arts**, attests to the economic strength of the total "Cultural Sector," by ranking all culture-based businesses (for- and non-profit) and their workforce in all 435 Congressional Districts. Pasadena, within California Congressional District 29, represented by Congressman Adam Schiff, ranks 17<sup>th</sup> in number of businesses and 5<sup>th</sup> in the nation in Workforce Size.

## START EARLY WITH ARTS EDUCATION AND CONNECT IT WITH LIFELONG LEARNING

Starting early with arts education is one essential key to increasing arts participation. A generation of research has established that early exposure to the arts is the *single strongest predictor* of lifelong arts participation. Arts education in school prepares children for lifelong involvement in the cultural life of their communities, according to *Effects of Arts Education on Participation in the Arts* (National Endowment for the Arts Report, 1996). Moreover, the role of arts education in affecting positive student outcomes in all subjects has been thoroughly documented. For example, *Champions of Change: The Impact of the Arts on Learning* (The President's Committee on the Arts and Humanities, 2000) illustrates the substantial impact of arts education on student learning in every subject. This report concludes, "If we are to equip young people for professionally and personally rewarding careers, we must give them greatly enriched experiences [through the arts and humanities]." Harold Williams, Chair of the **President's Council on Arts and Humanities** has stated, "The arts and humanities are essential to a complete education and any society that deprives its students of these studies accepts mediocrity." Notably, the **Federal Department of Education** and the **State of California**, among many other governmental bodies, have adopted all the arts (dance, music, theatre and visual arts) as core curriculum, and the **Los Angeles County Arts Commission** is in the process of implementing a ten-year *Blueprint for Arts Education* to ensure "comprehensive, sequential, standards-based, arts education for every student in all 82 School Districts in Los Angeles County." In June 2004, after participating in the Los Angeles County initiative as a Vanguard District, the Board of the **Pasadena Unified School District** also formally adopted a ten-year plan to restore arts education in every school.

While lifelong learning in arts & culture is the natural outgrowth of arts education in the schools, most communities experience that these programs are not well correlated. *Cultural Nexus* participants voiced the strong desire to reinforce the entire spectrum of arts education for all ages and wish to ensure opportunities for formal and informal learning in and through arts & culture for people at all stages of life, from pre-school children through senior citizens. And as the "Cultural Economy" expands its influence in our "information age," arts education offers lifelong opportunities, as well as lifelong learning.

Pasadena has a great many high quality arts, cultural and historical resources to draw upon for school-based, before/after-school and lifelong learning opportunities. According to the *2004 Cultural Nexus: Cultural Organization Survey*, more than half of Pasadena's cultural organizations provide arts education programs in cooperation with local public and private schools, and of these organizations, 94% plan their arts education programs using the **State of California's Curriculum Framework &**

**Standards** (providing comprehensive, sequential learning in the arts). More than half provide professional development in arts education for teachers, artists and/or parents. Lifelong learning efforts are equally strong: more than half of the cultural institutions provide arts instruction and/or lectures and discussions to people of all ages.

The task at hand is to leverage even greater community impact by extending arts education programs to an increasingly diverse audience. To accomplish this end, Nexus participants identified the twin needs of better coordination among existing efforts and enhanced levels of partnership and collaboration.

### ENSURE “CULTURAL EQUITY”

*Cultural equity* is the concept that all people’s cultural and artistic expressions should be valued, represented and available without barrier. Defining and enhancing cultural equity is therefore essential to increasing participation in a diverse community such as Pasadena. By developing a specific *Cultural Equity Standards*, Pasadena can refine its efforts toward this goal. These Standards will define community values for inclusion and will encourage community and City protocols for equitable access for all cultural efforts and activities.

Many of those involved in *Cultural Nexus* voiced frustration at a perceived unequal valuing of certain forms of artistic expression and community arts organizations, particularly those that are ethnically specific or that serve certain areas of the city. Many discussions during the planning process centered on a desire for the City to improve its recognition and support of these expressions of culture and celebration. The Cultural Nexus Plan has the potential to make great strides in this area.

Pasadena is a city of great and growing diversity. About one-third of its residents are foreign-born and nearly half speak a language other than English at home. *Cultural Nexus* participants believe that this diversity is one of Pasadena’s great strengths and that arts & culture is a uniquely valuable tool to build appreciation and understanding of the community’s diversity. They also believe that addressing diversity requires mutual dialogue and effort rather than one-way outreach. This view reflects the findings of national research about arts participation. A study by the RAND Corporation concludes “... strategies aimed at increasing arts participation need to consider carefully the audiences they are trying to target” (*A New Framework for Building Participation in the Arts*, Kevin F. McCarthy, Kimberly Jinnett, 2001.) The study describes the need for extended two-way exchanges between providers and audiences to develop a more successful approach to building broad participation.

## IMPROVE PHYSICAL AND PROGRAMMATIC ACCESS

“Access” refers to the “approachability” that might affect (enhance or limit) engagement in the arts. Barriers such as language, cost, time, perceived cultural relevancy, physical challenges, transportation or information about available programs *profoundly* influence how community members participate in cultural experiences. Improving access therefore involves addressing both programmatic as well as physical barriers.

Pasadena is particularly well equipped to provide national leadership on this issue. The City won the 2004 *Accessible America Award* because of its success in eliminating barriers for people with disabilities and its enlightened understanding of access. The disabled community, including its Pasadena leaders, has developed a sophisticated understanding of access that goes beyond physical barriers to encompass cultural, economic and practical factors. By adopting these values while implementing *Cultural Nexus*, Pasadena can demonstrate that a civic commitment to eliminating barriers will improve programs for all participants. Nexus participants voiced strong support for improving access to all, regardless of their economic circumstances, physical challenges, language ability or educational background.

## DEVELOP BETTER COMMUNITY-WIDE MARKETING

Nexus participants identified an overriding need for consistent, professionalized marketing of its cultural resources to residents, the region and to the world. Although joint marketing by some participants for large, multi-organization projects such as *The Tender Land* and *The Universe* festivals has proven to be successful, a collaborative marketing effort independent of those special projects has been limited. In other communities, such as San Jose, Minneapolis, and Seattle, community-wide marketing programs build audiences by providing readily available, comprehensive information to residents and visitors. These programs also raise the profile of the entire cultural sector and help shape a *public identity* or “brand.” Pasadena has an opportunity to greatly enhance its “brand” beyond the Tournament of Roses, to embrace its unique confluence of arts, culture, sciences, and education in both an urban and natural environment.

As with improving access, research suggests that marketing must adopt new methods to attract new participants in the cultural life of the community. *New Fundamentals and Practice to Increase Cultural Participation and Develop Arts Audiences* (Gerald D. Yoshitomi, Grant Makers in the Arts Reader, Vol. II, No. 1, 2000) states that, while the arts offer deeply meaningful and rewarding personal experiences, they are misperceived by many as elitist, unavailable or “not for me.” *New Fundamentals* counsels that audience development should specifically aim to change these misperceptions and should develop programs that attract new participants with types of experiences that qualify as meaningful and rewarding to *them*. This effort requires integrating event marketing with long-term strategies for community- and region-wide

audience development that addresses the underlying barriers to participation and capitalizes on the extraordinary value of Pasadena’s year-long cultural offerings.

## ADVOCATE FOR ARTS & CULTURE

Tied to marketing, the need for comprehensive advocacy efforts to educate both the general public and community leaders about the benefits of arts & culture policies has been on the national agenda for many years. In 2004, **Americans for the Arts**, a national arts advisory organization, created the **Arts Action Fund** to engage citizens in advocacy efforts in support of the arts and arts education. Its goal is to recruit 100,000 members in the first year, and to have one million members within five years. This “PAC” will help ensure that *arts-friendly public policies* are adopted at the federal, state, and local levels, and public and that private resources are maximized.

*Cultural Nexus* participants suggested a Pasadena version of this national effort. No current effort informs the general public about the role and value of Pasadena’s arts & culture programs, thus the cultural community has no unified voice or message. Nexus participants seek a “place at the policy table” in Pasadena, ensuring that the opportunities and resources of arts and culture can be included in decisions about community issues, such as education, economic development, and neighborhood and urban planning. They believe that once the role of arts & culture is better understood by more Pasadenans, participation and leadership will increase and community policies will support cultural development.

## MAKE PROGRAMS MORE AVAILABLE THROUGHOUT ALL NEIGHBORHOODS

Certain geographic areas of Pasadena—the northwest and east, for example— have historically had fewer arts & culture resources than other parts of the City. By locating more programs in these less-served areas, participation and access can increase. Suggestions include temporary and permanent public art projects, arts & culture classes in community centers, activities in libraries and lifelong learning programs. Creating “cultural zones” in these neighborhoods could generate new programs developed by existing arts & culture organizations and/or by neighborhood groups. Attention to these areas of the city will help strengthen cultural programming overall and stimulate economic and social development within these specific areas and throughout the entire city.

One method proposed to better inform neighborhoods about cultural offerings was to develop a “neighborhood arts captains” project using the City’s *Neighborhood Connections* program.

## 2. ECONOMIC GROWTH

***Principle: Leverage Pasadena's cultural assets for economic growth***

*Cultural Nexus* recommendations are grounded in the understanding that, as technology shifts the world to an information-based economy, Pasadena's creative sector will become an increasingly important force. In both his 2004 and 2005 *State of the City* reports, Mayor Bill Bogaard acknowledged Pasadena's creative and scientific communities as economic assets. He cited Pasadena's "talent, technology and tolerance" as animators of its enduring strength. As a community that is "diverse, and open to creativity," Pasadena is well prepared for "steady growth" despite inevitable economic fluctuations. Pasadena's cultural assets help sustain this competitive edge and research abounds to frame our understanding of this "Cultural Economy."

The **Americans for the Arts Creative Industries 2005 Congressional Report** mentioned earlier, has particular relevance to understanding of the role of arts & culture in guiding Pasadena's future. As the Pasadena-Glendale area has the 5<sup>th</sup> largest cultural workforce in the nation, attracting, developing and retaining these workers becomes paramount. In this context, the marketing of Pasadena as a cultural destination and workplace, providing arts education for all ages and initiating programs that expand employment opportunities for arts & culture workers are appropriate community priorities. Some interesting discontinuities arose, however, during Nexus discussions. Although Pasadena's northwestern area, zoned for re-development, is home to the largest concentration of practicing and teaching artists and "culture bearers," this area is exempt from the *1% Public Art Ordinance* requirement and receives very few arts-related employment development programs. Neighborhood cultural programs (*Black History Month Parade, Latino Heritage Parade, Renaissance Festival, and Cherry Blossom Festival*), regional models of imaginative community collaboration, are widely seen as focused on a targeted audience and thus receive little recognition as valuable social and historical events. The *Creative Industries* report urges local communities to re-assess their creative industries and workforce to include such local assets. So Pasadena's well-documented history of diverse and resourceful citizens could inspire new ventures, new leaders and a stronger commitment to include everyone in the development of Pasadena's cultural economy.

In further research, **Americans for the Arts** surveyed ninety-one U.S. cities in 2002 to document the economic role played by non-profit arts organizations (*The Arts and Economic Prosperity, Americans for the Arts, 2002*) and found that Pasadena's local tax revenues, total spending and jobs generated are all well above national averages, in fact four-to-six times the average of comparable cities. The representative sample of twelve arts non-profits alone generated \$98.2 million in local economic output,

which included \$51.3 million in organizational spending and \$46.9 million in event-related spending by audiences. These few organizations sustained 3,238 full-time equivalent jobs, which in turn generated \$80.7 million in household income. Local government revenue generated was nearly \$3.4 million, a substantial return on the City's support for arts & culture. Pasadena is home to more than 150 non-profit cultural organizations and to many other commercial creative businesses and individuals. Thus the total economic impact of Pasadena's entire creative community is clearly far greater.

A 2004 *Economic Impact Study* commissioned by the **California Arts Council** yields additional data specific to the state. In California, the total spending by the non-profit arts sector totaled \$2.2 billion, while this sector added \$5.4 billion to the State's economy, created more than 160,000 jobs and generated nearly \$300 million in state and local taxes. (*Note: this survey was conducted in summer/fall 2002, at which time the region was experiencing a serious economic downturn further exacerbated by "9/11."*)

Dr. Richard Florida, a leading research economist focusing on the creative economy, has shown that cities that develop creative communities become more economically competitive. Investing in a vibrant cultural infrastructure helps attract and retain creative individuals and businesses that contribute to the local economy. Other recent research extends this idea further, showing that the creative sector is a significant growth industry that now deserves the benefit of economic development planning. For example, **The Creative Economy Initiative's** 2000 study, *The Role of the Arts and Culture in New England's Economic Competitiveness*, documents the scope and growth of that region's "creative cluster" within its overall economy: 3.5% of the region's total workforce is employed by the creative economy, the occupations that comprise this sector are growing at a rate of 14% as compared to 8% in New England overall, and it generates \$6.6 billion dollars in tourism revenue alone.

*Through our research we can see that there is a "Creative Economy" in New England that is made up of both nonprofit and commercial sectors, as well as a significant population of individuals engaged in or trained in artistic or cultural fields. This creative economy is a fundamental component of our regional economic environment. Our research also supports a new way of looking at the arts and culture as an industry cluster in much the same way as we view the financial services and technology industry clusters, among others. With this new information, we will be able to create and leverage extraordinary opportunities for collaborations that extend well beyond what is traditionally perceived as the "cultural community" to include business and government. The results will benefit every economic sector across New England.*

That study led to the creation of a *Strategic Economic Development Plan* for its creative economy by New England's Regional Chamber of Commerce.



Similarly, the *individual artist* is being recognized as an economic generator. A 2003 study by the University of Minnesota, (*The Artistic Dividend: The Arts' Hidden Contribution to Regional Economic Development*, Ann Markusen & David King, Humphrey Institute of Public Affairs) states, "... artistic activity [of individual artists of all disciplines] is a major and varied contributor to economic vitality. ... The productivity of and earnings in a regional economy rise as the incidence of artists within its boundaries increases. ... This '*artistic dividend*' is the product of a long-term commitment by philanthropists, patrons and the public sector to regional arts organizations, arts education and individual artists. It is enhanced by entrepreneurial activity among artists and fostered by (and contributes to) high urban quality of life."

Pasadena is well positioned to capitalize on this new scholarship as it acknowledges its cultural assets and their influence on its economic development. Pasadena's large and mature cultural community has **ten times the number of cultural organizations per capita and twice the number of large-budget institutions than the Los Angeles County average.** Its impressive collection of historic buildings and places, its substantial and growing number of arts-related businesses, and its large population of individual artists and other "*creatives*" provide many new possibilities for Pasadena. Several specific opportunities arose during the Cultural Nexus process to leverage these cultural resources for economic growth: expanding Pasadena's cultural and heritage tourism, creating new cultural zones, and providing small business assistance for individuals and arts-related businesses.

## EXPAND CULTURAL AND HERITAGE TOURISM

Cultural and heritage tourism is now a well-established strategy for local economic development. The cultural traveler offers many benefits to the tourism industry, staying longer and spending far more than the average traveler, and filling off-peak time periods. *Cultural Tourism* also offers the prospect of converting day visitors into overnight visitors or extending the stay of those traveling for other reasons. However, Pasadena's current tourism strategy is oriented towards conventions and corporate meetings, with less focus on leisure travel. Yet Pasadena is highly attractive to leisure travelers, both day and overnight. With 26 million people living within 3 hours of its borders, Pasadena has a great base of potential regional visitors. In addition, more than 5 million cultural tourists come to "LA" each year and that is growing. Pasadena's arts and culture audience already includes 2.4 million people annually from outside the city. Tourism professionals interviewed believe that there is a significant potential for Pasadena to increase convention and leisure tourism through cultural and heritage tourism, beginning with linking the two through "stay an extra day" campaigns. It was also noted throughout interviews and community meetings, that Pasadena should find a better way to sustain its national exposure it receives from the annual Rose Bowl and Rose Parade.

Pasadena's 2003 study, *The Arts and Economic Prosperity (Americans for the Arts)*, also provides compelling data in favor of cultural and heritage tourism. Based on analysis of just 12 of Pasadena's cultural organizations, the study concludes that the city has one of the nation's largest cultural sectors per capita, which acts as a draw, and that **even modest increases in cultural and heritage tourism would produce significant economic gains**. Currently, 14% of the audiences surveyed in this study come from outside Los Angeles County; an increase of 5%, to 19%, would result in approximately \$2.4 million in local economic activity. Clearly a comprehensive cultural and heritage program promoting Pasadena's entire cultural community would produce much greater gains.

The consensus of Cultural Nexus participants was that cultural tourism offers a very desirable strategy with the potential to benefit Pasadena's hospitality and cultural industries alike. They defined cultural and heritage tourism as emphasizing Pasadena's significant and varied cultural resources within the city's overall brand, and utilizing them as attractions for international, national and regional/day visitors. They also linked tourism to the goal of reshaping the public perception of Pasadena, broadening public understanding of its richly diverse identity. Interviews indicated that many cultural organizations were already prepared for visitor increases resulting from expanded tourism.

Cultural and heritage tourism requires research, coordination and planning to meet the potentially competing interests of visitors, the hospitality industry and the cultural organizations. Cultural organizations themselves must collaborate with the hospitality and commercial sectors to ensure an effective program. In Pasadena, Nexus participants further stressed the need for a comprehensive approach to arts & culture marketing in order to ensure coordination and synergy between initiatives aimed at area residents and those directed toward visitors.

## DEVELOP NEW CULTURAL ZONES

"Cultural Zones" are geographic areas of the city where a concentration of cultural resources provides a special identity and ambience. Pasadena already has at least two established, though unofficial, cultural zones: the **Playhouse District** and **Old Pasadena**. Both districts are considered successful in meeting a variety of revitalization and economic goals. The Playhouse District is considering an expansion to "annex" a new cultural facility. In addition, there is a developing, but less formal, district in the South Raymond/Glenarm area that includes the new **Art Center College of Design South Campus** as well as other arts-related businesses interspersed with the scientific and medical businesses planned around the nearby **Huntington Hospital**. *Cultural Nexus* participants agreed that creating additional zones would serve to distinguish other areas of the city and generate further local and citywide economic development. Such designations could capitalize on areas with landmark buildings that need revitalization or reinforce the arts and cultural resources already there, benefit less-served areas where the cultural community has

gained strength, provide needed live and work space for artists, efficiently attract new sources of funding for the arts and reinforce Pasadena's area-specific development plans.

### 3. CULTURAL IDENTITY

***Principle: Communicate Pasadena's unique cultural identity to the region and the world***

The culture of a community, its character and identity, is defined by a broad range of forms and customs to which the arts and humanities along with the built and natural environment are key contributors. The residents of Pasadena have a long tradition of placing a high value on such quality of life issues and supporting them with substantial private resources. Pasadena was a national leader in neighborhood preservation. City residents also chose to increase their taxes specifically to preserve a high level of service at local libraries. Pasadena's culturally diverse citizenry supports a wide variety of emerging and well-established arts, culture and heritage organizations that produce events and festivals, models of collaboration and inclusion. This cultural diversity is also reflected in Pasadena's creative and cultural sectors, in dance, music, theatre, visual arts, film, folk arts, design, literary arts and technology. Five world-renown collegiate institutions within city boundaries serve almost 40,000 students pursuing degrees related to design and art, theology, education and child development, general studies and the sciences, whose connection is an enduring part of Pasadena's cultural history.

In an era of increasing civic uniformity, Pasadena's character, charm, and extensive cultural attributes are principal assets and keys to future growth. Yet, many Cultural Nexus participants believe there is limited regional and national awareness of the city's opportunities for attending or participating in its diverse and appealing cultural life. Efforts to promote Pasadena's unique cultural offerings should play a much stronger role in drawing visitors, students, new residents and businesses to the city, thereby increasing its competitive edge. The recently adopted 2004 *City Comprehensive General Plan* states, "Pasadena will be promoted as a cultural, scientific, corporate, entertainment and educational center for the region," yet such opportunities are routinely overlooked.

Arts & culture has flourished in Pasadena since its modern inception, with civic and cultural institutions a core component of both its original vision, The *Bennett Plan* in 1922, and of all subsequent City plans. *Cultural Nexus* participants repeatedly affirmed the need to promote greater awareness of the depth of the city's cultural assets at the regional, national and international levels, to make arts & culture an essential component of Pasadena's "brand," thus sustaining the forces that weave arts and culture into the physical and social fabric of the community.

#### MARKET PASADENA'S CULTURAL IDENTITY

Arts & culture expresses a community's heart and soul and, as such, best define a place for residents and visitors alike. Beyond quality of life issues, these attributes also have a real economic impact. The

**National Trust for Historic Preservation** defines cultural and heritage tourism as “traveling to experience the places and activities that authentically represent the stories and people of the past and present. It includes irreplaceable historic, cultural, and natural resources.” According to the **Travel Industry Association of America**, cultural tourism is the fastest growing segment of the travel industry in the United States. Data from their 2001 survey yielded the following pertinent statistics: 65% of Americans (ninety-three million people) identified themselves as cultural tourists, while 32% of visitors (thirty million travelers) added one or more nights to their trips in order to visit cultural destinations. Further, travelers who include cultural events spend more per day, on average, than do other leisure travelers. The *California Arts Council Economic Impact Study* notes that non-profit arts institutions contribute to California’s ranking as the most visited state in the nation. Enjoying arts & culture is the primary motivation for six million tourists to travel in California each year.

As the cultural hub of the San Gabriel Valley, Pasadena could serve as a greater regional draw. According to the *Cultural Nexus: Cultural Organization Survey*, 60% of Pasadena’s cultural event audiences come from outside of the city. *Cultural Nexus* participants reiterated the need for a coordinated, comprehensive and sustained effort to build upon existing assets and incorporate culture throughout all Pasadena’s marketing initiatives, such as expanding Pasadena’s current tagline from “Think, Explore” to “Think, Explore, Create.”

## **MAKE PUBLIC ART PART OF THE PHYSICAL FABRIC OF THE CITY**

Pasadena’s major cultural institutions are a part of the city’s identity, along with its historic architecture, tree-lined streets, community centers and pedestrian-friendly neighborhoods. *Cultural Nexus* participants envision a city that is also recognized for its significant collection of public art, whose streets and public spaces are enhanced by artworks of both international stature and artists who live and work in Pasadena, augmenting the overall cultural fabric of the community. Future public art projects should represent Pasadena’s unique sense of self as well as its international stature.

## **EXPAND FESTIVALS COMBINING SCIENCE WITH ARTS AND CULTURE**

As the city that has helped to produce twenty-eight Nobel Laureates, Pasadena is justifiably proud of its long tradition of scientific discovery at the highest levels. The technological marvels produced by local talent, such as **JPL’s Mars Rover**, regularly draw the world’s attention. Pasadena is known throughout the world for the **Rose Bowl** and the **Tournament of Roses Parade**. *Cultural Nexus* participants expressed the desire to develop a major cultural event that conveys Pasadena’s unique synergy between science and culture, tradition and innovation. An international event or festival that captures the imagination of the entire community and builds upon the successful collaborations established through such events as *ArtNight*, *The Universe* and *The Tender Land* festivals would convey Pasadena’s cultural

identity and expand its well-recognized “brand.” Currently, the city merely responds to special event applications. It does not assume the pro-active role of attracting projects that are appropriate to Pasadena and build upon its unique character and resources.

## 4. DYNAMIC SUPPORT SYSTEM

***Principle: Ensure a sustainable "cultural ecosystem"***

The arts & culture sector forms a complex "cultural ecosystem" that encompasses diverse creative disciplines and draws upon a broad spectrum of support. It is shaped by the convergence of a wide range of forces from the general economy to government policy, as well as trends in education, philanthropy, and consumer spending. Individual artists, non-profit arts organizations and arts-related businesses are linked by complex ties that nourish and sustain the entire system. The long-term health of a *cultural* ecosystem, like any other system, is dependant upon available habitat, adequate "bio-diversity," renewable resources and ultimately, responsible stewardship. However, unlike in nature, the dominant factor in cultural ecosystem is human decision-making.

Pasadena serves as a major regional center for arts & culture, education, heritage and history, science and research, design and technology and the businesses that they spawn. The 2000 US Census reported 5.2% percent of Pasadena's workforce is employed in the "arts, design, entertainment, sports and media occupations," more than 30% beyond the national average. In the **Americans for the Arts** 2003 survey, Pasadena showed 3200+ full time jobs in the arts, which also included some of the start-up ventures in design and art. From subsequent research, we believe this workforce is increasing. The city is also home to more than 150 non-profit arts and cultural organizations, forming a good part of the full-time cultural workforce. This large and diverse economic sector was tapped to participate in the Nexus planning process, making evident the active interest local residents take in the cultural life of the community.

*Cultural Nexus* participants identified enriching its cultural ecosystem – making it abundant, diverse, equitable and sustainable -- as a primary goal. When asked to name key barriers to achieving such a goal, participants listed the need for affordable space, the need for greater resources, and the need to increase awareness of and participation in the broad cultural life of the community.

### DEVELOP ADDITIONAL CREATIVE HABITAT

Pasadena is a mature community with an extensive cultural infrastructure. It therefore has relatively modest need for *new* cultural facilities. Nonetheless, affordable space in which to live, work, exhibit and present is the key issue confronting individual artists, the non-profit cultural work force, and the small to mid-sized cultural organizations. As an example, two small theater companies were recently forced to relocate outside of Pasadena after losing their performance/rehearsal space and finding no affordable alternative in the City.

Rising real estate prices in California, Pasadena being a good example, pressure many cultural sector businesses and the non-profit cultural sector in particular, due to their specialized needs and entrepreneurial nature. Space considerations could readily diminish Pasadena's ability to attract and retain a diverse cultural work force. The long-term health of the community's cultural ecosystem is thus compromised when new talent is unable to develop and flourish.

Some long-term solutions for affordable artist space have been crafted by innovators in urban design, by city and state governments and by private developers. Throughout the US, nonprofit developers such as **Artspace** ([www.artspaceprojects.org](http://www.artspaceprojects.org)) increasingly collaborate with cities to develop new models to include artists and cultural workers in new developments and urban renewal projects. An approach possible in Pasadena would involve making effective use of existing facilities— schools, community centers, libraries and parks, through facility-use agreements using centralized information or directories, thereby also ensuring greater access to cultural events and activities throughout Pasadena. Another innovative example, the **SPARC** ([www.schoolpark.org](http://www.schoolpark.org)) program in Houston, involves a partnership between the city, the school district and local homeowners to transform underutilized school playgrounds into neighborhood parks, incorporating public art or some other cultural component.

The City of Pasadena could have a tremendous positive impact in this area through its *Specific Plans* and through *City Policies* by building on successful examples such as the agreement with the **Armory Center for the Arts**, where a publicly owned building is made available in exchange for cultural services to less-served residents. Another example of City leadership is the acquisition of the **Pasadena Playhouse** and the establishment of the **Playhouse District**. In many ways the “Cultural Tool-kit,” a combination of tax-incentives, regulatory reform, legislation and marketing, can be similar to that used to retain and support any other critical business sector.

## **FOSTER “BIO-DIVERSITY”**

Americans are just beginning to recognize and embrace the fact that creativity contributes to our personal well being in ways that are difficult to evaluate in only financial or utilitarian terms. With the publication of the 2005 **Rand** study, *Gifts of the Muse*, arts & culture can now be recognized as a positive force for civic engagement, while cultural organizations serve as promoters of social capital – part of the glue that holds our communities together. Hand in hand with a new appreciation of the extensive economic contribution to domestic productivity, job growth and export earnings made by the cultural sector, the benefits of a rich cultural life provides a city with public benefits that range from the general welfare of the community, to greater tolerance for diverse viewpoints and improvements to its social institutions.



The cultural sector relies upon the individuals whose innovation and vision generates the creative capital, the work that is the basic building block of the cultural economy. As such, artists, writers and creative workers are fundamental to the health of a cultural ecosystem. Individual artists and cultural workers serve the same signal function in a cultural ecosystem as frogs do in a biological ecosystem -- their absence or failure to thrive indicates a serious imbalance that must be remedied in order to ensure a vibrant, healthy, regenerating cultural community.

In recent years, cities across the nation have begun to actively recruit a creative workforce by launching programs to attract and retain individual artists and cultural workers. Pasadena has long been home to a sizable creative workforce, attracted in part by the diverse housing stock and workspace, its natural setting and the availability of jobs in the arts as well as in a broad range of related industries from film to design. Pasadena also benefits from its distinguished institutions of higher education in the city, notably **Art Center, Caltech, Fuller Theological Seminary, Pacific Oaks College and Pasadena City College**, which as a group serve almost 40,000 students per year, thus ensuring a regular influx of new talents and ideas. The City needs to capitalize and nourish its competitive advantage in this individual artist/cultural worker sector.

Understanding the value of and supporting the “feeder” systems is also crucial to a healthy cultural ecosystem. Employment of new technology, exploration of new cultural resources, inter-disciplinary and cross-sector dialogue form the research and development arms of the arts & culture sector are essential to the long-term health of a successful ecosystem. Participants in *Cultural Nexus* expressed a strong desire to see Pasadena’s long-standing tradition of innovation, of investing early in what will become the industry standard of the future, applied to the arts & culture sector of the community.

## ESTABLISH RENEWABLE RESOURCES

In an era of limited resources and high expectations, national attention centers on the effective use of funds and the innovative partnerships that can leverage and combine public dollars. Communities throughout the U.S. are developing more stable support for arts & culture by diversifying funding sources, instituting collaborations and finding new ways to embrace arts & culture into the larger context of civic policy. The city of **Providence, Rhode Island**, for example, passed legislation that provides tax exemptions on both personal income and sales tax for artists living in the **Arts and Entertainment District**. **Denver, Salt Lake City and St. Louis** developed major new revenue streams for the arts in partnership with other sectors such as parks and open space, through voter initiatives. **Artsopolis** is a new regional marketing initiative of the **Arts Council of Silicon Valley** that provides centralized access to updated information on cultural events, organizations and individual artists. Public art programs, which involve artists in the creation of public infrastructure, from police stations to bridges, offer a way

for cities to leverage large annual investments in physical infrastructure projects through the addition of a cultural dimension, thus re-contextualizing the traditional role of the arts.

The *Cultural Nexus Trust*, conceived as means of leveraging public and private sector resources to implement this plan, combines all three (diversified funding, collaborations and new thinking about roles) into an innovative hybrid. Managed by the Arts Commission and a committee of community leaders from diverse sectors, the *Cultural Nexus Trust* will not produce cultural programs. Rather it will develop leadership, advocacy efforts and seek new forms of funding not available to individual arts & culture institutions.

Among other studies informing the development of *Cultural Nexus Trust* is a 2003 study by **Southern California Grantmakers in the Arts**. It notes the sudden decline in general support for arts organizations in the early 2000s (caused by the unexpected economic turmoil in the technology sector), which placed disproportional pressure on small to mid-sized arts organizations and on individual artists. The cutbacks resulted in a predictable decline in programs, which had a demonstrably adverse effect on the quality of life in cities throughout Southern California. In Pasadena, as in many other cities around the country, inattention to the devastating effects of wildly fluctuating resources threatens the very life of the cultural community. Often the solution proves to be a strategy not generally applied to arts & culture, such as those used to assure open space or business development within a city. When arts & culture becomes a community priority, the support services can be imaginative and limitless.

## PROMOTE RESPONSIBLE STEWARDSHIP

Pasadena benefits greatly from exceptional community-based commitment to diverse cultural leadership with strong advocates from all social and economic sectors. In essence, *Cultural Nexus* recommends a philosophical and operational shift in the city's thinking so that cultural development is seen to be equally important as fostering other economic sectors.

Regarding sustainability, sustained stewardship is as important as the initial investment. Active, knowledgeable stewards can implement a vision set in motion by *Cultural Nexus* and can ensure that arts & culture development is consistently factored into the City's decision-making process. As an advisory body to the City Council, the Arts Commission can play a key role in this regard, by fostering new leadership and a broader understanding of the depth and breadth of the cultural community, with its impact on issues as far ranging as the economy, urban planning, open space and the quality of education.

## POLICIES

Cultural Nexus is a community-created cultural plan. Full realization of the vision articulated by Cultural Nexus participants will require the active participation from a diverse array of community partners in collaboration with the City of Pasadena and the Art Commission. In the material below, the “*Possible Implementation Partners*” named in the tables are those that have already volunteered during the planning process for specific tasks. In order to fulfill the Nexus vision, new partners and partnerships will evolve and are encouraged. Just as drafting Nexus was a communitywide process, implementation will also be a communitywide project.

- 1. Support the efforts of the community’s arts education providers in all three sectors of the field: in-school, before/after-school and lifelong learning.**
- 2. Promote cultural equity and communitywide access to the arts and culture.**
- 3. Support and develop Pasadena’s cultural and creative workforce.**
- 4. Provide space for Pasadena’s cultural and creative sector.**
- 5. Expand awareness of Pasadena as a center of arts and culture locally, regionally and internationally, to promote tourism and expand cultural audiences.**
- 6. Foster expanded and diverse leadership and increased interaction within Pasadena’s cultural sector.**
- 7. Develop new public and private resources for Pasadena’s arts and culture sector.**
- 8. Establish the Cultural Nexus Trust.**
- 9. Create a new vision for Public Art in Pasadena.**

The **Nine Policies** explained below expand upon the **Four Principles** to provide direction to implementation of Cultural Nexus. Because the Principles work in concert, each Policy addresses multiple Principles. Tables describing approaches to implementation include recommended programs, tasks and initiatives, a general timeframe and Possible Implementation Partners already committed to the

strategies. “Short term” indicates work to achieve within the first two years; “medium term,” within three to five years. While implementation of all policies can begin within the first five years of adoption of the plan, full realization in some cases will take longer. Many implementation tasks are interrelated and will be launched in partnership with other sectors of the community, thereby influenced by and dependent on many inter-sector variables. More detailed implementation information is included in the Attachments.

***Policy 1: Support the efforts of the community's arts education providers in all three sectors of the field: in-school, before/after-school and lifelong learning.***

Arts education for all ages was identified as the City's highest priority in the first Town Hall meeting and throughout the entire process. Participants noted inequities between individual Pasadena Unified School District (PUSD) schools, between public and private schools and among before/after school program providers. They also voiced a growing need to extend learning to and through the parents and adults, using some of the proven techniques used in standards-based school programs. Because Pasadena has so many well-developed community-based arts education resources, *Cultural Nexus* recommendations center on improving access to these programs, concentrating on best practice methods, assuring more equivalent distribution throughout the City, and developing sustained partnerships to accomplish both goals.

Arts Education in the PUSD has made progress in the recent past. PUSD participated 2000-2004 in the California Department of Education program, *Arts Work*, which surveyed the district's arts programs and resources. When the **Los Angeles County Arts Commission** ([www.lacountyarts.org/artseducation.html](http://www.lacountyarts.org/artseducation.html)) launched its *Arts for All* initiative, reintroducing arts education K-12 to the course of study in all eighty-two districts in the county, Pasadena was designated a **Vanguard District**, giving it the planning resources to create a ten-year program developing "comprehensive, sequential, standards-based, arts education for every student in the school district." On June 8, 2004, the PUSD School Board approved this Arts Education Plan and asked the Superintendent to provide annual reports on its progress.

Another goal under this policy is to create a continuum among all three sectors of arts education: in-school, before/after-school and lifelong learning. Adult and senior programs would connect parents to schools, develop community volunteers for all arts organizations and school arts programs, increase total participation in the arts, foster neighborhood-based art programs and artworks and result in other benefits.

Communities that integrate these formerly disparate efforts have generated increased programming and built stronger community participation in arts & culture on all levels. San Jose, California, through **Cultural Initiatives Silicon Valley** (<http://www.ci-sv.org>) is one example of such a communitywide commitment. Other examples should be studied as Pasadena implements its arts education goals. Good information on all topics regarding arts education is on the **California Alliance for Arts Education** website ([www.artsed411.org](http://www.artsed411.org)). This statewide organization, based in Pasadena, is affiliated with the Kennedy Center and was formed to support and promote arts education for all children in all schools in all arts subjects.

In Pasadena, arts education opportunities for children or adults are neither equitable nor accessible throughout the community. An inventory of programs and providers, their sites, existing partnerships, neighborhood initiatives and other pertinent components, a *Resource Directory* is needed before comprehensive planning can take place. Such community research was beyond the scope of the Nexus contract, but is of prime importance to guide future discussions and decision-making.

Also key to meeting the community demand for arts education is sustained funding for the many arts organizations that develop and provide arts programs offered in schools and community settings. As more thorough surveys reveal gaps and/or opportunities for projects, community advocacy for and participation in arts education programs will increase the base of private and foundation support for all of Pasadena's arts education organizations. Once established, the *Cultural Nexus Trust*, possibly partnering with

**Pasadena Educational Foundation**, will develop specialized funding appeals for citywide arts education efforts that, in turn, support the many and diverse programs that participate.

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Advocacy</li> <li>▪ Arts education stakeholder meetings</li> <li>▪ Coordination with PUSD</li> <li>▪ Coordination with <i>Arts for All</i> Resource directory</li> <li>▪ Mentorships and internships</li> <li>▪ Professional development for classroom teachers, teaching artists and arts administrators</li> <li>▪ Technical assistance</li> <li>▪ Volunteer pool</li> </ul>	<p>Armory Center for the Arts            Art Center College of Design  <i>Arts for All</i>            California Alliance for Arts Education            City of Learning            Cultural Nexus Trust            Pasadena Arts Council            Pasadena City College            Pasadena Conservatory of Music            Pasadena Museum of History            Pasadena Unified School District</p> <p>Individual artists            Other cultural organizations            Private schools and colleges            Parent Teacher Organizations</p> <p>City/Cultural Affairs            City/Libraries</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

***Policy 2: Promote cultural equity and communitywide access to arts & culture.***

Enhancing cultural equity and increasing access to arts & culture for everyone in Pasadena are inter-related and fundamental to fulfilling all four principles of *Cultural Nexus: Participation, Economic Growth, Cultural Identity and Dynamic Support Systems*. Nexus participants advised that Pasadena's cultural vitality depends on a shared commitment and demonstrated efforts to achieve these goals.

Nexus participants defined "cultural equity" in broad terms such as "assuring citywide access to the arts and culture." Thus they recommended that specific programs be designed to include those historically less-served and under-represented by acknowledging, valuing and advancing their diverse cultures. Pasadena's many distinctive heritages offer the entire community opportunities to learn and participate in vivid experiences that foster awareness, understanding, appreciation and social cohesion. As Pasadena is an arts- and humanities-rich city, the bonds of community are often developed through these shared cultural experiences. Conversely, Nexus participants warned that any limit to full community participation in arts & culture robs Pasadena of its potential for creativity on all levels.

Strategies to foster cultural equity and access begin with presenting more complete information to the public on all arts & culture activities within the city in an understandable, widely distributed format. Cross-cultural marketing promises to expand audiences in all areas of the community; accessibility information, now considered standard, should be included. As a city with international reach and many Sister City partners around the world, Pasadena should assure that its arts & culture information is presented in multiple languages -- at least Spanish and English for now. Building a flexible and ever-expanding *Resource Directory* will help distribute materials and resources more equitably among artist and arts organizations and promote new collaborations. Providing arts & culture programs in Northwest and East Pasadena is a priority, as is observing the unique cultural opportunities and community composition in both areas. Equal attention will also go to ensuring that all arts & culture information is marketed to residents in these areas and citywide, and is available for Pasadena's day and overnight visitors. Pasadena's public art will include labeling in at least two languages, along with Braille, to open its growing public collection to all.

Community attention and further discussion will focus on removing the barriers of language, cost, education, physical challenges or transportation to participation in cultural activities. In a city with so many resources, establishing a sustained community dialogue on the role of arts & culture in Pasadena will present many opportunities for increased understanding, strengthen the capacity for cooperation and stimulate cultural participation for everyone.

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Cultural equity standards</li> <li>▪ Public Art Guidelines</li> <li>▪ Convene and develop leaders</li> <li>▪ Neighborhood Cultural Advocates (“Block Captains for the Arts and Culture”)</li> <li>▪ Technical assistance</li> <li>▪ Non-traditional marketing</li> <li>▪ Cross-cultural marketing</li> </ul>	<p>Cultural Nexus Trust</p> <p>Community groups Neighborhood associations</p> <p>City/Cultural Affairs City/Human Services City/Libraries City/Neighborhood Connections</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	



***Policy 3: Support and develop Pasadena's cultural and creative workforce.***

*National studies by Americans for the Arts* have provided many superlatives for Pasadena's cultural economy. In 2002, Pasadena's cultural economy generated \$98M per year, supporting more than 3,000 jobs, despite a national and statewide downturn. A 2005 *Americans for the Arts* Congressional Report based on Dunn and Bradstreet data found that the Pasadena/Glendale area ranked 5<sup>th</sup> in the nation in cultural workforce size. This report acknowledges that the survey underreports the impact of arts & culture employment, as the job categories mentioned are limited (<http://www.artsusa.org/>).

Nexus participants envision additional growth for arts & culture organizations tied to stronger regional/national cultural marketing initiatives and broader local participation resulting from Nexus' arts education and cultural equity and access efforts. Participants also expected a surge in the number of creative professionals in all media because of **Art Center's South Campus** development, the further growth of the **Brehm Center at Fuller Theological Seminary**, and Pasadena's fertile links with **Caltech's** scientific research and product development. These include fine artists to traditional craftsmen, designers to filmmakers, graphic artists to musicians, "culture-bearers" to arts organization staff members -- all encompassed in the term *creatives*.

As the essential, basic building block of a healthy and dynamic cultural ecosystem, individual artists fuel the support system of an arts-rich economy. Although the City is currently home to many artists and cultural workers, the rising cost of real estate and lack of affordable space in which to live and work jeopardizes Pasadena's future. Further, the growth of the cultural workforce -- those who staff outreach and educational programs, administer programs or mobilize community support -- is also threatened. So new strategies to retain artists, *creatives*, and cultural workers of all kinds need imaginative solutions through city and private sources. Northwest Pasadena, home to many artists and cultural workers, would be an optimum place to pilot arts-based business development programs, adapted from Pasadena's programs for science spin-offs. Arts-related careers, small businesses or non-profit models can be included. Private and city sponsored technical assistance will provide information, training and networking, and will focus specifically on supporting the full range of arts resources in Pasadena.

<i>Possible Tasks/Initiatives</i>	<i>Recommended Tasks/Initiatives</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Artists’ convening/ networking</li> <li>▪ Expansion of Pasiculture list-serve</li> <li>▪ Artists’ peer critiques</li> <li>▪ Master classes by visiting artists</li> <li>▪ Mentorships</li> <li>▪ Leadership development/ placement of artists</li> <li>▪ Expanded fellowship grants for individual artists in all disciplines</li> <li>▪ Small business technical assistance for artists</li> </ul>	<p>Armory Center for the Arts            Art Center College of Design            Chamber of Commerce            Cultural Nexus Trust            Haus Gallery            Individual artists            Latino Heritage Association            Pasadena Arts Council            Pasadena City College            Pasadena Symphony            Side Street Projects</p> <p>Developers            Other galleries and art dealers            Other local cultural organizations</p> <p>City/Cultural Affairs            City/Libraries            City/Planning and Development</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

***Policy 4: Provide space for Pasadena's cultural and creative sectors.***

Lack of affordable space confronts all sectors of Pasadena's creative sector. Tied to equity and access concerns, adequate and affordable space in which to live, work, house an organization, exhibit and perform, is increasingly costly in Pasadena, placing tremendous pressures on the community at large and, in turn, on cultural organizations, artists and *creative* businesses. Partnerships between the non-arts business community and the cultural sector will stimulate fresh visions for cultural and community development.

The City can provide pivotal leadership by linking the cultural sector with prospective developers to enrich our urban community, retaining this important economic sector in Pasadena and developing unique projects that tie together commercial and arts/culture-related ventures. Designating enterprise zones, developing facilities through shared use agreements and establishing targeted regulatory reform are all methods the City has used to foster growth in other economic sectors. Such methods are easily adapted to arts & culture.

***4a. Develop cultural zones in specific areas of Pasadena.***

Cities across the country have developed a variety of mechanisms to foster arts & culture development in urban areas. From formal Business Improvement Districts (BIDs) to the adoption of artist-friendly zoning reform, these arts-conscious planning practices assure that community character and spirit remain vital. Research by economist Richard Florida illustrates that culturally diverse urban areas attract, retain and inspire people, forging a strong social community where imaginative people and innovative ideas flourish. Pasadena's diverse and creative workforce is suited to building upon these and other methods to attract private investment in specific areas.

Cultural enterprise zones in Pasadena will expand neighborhood social and cultural resources in less-served Northwest and East Pasadena. Adaptive re-use of housing stock can preserve historic assets and provide some live/work space options in both these areas. These zones will attract arts-related businesses because a nearby local workforce is ready to serve. Such practices will support the neighborhood identity that is central to Pasadena's way of life.

Planning for new Cultural Zones focuses on four areas: (1) the Washington Boulevard corridor [between North Fair Oaks and North Lake Boulevards, possibly including the portion of North Fair Oaks between Washington Boulevard and Orange Grove]; (2) Lamanda Park [between Sierra Madre and El Nido and between East Walnut Street and East Colorado Boulevard, and areas directly adjacent]; (3) Arroyo/Glenarm/Raymond; (4) and the Playhouse District.

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Further research and development of possible new cultural zones in Lamanda Park and Washington Boulevard areas</li> <li>▪ Further research and development of Arroyo Parkway/Glenarm “Innovation Corridor” as districts.</li> <li>▪ Further research and development to explore opportunities to bring more theatres to Playhouse District and market district as a theatre destination.</li> </ul> <p><u>Medium-term</u></p> <ul style="list-style-type: none"> <li>▪ Cultural zone program development and marketing</li> </ul>	<p>Playhouse BID PUSD</p> <p>Artist Organizations Business Improvement Districts Colleges Cultural Organizations Individual Artists Neighborhood Business Associations Neighborhood Associations</p> <p>City/Business Development City/Cultural Affairs Division City/Northwest Programs Division City/Pasadena Enterprise Zone City/Planning &amp; Development</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

**4b. Develop cultural facilities.**

Cultural places and spaces were a topic at virtually every *Cultural Nexus* meeting. Through the planning process participants identified the following priorities:

- Establishing a permanent community arts & culture space in Northwest Pasadena.
- Developing at least three small-scale theater spaces, including one 300-400 seat venue and at least two 99-seat Equity-waiver venues.
- Including affordable artist live/ work housing as a component of the proposed Cultural Zones.
- Creating a mixed-use artist center or a series of facilities that include quality exhibition space, teaching studios, shared work spaces and meeting/lecture spaces preferably in the Lamanda Park and/or Washington Boulevard Cultural Zones.

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Further clarify space needs.</li> <li>▪ Research successful models nationally.</li> </ul> <p><u>Medium-term</u></p> <ul style="list-style-type: none"> <li>▪ Research and develop possible partnerships with developers and cultural organizations to fund, build and manage these facilities.</li> </ul>	<p>Armory Center for the Arts and Northwest partners Pasadena City College</p> <p>Arts and cultural organizations Developers</p> <p>City/Planning &amp; Development</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

**4c. Maximize the use of existing cultural facilities and spaces; identify opportunities in non-arts mixed-use developments.**

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Policy to prioritize cultural facilities in projects where the City is a partner</li> <li>▪ Master agreement with PUSD for joint use of school-owned property for cultural facilities</li> <li>▪ Resource directory (facility and space listings)</li> <li>▪ Increased use of the Pasadena Civic Auditorium, Ambassador Auditorium and other facilities by community arts and cultural organizations through such methods as the set-aside of dates, a facility use grants program and cost reductions.</li> </ul>	<p>PUSD PCOC</p> <p>Developers</p> <p>City/Cultural Affairs Division City/Economic Development City/Planning &amp; Development</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

**4d. Address the space needs of Pasadena’s cultural and creative work force, including live/work, exhibition, rehearsal and performance space.**

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Artist-friendly regulatory reform (artists’ live/work, adaptive reuse)</li> <li>▪ Resource Directory (see above)</li> <li>▪ Easier use of city facilities for exhibitions (e.g., parks and libraries)</li> </ul>	<p>Pasadena Arts Council PUSD</p> <p>City/Cultural Affairs Division City/Economic Development City/Library City/Parks City/Planning &amp; Development City/Public Works</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

***Policy 5: Expand awareness of Pasadena as a center of arts & culture locally, regionally and internationally; to promote tourism; and expand cultural audiences.***

Pasadena's vibrant arts & culture sector is served by disconnected and diffuse marketing efforts. Although Pasadena is comparatively smaller (146,000 residents) its cultural sector is equal to that of Memphis or Minneapolis, both much larger cities. When **Americans for the Arts** surveyed ninety-one cities nationwide, only fifteen generated more cultural spending than Pasadena, twelve of those being cities of 500,000 residents or more. Arts & culture spending in Pasadena is over five times the national average and its arts & culture workforce in 2002 was comprised of 3,250 members. Lastly, within Los Angeles County, Pasadena has ten times the cultural resources as the average city.

Pasadena's current marketing efforts do not embrace arts & culture as its primary attraction. Nexus participants envisioned much stronger marketing programs aimed at building participation in arts & culture for both residents and visitors. Within Pasadena and its immediate area, outreach will help overcome barriers to attendance discussed in the *Cultural Equity and Access* section. Local outreach initiatives will be aimed at increasing arts & culture participation within Pasadena's less-served neighborhoods and will also help establish the cultural zones discussed earlier.

Planning participants sought to hinge cultural and heritage tourism on a new Pasadena "brand" that included arts & culture, their unique connection to scientific inquiry and research in Pasadena and our growing collection of cultural festivals. Efforts aimed at international, national and regional/day visitors will include the four 'P's' of cultural tourism development: *partnership, planning, process* and *product development*. Pasadena's world-renowned museums and music events plus its many local cultural offerings will bring new audiences and new dollars to help arts& culture strengthen and flourish.

Arts & culture organizations in Pasadena are active in their own marketing and outreach and several have developed very successful programs, including collaborative marketing activities such as *The Tender Land* festival or the City sponsored *ArtNight*. Pasadena's growing number of community cultural festivals deserve greater recognition and will benefit from professional marketing, tied to the City's arts & culture image. Pasadena's **Convention and Visitors Bureau** regularly integrates arts & culture in many of its marketing messages, building a foundation for more comprehensive marketing programs for cultural tourism.

<i>Possible Tasks / Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Strategic Marketing Committee</li> <li>▪ Market research &amp; planning</li> <li>▪ Master calendar</li> <li>▪ See also potential Cultural Equity &amp; Access programs</li> </ul> <p><u>Medium-term</u></p> <ul style="list-style-type: none"> <li>▪ Comprehensive cultural &amp; heritage tourism program</li> <li>▪ Cultural Media Advisory Committee</li> </ul>	<p>Art Center College of Design            Cultural Nexus Trust            Pasadena Arts Council            Pasadena City College            PCOC/Convention &amp; Visitors Bureau</p> <p>Arts and cultural organizations            Business Improvement Districts            Tourism-related businesses</p> <p>City/Cultural Affairs            City/Economic Development            City/Public Information</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

**Policy 6: Foster expanded and diverse leadership and increased interaction within Pasadena’s cultural sector.**

Pasadena has a proud history of active civic volunteerism, which extends to cultural leadership through its comparatively large non-profit arts and cultural organizations, through the **Pasadena Arts Council** (the state’s oldest local arts agency), and from the **Cultural Affairs Division** and the **Arts Commission**, both in the City’s Planning & Development Department. However, the community is in a unique position to enhance and cultivate cultural leadership by capitalizing on the elevated visibility of the arts & culture sector achieved during the Nexus process.

Nexus participants recommended four specific areas of potential for leadership. Artists, culture bearers and cultural workers should be encouraged and trained to serve on community boards and City commissions.

Arts & culture leaders from various sectors of the community will ensure that the field is in the forefront of broader community planning. Similar encouragement will be extended to young and less-represented leaders to prepare organizations for transition to broader audiences and program growth. A formal mentoring program for young leaders is also recommended.

Participants also recommended that existing cultural leadership should prioritize cross-sector communication. For example, there could be mutual benefit in more concentrated communication among education, recreation and cultural leaders. Finally, creating stronger ties between the arts & culture sector and the business community will benefit both on many levels. Partnership models such as the national *Business Volunteers for the Arts* will provide structure to Pasadena’s leadership program.

Cultivating participation in arts & culture at the professional level as well as through arts education targeted at school-age children will provide life-long experiences in arts & culture, which will ultimately translate into participation, financial support, volunteerism and leadership.

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Update the mandate of the Arts Commission</li> <li>▪ Identify and develop community leadership from less-served populations</li> <li>▪ Encourage the placement of artists in leadership positions</li> <li>▪ Identify and train artists for leadership positions</li> <li>▪ Establish a Business Council for the Arts and Culture</li> </ul>	<p>Cultural Nexus Trust Pasadena Junior League Rotary Club</p> <p>Business community Other community organizations Other service organizations</p> <p>Arts Commission City/Cultural Affairs City Council City/Other Commissions</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	



**Policy 7: Develop new public and private resources for Pasadena’s arts & culture sector.**

Pasadena is fortunate to have many well-established cultural resources with generous and active community support. However, to fulfill the goals of *Cultural Nexus*, new public and private resources are needed for all projects, and specific support is needed for those historically less-served.

As Nexus begins, re-prioritizing of public and private cultural staff time and low or moderate funding increases will make more effective use of current cultural resources. Non-cash strategies include realignment of partnerships and sharing of resources.

To truly capitalize on Pasadena’s richly diverse cultural programs and festivals, some key investments through the **Cultural Affairs Division** were recommended by Nexus participants. According to *The Arts and Economic Prosperity* survey in 2001, Pasadena has more than ten times the cultural resources than the average in Los Angeles County, and yields \$4.6M in local government revenues. Yet the City spending is less than 1% of these revenues, far less in direct funding per capita than comparable cities across the nation. By comparison to other California cities, a reasonable goal for funding through the City’s annual arts and culture grants program is \$5 per citizen, up from the current average of \$1 per citizen.

As recently illustrated in Dallas, Texas, additional city investment sets an agenda to attract major funding through grants and other resources from foundations and individuals, both new to arts support. Program collaborations stretch resources to serve more people. Partnerships, including those with the business community, provide innovative models of community based support, energizing other initiatives and models. Coordination of these efforts will avoid duplication and keep the goals of Nexus at the forefront.

**7a. Explore new and increased sources of public funding for the arts and culture**

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Funding for implementation of Nexus tasks</li> </ul> <p><u>Medium-term</u></p> <ul style="list-style-type: none"> <li>▪ Consider options for new, dedicated tax for the arts and culture that would produce more direct funds for grants</li> <li>▪ Achieve \$5 per citizen in direct funding in grants</li> </ul> <p><u>Long-term</u></p> <ul style="list-style-type: none"> <li>▪ Realize full benefits of a dedicated tax (see p.64)</li> </ul>	<p>Cultural Nexus Trust Library Foundation PCOC</p> <p>Tourism sector</p> <p>City Council City/Cultural Affairs Division City/Panning and Development</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

**7b. Develop new and increased sources of private funding for the arts and culture.**

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ City grant applications to federal, state and foundation sources to support Nexus initiatives</li> </ul> <p><u>Medium-term</u></p> <ul style="list-style-type: none"> <li>▪ Research and establish endowment fund for the arts and culture housed in the Nexus Trust</li> <li>▪ Ongoing forum for private and public funders to address cultural issues of communitywide importance as prioritized by Nexus</li> </ul>	<p>Cultural Nexus Trust</p> <p>Local funders</p> <p>City/Cultural Affairs</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

**7c. Develop new and increased non-cash resources for the arts and culture.**

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Small business assistance for artists and arts &amp; cultural organizations</li> <li>▪ Resource Directory</li> <li>▪ Volunteer Pool</li> </ul> <p><u>Medium-term</u></p> <ul style="list-style-type: none"> <li>▪ Develop of Business Council for the Arts and Culture to provide leadership, volunteer resources and funding partnerships</li> </ul>	<p>Cultural Nexus Trust</p> <p>Pasadena Arts Council</p> <p>Area businesses</p> <p>Arts Commission</p> <p>City/Cultural Affairs</p> <p>City Departments</p> <p>City/Information Services</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

**Policy 8: Establish the Cultural Nexus Trust.**

The *Cultural Nexus Trust* is a vehicle to sustain community involvement with the *Cultural Nexus* plan, while leveraging public and private sector resources to implement the plan. The **Arts Commission** will seek cultural and community leadership for specialized fund development that complements or reinforces efforts that are now conducted by the non-profit arts & culture community. Possibilities include government funds available to cities, national foundation grants aimed at civic improvement or certain major development initiatives. The *Cultural Nexus Trust* will be managed by a diverse committee of community leaders in partnership with the Arts Commission and City staff. The *Cultural Nexus Trust* will not produce cultural programs, but will focus on leadership and advocacy of communitywide importance.

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Establish Cultural Nexus Trust and governing body</li> <li>▪ Trusteeship of funds by Pasadena Foundation</li> </ul> <p><u>Medium-term</u></p> <ul style="list-style-type: none"> <li>▪ Continued annual oversight of Cultural Nexus plan implementation</li> <li>▪ Additional initiatives as warranted</li> <li>▪ Establish endowment (see 7b)</li> </ul>	<p>Cultural Nexus Trust Pasadena Foundation</p> <p>Arts Commission City/Cultural Affairs Division</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

**Policy 9: Create a New Vision for Public Art in Pasadena.**

The City of Pasadena’s **Public Art Program** was established in 1988 as part of the downtown redevelopment initiative. It has since been expanded to include two private development programs, each applicable in different areas of the city and to different types of construction projects, and a *City Capital Improvement* (CIP) program for city projects. The program enlivens the physical fabric of Pasadena and supports other cultural initiatives through the *Cultural Trust Fund*. Nationally, more than 400 such programs exist at the local, state and federal levels. They contribute to a sense of unique identity, capture and preserve aspects of history, engage the community and provide access to art of many forms for all citizens.

Although many of the projects in Pasadena are highly regarded, the complexities of the program and the associated funding requirements are not generally understood by stakeholders and the general public. Through the Nexus planning process, participants were able to identify key issues associated with public art.

Public art projects will reflect the entire spectrum afforded by the field: artists’ participation in the design of civic spaces and functional items; a collection of major works by internationally renowned artists; temporary installations and artist residency programs; and projects by local artists.

Pasadena is uniquely positioned to develop a multi-faceted approach to public art, one that reflects the participants’ vision. The City has the opportunity to develop a major collection of art in public places in keeping with the stature of the city’s major cultural resources, and to reflect local history as well as the unique character of Pasadena today. An additional planning process is recommended that will focus on the citywide vision of public art.

**9a. Appoint a Public Art Committee of the Arts Commission to advise on public art policy, program vision and provide long-range planning.**

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Revision of City public art ordinances</li> <li>▪ Revision of the private developer guidelines and streamlining of the review and approval process</li> <li>▪ Institute detailed annual public art work plan and track progress on all of the recommendations</li> </ul>	<p>Developers Local architects and other designers Local artists Local curators and arts administrators</p> <p>Arts Commission City/Cultural Affairs City/Planning &amp; Development. Design Commission Preservation Commission</p>
<p>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</p>	

**9b. Convene a Public Art Task Force of the Arts Commission to address public art policy issues and develop long-range plan.**

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Convene a Public Art Task Force of the Arts Commission, including Commissioners, staff, art and design professionals, developers and members of the public</li> <li>▪ Development of list of priority projects</li> <li>▪ Recommend vision for collection</li> <li>▪ Recommend artists to consider</li> <li>▪ Recommend project sites and types</li> </ul>	<p>Developers Local architects and other designers Local artists Local curators and arts administrators</p> <p>Arts Commission City/Cultural Affairs City/Planning &amp; Development. Design Commission Preservation Commission</p>
<p><small>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</small></p>	

**9c. Increase the presence and awareness of public art throughout Pasadena.**

<i>Possible Tasks/Initiatives</i>	<i>Possible Implementation Partners</i>
<p><u>Short-term</u></p> <ul style="list-style-type: none"> <li>▪ Develop projects and opportunities that target local artists</li> <li>▪ Locate projects in Northwest Pasadena, East Pasadena and neighborhoods.</li> <li>▪ Develop a program of temporary public art projects on the grounds of all libraries</li> </ul> <p>Expand descriptive materials and public information resources available for all of the components of the public art program</p>	<p>Armory Center for the Arts Art Center College of Design California Institute of Technology Pasadena Arts Council Pasadena City College PUSD</p> <p>Business Improvement Districts Cultural Organizations Developers Neighborhood Associations</p>
<p><u>Medium-term</u></p> <ul style="list-style-type: none"> <li>▪ Develop an artists in residence program at city agencies and departments, e.g., an artist in residence program in the Arroyo</li> <li>▪ Develop series of artist talks in conjunction with new public art projects both public and private</li> </ul>	<p>City/Cultural Affairs Division City/Economic Development City/Libraries City/Northwest Programs City/Public Works/Parks</p>
<p><small>*The Implementation Partners mentioned above indicate those already committed to the Initiative. Additional Partners are encouraged to self-identify during implementation phase of Nexus.</small></p>	

## NEXUS IMPLEMENTATION

### POSSIBLE TASKS AND INITIATIVES

The attachments are intended as a guide for City staff and partner agencies in developing annual work plans and addressing related budget issues. The tasks and initiatives provide the potential means to implement the Nexus policies. They are also intended as a guide for partner agencies. Each task and initiative has a beginning time frame and cost estimate. In some cases, research is necessary to develop a more exact estimate, so a range is identified. These costs will be refined during research and development and through implementation.

Tasks and initiatives are divided into short-term, medium-term and long-term. Short term is envisioned as starting within the first two years, medium term within three to five years and long-term through the life of the plan.

“Admin.” (administrative) refers to cost of staff and related overhead for the implementing partner or agency. Staff costs might be an allocation of existing staff time, a new position or a contract for services. “R&D” (research and development) costs include staff time and/or consultant fees, and related expenses.

Neither the policies nor the possible task, programs and initiatives are listed in priority order and the numbers are simply used for ease of reference. Tasks and initiatives will be implemented based on available resources and the annual planning and budgeting of the implementing partners.

### POSSIBLE FUNDING MECHANISMS

To move forward with the recommendations of this plan and fully utilize the tremendous cultural opportunities within Pasadena, a wide variety of funding strategies will need to be explored. Several creative funding models have been developed in other communities. Specialized taxes and fees, endowment funds, grants, modifications to public art requirements, and coordinated public fundraising campaigns are examples that Pasadena should explore after the Cultural Nexus Plan is adopted.

Last saved by saugustyn on 7.19.05