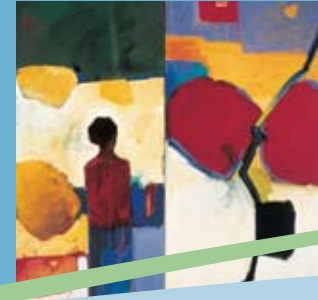


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ORANGE COUNTY CULTURAL INDICATORS REPORT

Measuring Progress Toward a More Creative Community



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Chris Gwaltney, *Three Elements, Whole* (detail) (Orange County artist)

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INTRODUCTION

We believe that a vibrant and diverse arts and cultural sector adds tremendous value to the lives of individual citizens and to the life of our Orange County community. We also believe that cultivating creativity in our community is absolutely vital to Orange County's future.

Our partnership began in the summer of 2004 when the county's nonprofit arts community was challenged by destabilizing shifts in the funding landscape. Active intervention was clearly needed. We wanted to provide immediate aid and seek longer-term solutions. We are fortunate that Orange County was one of eight counties in the state selected to participate in the three-year *Communities Advancing The Arts* initiative, funded by The James Irvine Foundation. It was clear to the Arts Advisory Committee, responsible for guiding the Orange County Arts Initiative, that in order to devise intelligent long-term solutions, we needed to understand: Where are we—really?

Our purpose in undertaking this first-ever Cultural Indicators Report for Orange County is to create a more holistic way of measuring the growth and progress of the county's cultural sector. The Orange County Cultural Indicators Report is an aggregate of a number of independent inquiries. We have kept the summaries of each study separate, but have integrated findings and recommendations. We hope this report will provide a means to gain a more objective view of the shape of the cultural sector in Orange County, its strengths and the areas that need to be addressed. In doing so, we hope to provide county leaders with a useful guide for policy development and for determining where financial investment and human resources are needed to help Orange County reach its creative potential.

David Seigle
Chairman, Orange County Community Foundation

Shelley Hoss
President, Orange County Community Foundation

When possible, we have tried to find useful comparisons with other major metropolitan areas, with the Southern California region and with national statistics. This kind of tool is meant to help us track collective progress over time. Other indicators should be added to future editions. But this report seeks to provide an initial snapshot of where we are at this distinct moment in the county's cultural development and offers recommendations for action that will carry us with strength into a new, more creative future.

To provide a context for this report and its recommendations, we have provided an introductory section, entitled *Why is Building a Creative Community Important to Orange County's Future?*, that shares some of the most recent thinking taking place around the country about the role that creative people and a vital arts sector play in the lives of successful and innovative communities. We have also posed some questions for broader community discussion.

We thank The James Irvine Foundation for their leadership and financial partnership in advancing arts and culture in the state of California and for providing the impetus to undertake this study. We also thank Keith and Judy Swayne and The Boeing Company for their belief in the importance of this project and for their generous additional financial support of the research, publication and launch of this report.

We look forward to working together with you to build a vital, creative community in Orange County.

Darrel Anderson
President, Arts Orange County

Bonnie Brittain Hall
Executive Director, Arts Orange County



Ken Auster, *Coast Ghost* (Orange County artist)

WHY IS BUILDING A CREATIVE COMMUNITY IMPORTANT TO ORANGE COUNTY'S FUTURE?

A number of recent ideas are causing communities across the country to re-think the role creative people and institutions play in their communities and re-examine the ways in which they are investing in creative assets. We share brief synopses of the ideas in this section and hope that the questions marked with an arrow (▶) might prompt broader discussion in our own community.

Central ideas in this section include:

- Creative thinking is the currency of the 21st century.
- Certain characteristics are shared by communities that become flash points for artistic, technological, economic or social innovation.



Imagination Celebration

- Where there is a concentration of creative people and institutions, there is also a creative synergy in business and technology.
- Arts and cultural activities have unique abilities to connect people across cultures and build more cohesive, connected communities.
- There are specific steps that can be taken to create a healthy cultural ecology and specific policy levers that can create systemic change for better or worse—either building or depleting cultural capital.

These concepts provide an important backdrop to what we learned about the current status of Orange County's cultural sector and provide the inspiration behind the recommendations in this report.



Nouveau Chamber Ballet

“A creative economy is the fuel of magnificence.”

Ralph Waldo Emerson

PREPARING FOR A NEW KIND OF ECONOMY

In his recent book, *A Whole New Mind*, Daniel Pink posits the idea that the future now belongs to a very different kind of person with a very different kind of mind. The era of “left-brain” dominance, and the Information Age that it engendered, is giving way to a new world—the Conceptual Age—in which artistic and holistic “right-brain” abilities mark the fault line between who gets ahead and who falls behind. According to Pink:

“Three forces are tilting the scales in favor of R-Directed [right-brain] Thinking. Abundance has satisfied, and even over satisfied, the material needs of millions—boosting the significance of beauty and emotion and accelerating individuals’ search for meaning. Asia is now performing large amounts of routine, white-collar, L-Directed [left-brain] work at significantly lower costs, thereby forcing knowledge workers in the advanced world to master abilities that can’t be shipped overseas. And automation has begun to affect this generation’s white-collar workers in much the same way it did last generation’s blue-collar workers, requiring L-Directed professionals to develop aptitudes that computers can’t do better, faster, or cheaper.”

- ▶ Deeply embedded in this theory is that both sides of the brain contribute unique information-processing capabilities and that we need to train people in ways that maximize the capabilities of both sides of the brain. How are we currently training the nimble, creative workforce of tomorrow?

WHAT ARE THE FEATURES OF A CREATIVE COMMUNITY?

Creativity is found not only in the arts, but in all forms of human enterprise—both individual and collective. Throughout human history, there have been certain places in the world that have been particular flash points for artistic, technological, economic and social innovation. What factors contribute to making a community a creative and innovative place?

In his book *Creativity: Flow and The Psychology of Discovery and Invention*, Mihaly Csikszentmihalyi suggests that “...centers of creativity tend to be at the intersection of different cultures, where beliefs, lifestyles, and knowledge mingle and allow individuals to see new combinations with greater ease.”

In *Cities in Civilization*, Sir Peter Hall examines the combination of forces that fostered particular cities as centers of cultural, technological or civic excellence.

Hall identifies a number of common factors that historically have worked together to foster a particularly creative cultural environment:

- Rapid accumulation of new wealth in new hands during a time of rapid economic transition.
- Attraction of talented and ambitious people, bringing new ideas, world views and an understanding of the significance of a period and a passion to influence its unfolding.
- Crossroads of culture, where information from different traditions was exchanged and synthesized through “interculturalism” and trade.
- Social and values tension, including a clashing of new values with traditional values that led to new lifestyles, roles, relationships, and bases for class distinction.

- Reconfiguration of social networks as individuals from different occupations and positions in society—such as intellectuals, wealth makers, artists and aristocrats—commingled in new relationships leading to cross-fertilization of ideas and perspectives.
 - High civic aspirations and collective action as individuals and associations (e.g. professions, business and civic associations) expected and demanded that the public aspects of their city be great.
 - Physical places that fostered interaction and mixing of people with diverse talents and views, such as plazas, salons and cafes.
- ▶ Orange County has many of the elements to position it as a dynamic creative community of the future. How are we investing in making Orange County a more creative community?



Angahara Dance Ensemble



Orange County Performing Arts Center

“The innovative cities of the coming age will develop a creative union of technology, arts and civics.”

Sir Peter Hall

“Most civic leaders have failed to understand that what is true for corporations is also true for cities and regions. Places that succeed in attracting and retaining creative people prosper; those that fail don’t.”

Richard Florida



Orange County Museum of Art's Orange Lounge

WHY IS THIS IMPORTANT FOR ORANGE COUNTY'S FUTURE?

Creative People, Creative Institutions, Creative Synergy in Business and Technology

*“The final element of the social structure of creativity, and the one that has received the least attention, is a supportive social milieu that is open to all forms of creativity—artistic and cultural as well as technological and economic. This milieu provides the underlying ecosystem of habitat in which the multidimensional forms of creativity take root and flourish. **By supporting lifestyle and cultural institutions, like a cutting-edge music scene or vibrant artistic community for instance, it helps to attract and stimulate those who create in business and technology.** It also facilitates cross-fertilization between and among these forms, as is evident throughout history in the rise of creative content industries, from publishing and music to film and video games. The social and cultural milieu also provides a mechanism for attracting new and different kinds of people and facilitating the rapid transmission of knowledge and ideas.”* Richard Florida, *The Rise of The Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*

- ▶ What are we doing to attract creative people to Orange County and invest in a vibrant arts community?



Pacific Chorale

Active Cultural Participation Helps Build Community

Orange County is still a relatively young community, with a population that has grown rapidly in recent years. It is now the state's second most populous county and the nation's fifth most populous. With its 3 million citizens spread across 34 cities, Orange County can feel like a fragmented place to both residents and visitors. Arts and culture can play a uniquely valuable role in building a sense of community and connectedness. In a highly diverse population, arts and cultural activities can also play a critical role in connecting people across cultures and affinity groups, helping them to identify commonalities and value differences.

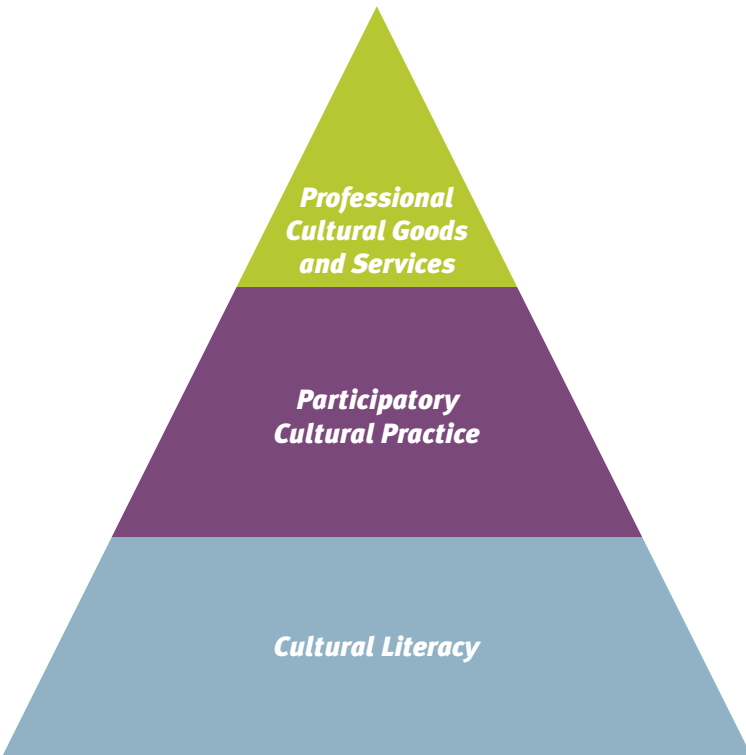
In his book, *Bowling Alone*, Robert Putnam suggests that cultural participation helps build a more cohesive, connected community:

“To build bridging social capital requires that we transcend our social and political and professional identities to connect with people unlike ourselves... Singing together (like bowling together) does not require shared ideology or shared social or ethnic provenance. For this reason, among others, I challenge America's artists, the leaders and funders of our cultural institutions, as well as ordinary Americans: Let us find ways to ensure that by 2010 significantly more Americans will participate in (not merely consume or “appreciate”) cultural activities from group dance to songfests to community theatre to rap festivals. Let us discover new ways to use the arts as a vehicle for convening groups of fellow citizens.”

- ▶ Active participation in arts and culture is a step toward engaging people more broadly in other elements of civic life—life beyond their family and work. What opportunities are we creating here to encourage both formal and informal cultural participation?

HOW DO WE DEVELOP A MORE CREATIVE COMMUNITY?

Cultural Initiatives Silicon Valley offers an elegant model of what a healthy cultural ecology looks like in a community. It suggests a causality between the stages of the pyramid, beginning with instilling children with cultural literacy; encouraging broad cultural participation; which leads, ultimately, to healthier professional arts organizations and a more vital environment in which individual artists can flourish.



HEALTHY CULTURAL ECOLOGY MODEL
from John Kreidler, Cultural Initiatives Silicon Valley

The Levers for Change

Importantly, Cultural Initiatives Silicon Valley also identified four cultural sector policy levers that can create systemic change for better or worse—either building or depleting cultural assets. They are:

- **Creative Education**
- **Leadership**
- **Policies**
- **Investment**

- ▶ How are we currently using these policy levers and how might we use them in the future to foster a more creative community in Orange County?

**THE FINAL QUESTION BECOMES:
HOW ARE WE DOING IN ORANGE COUNTY?**

**WE EMBARKED UPON THE FIRST EVER
ORANGE COUNTY CULTURAL
INDICATORS STUDY TO FIND OUT.**



Irvine Barclay Theatre

“The arts won’t flourish unless more art lovers are minted through sustained exposure during childhood... this means (a shift) towards the grass-roots cultivation of youngsters and parents through public schools and community arts programs.”

2005 Rand Report

EXECUTIVE SUMMARY

Key Findings

From the research, a more complete picture of arts and culture in Orange County emerges, along with perspectives on critical areas for strategic leadership and investment that will help the arts flourish in this next stage of the county's growth. The solutions require a high level of coordinated response. If thoughtful leaders in our community take these findings and recommendations to heart, we can add to the quality of life of Orange County residents and, at the same time, boost the county's reputation as a leader in innovation.

FINDING #1: Orange County residents agree on the importance of a vibrant cultural sector in Orange County and recognize the social and personal benefits of the arts.

Orange County residents recognize the unique abilities of the arts to increase social connectedness, build cultural bridges and promote civic engagement. They also appreciate the intrinsic value of the arts to their own lives and the lives of their families. A surprising 64% revealed that they or their immediate family members actively create or participate in the arts. There is growing satisfaction with the county's cultural offerings. 63% of residents report attending a live performance in the past 12 months and 52% attended an exhibition at a museum or gallery.

- ▶ *The next step to ensuring our county's cultural growth needs to translate residents' belief in the importance of a vibrant cultural sector into increased financial support for arts and culture—through either private or public means, or both.*

FINDING #2: A deepening relationship with the arts leads to attendance and financial investment.

Survey respondents confirmed that there is a causal relationship for arts attendance and financial support—one that has important implications for policy and investment. In an ideal scenario, a child's knowledge of the arts begins in the school setting and is augmented by parents' efforts to include the creative outings and hands-on arts experiences in the child's development. Early or informal family involvement in the arts are the



The Chance Theater

strongest drivers for future arts attendance. Not surprisingly, those who attend the arts are more likely to support them—even more so if they also contribute as volunteers. Additionally, those who value what the arts add to their own lives are interested in ensuring that experience for future generations and are more likely to provide financial support.

- ▶ *This causality suggests that, to build a more vibrant and creative community in Orange County, we need to be making investments at building a strong pyramid of public engagement with the arts at three levels: arts education, cultural participation, and with professional artists and arts organizations.*

FINDING #3: The county's nonprofit arts sector is young and undercapitalized.

Mirroring the county's own growth, the county's nonprofit arts sector has grown rapidly and dramatically. Seventy-five percent of the county's nonprofit arts organizations were founded in the last 35 years. The first stage of growth was about building our own cultural institutions. Our flagship cultural organizations have contributed significantly to putting Orange County on the cultural map of the nation and the world. Organizations of all sizes are proving themselves adept at creating and presenting new artistic work. However, the research has uncovered that, compared to other counties in our region, Orange County arts organizations

are smaller, under-resourced and undercapitalized. Significant structural issues exist, that need to be addressed if the sector is to flourish.

- ▶ *The next stage of growth for the nonprofit arts sector needs to be about capacity-building and sustainability for a broader range of organizations throughout our county.*

FINDING #4: Orange County residents place a high priority on the importance of the arts in the development and education of children. However, there are differences in the quality and quantity of arts instruction between the county's 27 school districts.

Districts report the importance of arts education for all students, yet few have comprehensive programs and some have none. Lack of ongoing funding hinders districts from providing coordination, professional development and staffing to provide comprehensive arts programs for all students.

- ▶ *The next step to ensuring that all Orange County students have access to a quality arts education is to make the development of district arts plans a priority (sparked by a combination of public and private funds), then develop long term, sustainable funds to ensure sequential arts education for all.*

FINDING #5: Orange County has a unique set of cultural assets that tell the story of the county's cultural history and create the cultural face we present to the world. The County of Orange and its 34 cities have the capability to leverage these cultural assets to help create a unique sense of place for Orange County residents and visitors.

Through smart leadership, policies, zoning and investments, we can create vibrant gathering places and attractive places for county residents to live, work and play. Communities can also make themselves attractive magnets for creative people from many walks of life, creating synergy for a vibrant spirit of innovation that fuels the local economy. To do so, however,

would require a much closer coordination between county and city entities, public and private sector, business and cultural interests than exists in our community today.

- ▶ *The next step is to develop a collective understanding of how arts, culture, creative people and creative businesses can play a key role in building a vibrant community and develop local policies for strengthening and developing them.*

FINDING #6: Leadership at all levels will be required to make Orange County a more creative community.

Change must begin with organizations and individuals with a broad, countywide perspective who believe in the value of creativity in the lives of individuals and in the life of a community.



All the Arts for All the Kids, Fullerton School District

EXECUTIVE SUMMARY

Key Recommendations

Implementing each of the following recommendations will require a coordinated team of community agencies, investors, stakeholders and a new level of countywide planning and collaboration.

RECOMMENDATION #1: A multi-faceted approach is needed to help Orange County arts organizations and artists take their next creative steps.

Develop strategies to:

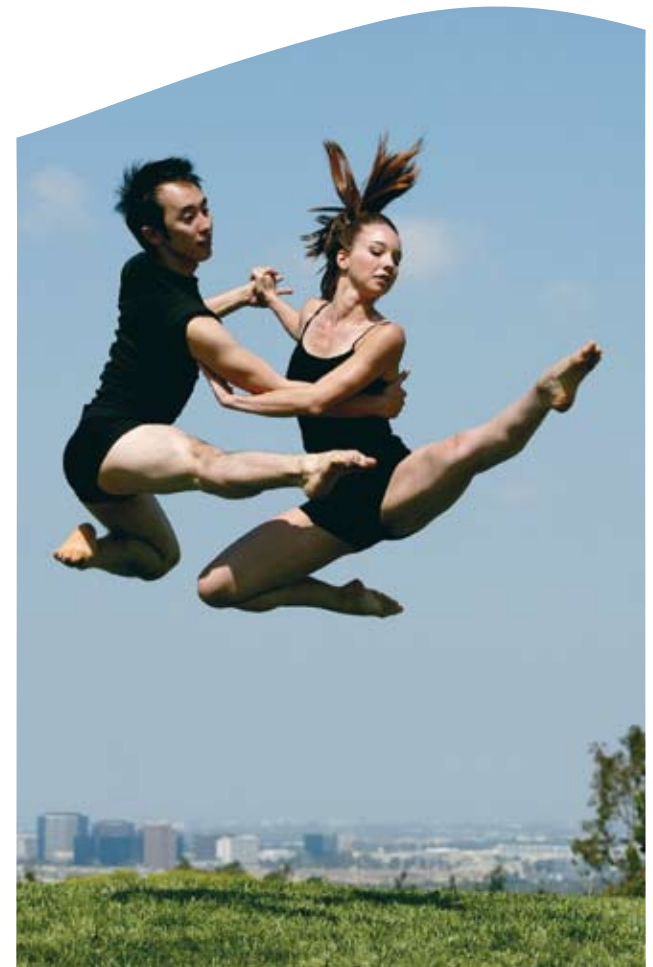
- Build the capabilities of professionals leading Orange County arts organizations through training.
- Work with arts organizations to help them strengthen their own audience, donor and leadership-building efforts.
- Launch an Arts Leadership Initiative to help recruit, train and place the next generation of volunteer arts leaders.
- Explore the establishment of an “Arts Hub” that offers high-level shared staff resources on a fee-for-service basis.
- Provide strategic financial support for a broad range of Orange County arts organizations and artists.

RECOMMENDATION #2: Cultural participation in Orange County needs to be deepened, broadened and expanded.

Develop strategies to:

- Develop a robust centralized information website about: 1) opportunities to attend performing and visual arts events, cultural festivals and art walks, arts events for families and children; and 2) opportunities for adults and children to actively participate in the arts and deepen their relationship to them (classes, conservatories, lectures, workshops, etc.) Related to this effort, build a large arts e-communications list and explore a half-price ticket service.
- Engage a more ethnically diverse group of citizens in the arts.

- Engage new residents and younger residents in the arts.
- Broaden efforts to engage children and families in the arts.
- Link the efforts of nonprofit arts organizations and cities to turn the casual, informal arts participants into regular arts attendees.



Backhausdance

RECOMMENDATION #3: Each school district should provide high quality arts instruction for every student, guided by a district-developed plan that establishes, extends or expands current arts instruction in dance, music, theatre and visual arts.

Create a countywide alliance of districts to embark upon a planning process that leads to the development of individual district arts education plans, designed to meet the educational needs of their students and community. Provisions in the plan for students to meet standards in the arts might include:

- District Arts Coordinator and Planning Team.
- Curriculum with benchmark assessment to meet the needs of students.
- Professional Development Plan for specialists and elementary classroom teachers.
- Resource Needs Assessment including budget for staffing, professional development, facilities, materials and equipment.
- Timeline for implementation.
- Determining a role of universities and community arts providers as resources.

RECOMMENDATION #4 There should be a sustained focus on building endowment resources to provide greater stability and ensure steadier growth and development of the cultural sector countywide.

Develop strategies to:

- Provide training and expertise to help arts organizations establish and build their own endowments.
- Build an understanding of the long-term needs of the cultural sector with the county's donor community.



South Coast Symphony

- Explore the creation of an Orange County Arts Fund that would knit together large and small endowment gifts, planned gifts or bequests and enable steady and rising investments in the growth of the cultural sector. Primary funds would support the growth of the nonprofit arts sector, with sub-funds that could be dedicated to supporting individual artists, new work, arts education or other identified needs.

RECOMMENDATION #5: A task force of community leaders representing city and county government, business, economic development and tourism should come together to study the ways in which other communities in the nation are supporting the development of vital, creative communities.

This task force should be assigned the task of:

- Convening lectures and conferences to share “best practices” with Orange County leaders.
- Making recommendations to local leaders about policies and practices that attract and develop creative people and businesses and build creative assets.

WHAT WE LEARNED

From Orange County Residents

WHY DOES IT MATTER?

The way arts and culture are perceived by Orange County residents drives their own participation, attendance and philanthropic decisions. This provides an insight into the current and future health of the sector and provides cultural leaders with practical ideas for engaging the public more fully. What Orange County residents say they want for their community—in the way of a vibrant cultural sector and arts education for their children—should inform cultural, political and educational policymakers.

WHAT HAVE WE LEARNED?

Through phone surveys and focus groups, Orange County residents offered valuable insights into their own perceptions, practices and wishes for their community.

Orange County residents agree strongly about two things:

- 1) 92% of residents agree on the importance of a vibrant cultural sector in Orange County.
- 2) 98% of residents agree that arts are critical for the education and development of children.

Social Benefits: Orange County residents recognize the arts' unique abilities to increase social connectedness, build cultural bridges and promote civic engagement.

When asked “why I attend arts/cultural events in Orange County”:

- 66% said “to spend time with family or friends” (the #1 reason)
- 17.4% said “it makes me feel connected to my community”
- 16.5% said “it helps me better understand other cultures”



Orange County Museum of Art



Pacific Symphony, Verizon Amphitheater

Personal Benefits: Orange County residents recognize the intrinsic value of the arts to their lives and the lives of their families.

When asked “why I attend arts/cultural events in Orange County”:

- 42.9% said “personal education and growth”
- 17.4% said “it’s thought-provoking”
- 15.1% said “it encourages me to be more creative”

The survey uncovered a high degree of informal arts participation among Orange County residents, which bears more examination in future studies. A surprising 64% of respondents revealed that they or their immediate family members actively create art or participate in the arts. Playing an instrument, singing, dancing, drawing, painting or participating in community theater are just a few of the ways in which individuals can participate informally in the arts.

There is a high and growing degree of satisfaction with the county’s cultural offerings. Over 70% of residents gave the county a score of 7 or higher on a 10 point scale, vs. 65% in a similar 2001 poll. Another 20% qualified the county’s arts as adequate.

FORMAL ARTS ATTENDANCE

63% of residents reported attending at least one live performance in the last 12 months.

52% of residents reported attending an exhibition at a museum or gallery in the last 12 months.

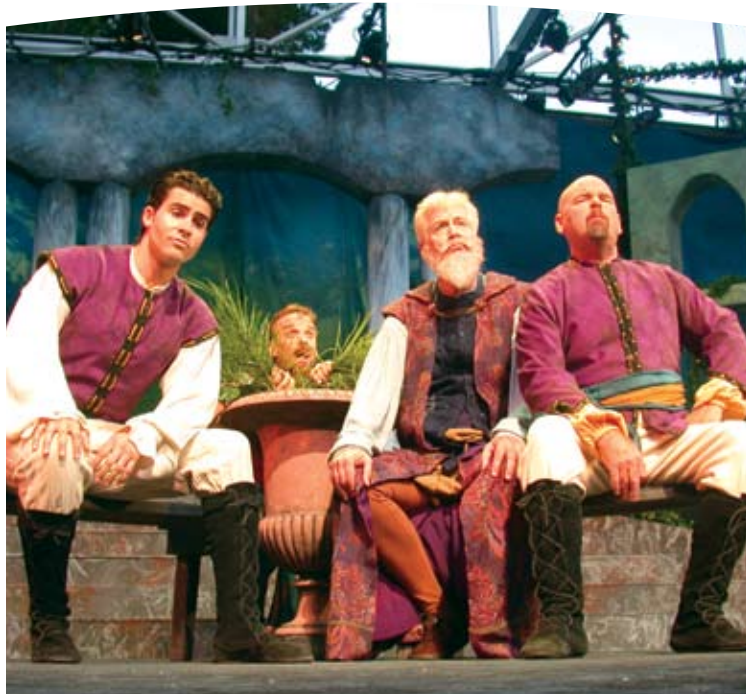
There were three specific groups that indicated more interest in attending the arts, if they had more access to information: Latinos, young residents and new residents.

A DEEPENING RELATIONSHIP WITH THE ARTS LEADS TO ATTENDANCE AND FINANCIAL INVESTMENT

Respondents confirmed that there is a causal relationship for arts attendance and investment—one that has important implications for policy and investment.

The Strongest Positive Drivers for Attending were found among those:

- whose families create art (informal participation)
- who participate in the arts for “personal growth and education”
- who recognize the community social benefits of the arts



Shakespeare Orange County

The Strongest Positive Drivers for Contributing were found among those:

- who attend the arts
- who highly value arts opportunities for children
- who say “the arts are important to me”
- who contribute in ways other than dollars (e.g. volunteering)

THROWING THE DOORS OPEN

While substantial financial investment and strong community leadership are clearly needed to build a vibrant arts sector, too often the message translates as a stuffy, elitist appeal. And too many people feel that they are not welcome or qualified to be at the table or that their modest investment might not make much of a difference. However, we know that engaging a broad range of citizens is important for the long-term health of the cultural sector.

If we are to engage the participation and investment of a broader group of Orange County citizens, we need to remove as many barriers to participation as possible and the message needs to become more welcoming. The message needs to recognize that:

- “Spending time with family and friends” is a primary driver for attendance
- Arts opportunities for children are important drivers for family participation and important drivers for community investment

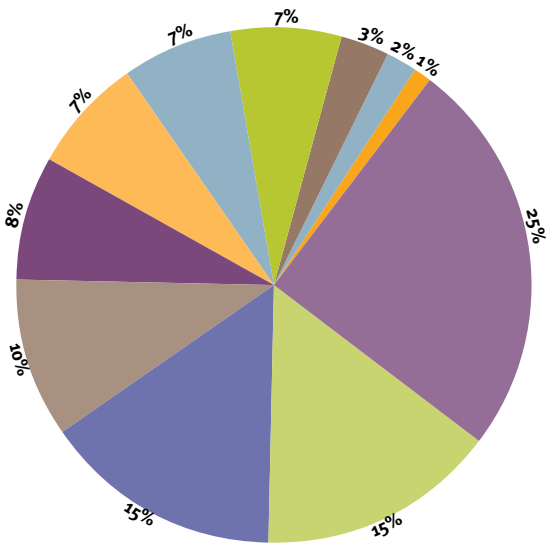
Finally, the emphasis needs to be on the idea that participation in the arts is something everyone can benefit from and enjoy.

WHAT WE LEARNED

About the Nonprofit Arts Sector

In this section, we examine the strengths and challenges of the county's nonprofit arts and culture sector, compare Orange County cultural sector with other communities, and identify some of the unique challenges we face as we consider ways of helping Orange County reach its creative potential.

% BREAKDOWN OF ARTS ORGANIZATIONS
out of 153 organizations with budgets over \$25,000



WHAT HAVE WE LEARNED?

Like Orange County itself, the nonprofit arts community is relatively young. 75% of the county's arts organizations were created in the last 35 years. The county's largest, flagship arts organizations have led the way in helping Orange County declare its cultural independence and have helped put the county on the national and international cultural map. However, there are storefront theatres, music organizations, ethnic dance companies and a rich array of visual arts organizations operating in every corner of the county.

While there are nearly 500 nonprofit cultural organizations in Orange County, only 153 reported gross receipts of \$25,000 or more for the year 2000. The organizations in this sector are generally small—only 16% of Orange County's nonprofit arts organizations had budgets over \$500,000; 84% had budgets under \$500,000. In fact, 59% have budgets under \$100,000.

COMPARISON WITH SOUTHERN CALIFORNIA REGION

While Orange County is the second largest county in the state (based on population), compared with the 9 other Southern California counties:

- **Orange County has a smaller number of arts organizations per capita** (5.4 per capita vs. 6.4 for region.) Orange County has 14% of Southern California's population, but only 12% of the region's arts organizations.
- **Orange County arts organizations are maximizing earned income from program services.** In fact, earned revenue as a percentage of the total budget is the highest in the region—41% in Orange County vs. 34% in Southern California vs. 31% nationally.
- **Despite high program-generated revenues, average overall revenues are smaller in Orange County** (\$47 per capita vs. \$54 for region.)
- **The revenue imbalance between large and small organizations is the most dramatic in the region.** While representing just 16% of the sector, large organizations report 90% of the revenue (earned and contributed.) The remaining 84% vie for 10% of the revenue.
- **Orange County arts organizations run lean.** Personnel expenses represent 31% of total expenses vs. 38% for arts organizations throughout Southern California.
- **Orange County arts organizations have only 72% of the average assets of arts organizations in the region,** placing fourth in average assets per capita behind Santa Barbara, Los Angeles and San Diego counties.

COMPARISON OF OC ARTS ORGANIZATION REVENUES & ASSETS (BY SIZE)

Annual Revenues	% of Orgs.	% of Total Revs.	% of Total Assets
Under \$100,000	58.82%	3.23%	2.54%
\$100,000-\$250,000	17.65%	3.11%	2.60%
\$250,000-\$500,000	<u>7.84%</u>	<u>3.23%</u>	<u>1.27%</u>
	84.31%	9.57%	6.41%
\$500,000-\$1 million	3.92%	3.40%	6.41%
\$1-\$5 million	7.84%	21.59%	17.10%
\$5 million+	<u>3.92%</u>	<u>65.45%</u>	<u>70.07%</u>
	15.68%	90.43%	93.59%



South Coast Repertory

TAKING A CLOSER LOOK AT ORANGE COUNTY ARTS ORGANIZATIONS

A number of positive trends were identified in the 2005 survey:

- **Attendance:** 2.3 million people were served last year by the survey respondents alone, which would indicate a larger total attendance across the sector. 60% of organizations reported an increase; 30% reported level attendance.
- **Programming:** The majority are maintaining current level, while 33% reported increases.
- **Innovation and Contributions to the Field:** 77% of Orange County arts organizations sponsored or created at least one new original work in the last 5 years. Nearly half reported that some of the work traveled to other communities for subsequent performances or exhibitions.
- **Facilities:** 65% own or lease their own venue. 46% plan to acquire or expand facilities in the next 5 years.
- **Community Partnerships:** 26% reported working with visitor and tourism entities; 26% reported partnering with health and human service organizations; 5-7% reported partnerships with economic development, redevelopment or planning agencies.

ENGAGING CHILDREN, ADULTS & DIVERSE POPULATIONS

The survey of nonprofit arts organizations showed that 43% report working with K-12 schools on an ongoing basis. Of the largest organizations, 78%

of those with budgets between \$500,000 and \$5 million and 86% of those with budgets exceeding \$5 million reported having programs aimed at serving K-12 students. These programs can take place at the school site (in the form of assemblies or multi-visit artist residencies) or can consist of a field trip to a museum or performing arts venue.

Beyond school partnerships, the county's performing and visual arts organizations offer a wide array of programs for children and families. These range from family-oriented performances, exhibitions and festivals to hands-on opportunities for families and children to explore the arts.

Programs for Children and Adults:

- 30% provide hands-on training or conservatory programs for children
- 24% offer arts appreciation programs for children
- 27% offer after-school arts programs for children
- 29% offer educational lectures and symposia for adults
- 23% offer arts appreciation programs for adults
- 20% offer hands-on training or conservatory programs for adults

The nonprofit arts community is becoming more adept at programming for and engaging the county's increasingly diverse population.

Engaging Diverse Populations:

- 39% conduct outreach/publicity with diverse population groups
- 32% offer onsite exhibitions and productions tailored to diverse populations
- 19% offer offsite programs tailored to diverse populations
- Only 16% publish bilingual or multi-lingual materials and 13% have bilingual or multi-lingual staff or docents.



Laguna College of Art & Design

CONTRIBUTED INCOME (BY SIZE) — ORANGE COUNTY VS. U.S.

	Indivs.	Fdns.	Corps.	Gov.
Large Orgs (\$5 million+)	67%	11%	17%	4%
Medium Orgs (\$500,000-\$5 mill)	39%	29%	8%	24%
Small Orgs				
\$100,000-\$400,000	50%	18%	17%	15%
\$25,000-\$100,000	60%	8%	3%	0%
under \$25,000	82%	0%	1%	7%
Total Orange County	62%	13%	15%	10%
Total U.S.	61%	14%	12%	13%

PRIMARY CHALLENGES OF ORANGE COUNTY’S NONPROFIT ARTS SECTOR

The primary challenges identified by survey respondents revolved around the ability to: 1) attract public and private financial support; 2) build and maintain audiences; 3) maintain or expand facilities; 4) pay staff; and 5) attract Board and volunteer leadership to further their organizations’ growth.

Financial Challenges

When compared to national data, Orange County arts organizations show lower government and foundation support and slightly higher individual and corporate support.

Government support: While federal arts funds have remained relatively steady in recent years, and a few Orange County cities provide financial support to local arts organizations, the landscape for public arts dollars has changed dramatically in recent years. The California Arts Council suspended its grants program in FY2004—a loss of approximately \$30

million annually for arts and culture organizations throughout the state. The County of Orange, which since 2001 had been investing \$150,000 annually in helping county arts organizations expand and diversify their audiences, discontinued its support of the arts in 2004. Together, these two entities had been investing over 3/4 of a million dollars annually in Orange County arts organizations.

Private support: While it differs by artistic discipline, all but the largest organizations (of \$5 million or more) rely on contributions for 50% or more of their operating income. However, access to private support from individuals, foundations and corporations varies widely by budget size. Large budget organizations were more likely to report increased giving from all sources, indicating that small and mid-sized organizations are more challenged in accessing private resources to help them grow.

Endowments: Contributions to endowments signal a commitment to the long-term health of an organization and tend to be garnered by more mature organizations that have well-developed relationships with donors. Reflecting the youth of our county’s cultural sector, only 20% of Orange County arts organizations have endowments. Almost all of these organizations have budgets of \$500,000 or more.



Festival Ballet Theatre

Building and Maintaining Audiences

While over half of Orange County arts organizations reported increasing attendance, the problems lie underneath this relatively positive indicator, which is why it appears on the “primary challenges” list. **The key to long-term financial health depends upon an organization’s ability to turn occasional attendees into regular attendees who have a deeper commitment to the organization’s mission and are willing to provide financial support beyond the price of a ticket, subscription or membership.** Today’s audiences do not show the same level of long-term commitment to subscriptions or memberships as previous generations, providing less predictability of earned income for today’s arts organizations. There are a number of factors at work, including: 1) twenty-five years of declining arts education in the schools; 2) the lack of centralized county-based media outlets, which presents significant challenges to arts organizations trying to reach a population base of 3 million people cost-effectively; and 3) Orange County’s increasingly culturally and ethnically diverse population, which presents both challenges and opportunities for audience-building.

Maintaining, Expanding or Acquiring Facilities

While 65% of the county’s arts organizations currently own or lease their own venue, 46% plan to acquire or expand facilities in the next 5 years. Given the challenge of raising contributed and earned income to support annual programs (discussed above), the primary issue is one of capital availability to make facility acquisition or expansion possible.

Professional Staff Leadership

Only 37% of Orange County arts organizations indicated that their most senior administrator was paid at a full-time rate; 8% reported a part-time administrator. 55% indicated their most senior administrator was a volunteer. Most organizations with budgets under \$100,000 have volunteer leaders, with only 8-12% showing any paid leadership. Organizations with budgets between \$100,000 and \$500,000 are in the most transitional phase, with 60% showing paid full-time leadership, 10% showing part-time paid leadership and 30% still showing volunteer senior executives. Organizations over \$500,000 generally have full-time paid leadership.



Carl St.Clair leads young conductors

Board and Volunteer Leadership

As most of the county’s arts organizations run comparatively lean with few paid professional staff, volunteers play important roles in the lives and advancement of these agencies. The face of voluntarism has changed in Orange County in recent years, as dual career couples are more challenged to balance professional demands with time for family and community activities.

The community leaders who serve as volunteer directors on nonprofit arts organizations boards are particularly key to an organization’s ability to grow. While sharing a passion for the organization’s mission, effective board members provide professional skill sets, business acumen and access to community resources. The size of Orange County arts organizations’ boards range from 4 to 58 members. The average arts board size is 15.

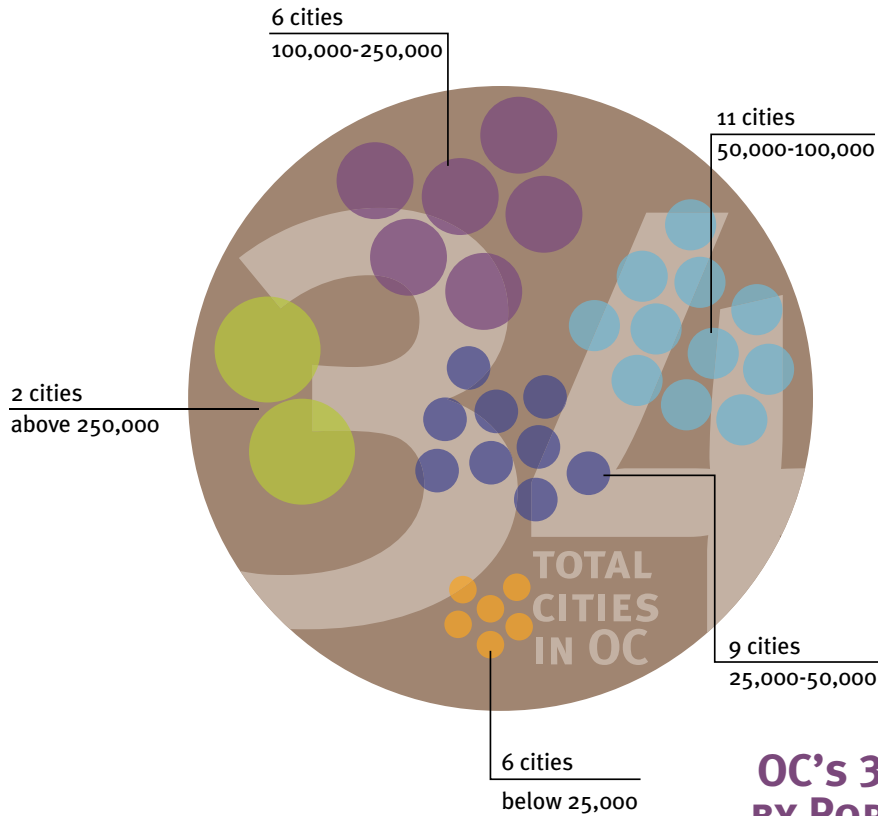
Orange County arts organizations’ activities are supported generously by volunteers. These individuals serve as docents, ushers, guild and fundraising committee members and provide a myriad of other services to further the work of the county’s arts organizations. Respondents reported volunteer corps ranging from 1 to 2,250. The average number of volunteers at Orange County arts agencies is 133.

WHAT WE LEARNED

About the Cultural Life of OC Cities

CULTURAL ASSETS AND POLICIES CAN HELP CREATE A UNIQUE SENSE OF PLACE

Orange County's 34 cities each have a unique set of assets that, together, tell the story of the county's cultural history and create the cultural face we present to the world. Cultural assets can include historic downtowns, buildings or districts, unique parks, plazas or public art, or a concentration of artists, galleries or arts organizations.



Irvine Global Village Festival

Cities have the capability to leverage these assets—or build new ones—to create a unique and authentic sense of place for both residents and visitors. Through smart leadership, policies, zoning and investments, cities can create vibrant gathering places and attractive places for county residents to live, work and recreate. Cities can also make themselves attractive magnets for creative people from many walks of life, creating synergy for a vibrant spirit of innovation that fuels the local economy.

The following section examines how Orange County cities are currently fostering creativity and cultural participation in their communities.

WHAT HAVE WE LEARNED?

Cities provide highly accessible avenues for broad cultural participation and view their support of the arts as effective community-building.

Cultural programming offered by Orange County Cities:

83% offer productions or performances

72% offer exhibitions

56% offer festivals with a cultural component

Sixty-nine percent of city cultural programs are offered *free of charge*, including festivals and celebrations, summer concerts, public art, art walks, galleries and exhibitions.

95%

of cities own at least one facility used for performances, exhibitions or cultural programs. From most to least common, these include:

City Park	City Plaza
Community Center	Outdoor Amphitheatre
Library	Performing Arts Facility
Museum or Gallery	

45%

of cities plan some acquisition, addition, upgrade or expansion of cultural facilities during the next five years.

Engaging Children, Adults and Diverse Populations

Orange County cities have particularly strong programs for engaging people from across the age and ethnic spectrum in cultural activities. For example:

67% offer after-school training programs in the arts

56% offer youth arts appreciation classes

50% offer hands-on arts training or conservatories for children

50% offer arts appreciation and hands-on training programs for adults

56% offer programs for diverse populations, with nearly one quarter offering bilingual materials and bilingual or multi-lingual staff or docents

A number of cities cited their diverse populations as a tremendous strength, because individual and shared artistic expression is particularly valued by Latino, Asian and other cultures that have a large presence in Orange County.

Orange County cities are striving to make their cultural programs quite accessible. Of those responding to the survey, city-sponsored cultural activities reach an average of 18% of their cities' populations.

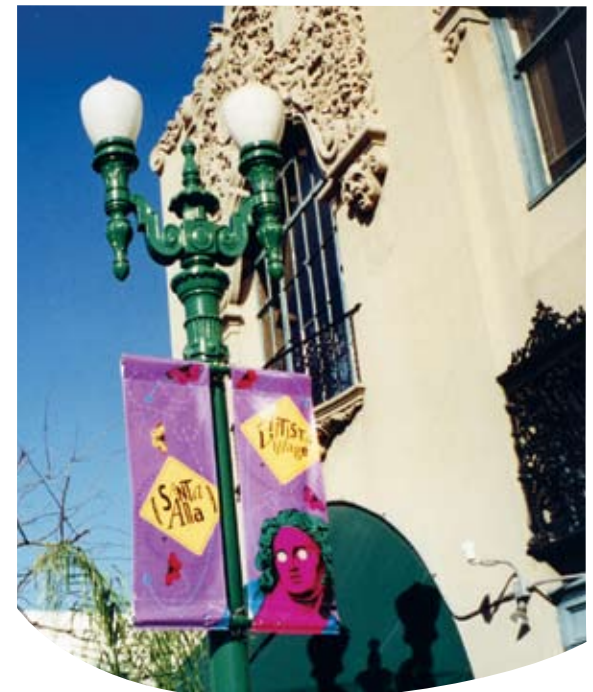
EFFORTS VARY WIDELY FROM CITY TO CITY

As is true in many aspects of Orange County life, efforts vary widely from city to city. Here is a quick overview of how Orange County municipalities currently support arts and culture:

Cultural Plans: 33% of respondents have cultural plans. Of these, 2/3 report that cultural plans are part of their city's general plan.



Newport Beach Film Festival



Santa Ana's Artists' Village

Partnerships between City Cultural Entities with Other Community Agencies: 39% report strong partnerships with tourism; 22% with health and human services; 22% with economic development and 6% with libraries and schools.

Governance: 44% of respondents have an arts or cultural commission or council.

Staffing: 22% of respondents report no paid positions supporting cultural activities in their cities.

Funding for City Cultural Programs: 78% comes from general fund; 50% earned income; 33% other; 28% grants; 6% state or federal funds. Looking at the short-term trend for cultural funding: 56% percent report a level funding climate; 39% more positive; 6% more difficult. (This is, generally, a more stable and positive funding picture than that perceived by the county's nonprofit arts organizations.)

Dedicated Cultural Funding: Two Orange County cities have business or hotel improvement districts that generate between \$1.3 and \$1.5 million for cultural activities.

Support for Nonprofit Cultural Organizations:

67% of cities provide use of facilities.

50% of cities provide administrative support.

45% of cities provide collaborative marketing.

33% of cities provide direct grants to nonprofit arts organizations in their cities.

Support for Artists: Through exhibitions, art walks and festivals, cities support and feature the work of individual artists. In addition:

28% have public art programs, with another 11% planning the addition of one within the next five years.

11% currently have live/work housing for artists. An additional 6% plan addition or expansion of live/work facilities within the next five years.



City of Mission Viejo Public Art Work Party



Laguna Plein Air Painters' Association

WHAT WE LEARNED

About Arts Education in Orange County

“While schools often emphasize practices that focus upon single correct answers, life is not a multiple choice test. Children need to learn that for almost any problem there are often multiple solutions possible... To grasp multiple alternatives requires an act of imagination.”

Eliot Eisner, Professor of Education and Art, Stanford University

WHY DOES IT MATTER?

Fundamental to the future creative potential of our community is the arts education that students receive in school. This section examines the state of arts instruction our children receive during the school day.

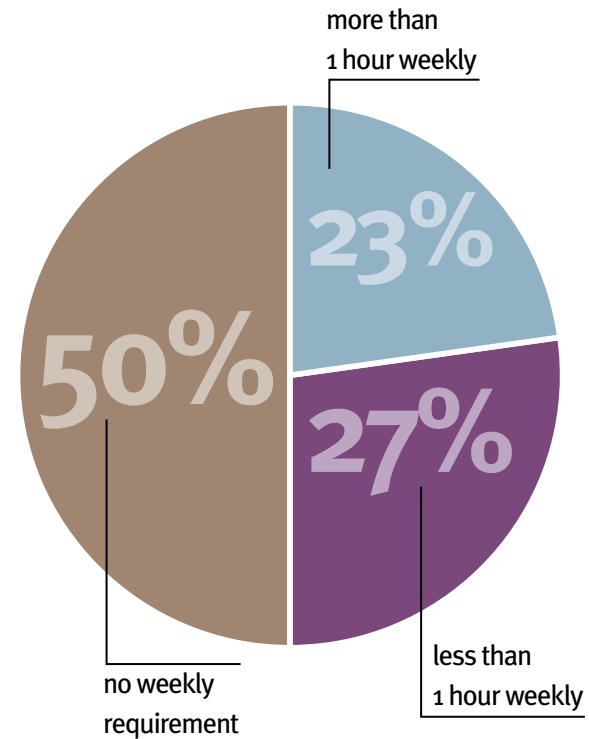
Quality, Equity and Access: A Status Report on Arts Education in California Public Schools, a briefing paper prepared by the California Alliance for Arts Education, cites studies indicating the value of arts education to increase cultural understanding, encourage creative thinking, improve student achievement and prepare students for the workforce and life-long learning. It observes:

“The visual and performing arts provide crucial skills, abilities, and training not provided by any other core curricular subject. The priorities of any educational policy and budget allocation process must include the arts if we are dedicated to providing all children with the theoretical and experiential foundation they need for their future intellectual, social, emotional, creative and vocational success. Employers most value critical thinking skills, creativity, and the ability to work well with others on a project team—all benefits of an education in the arts.”

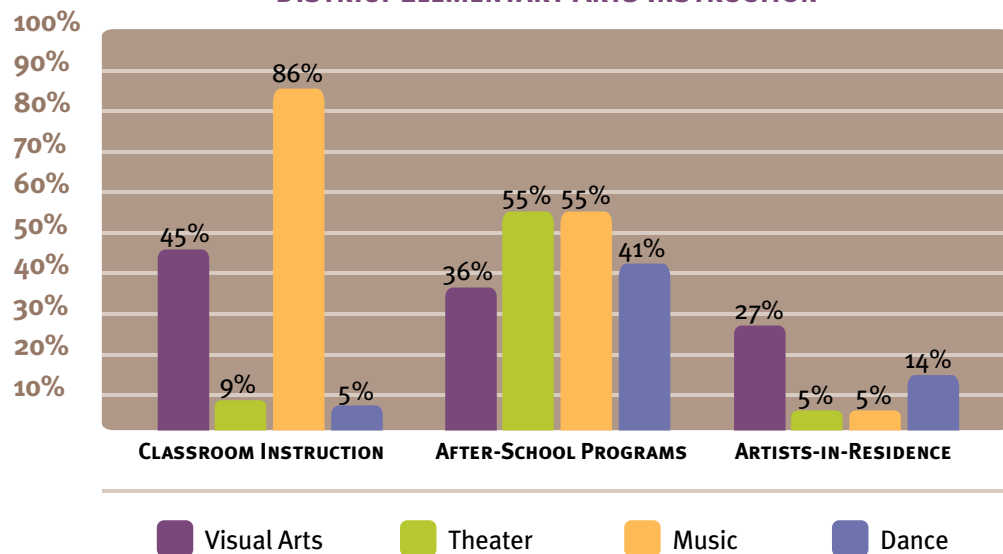
WHAT DID WE LEARN ABOUT ARTS EDUCATION IN ORANGE COUNTY?

The study conducted this past year with Orange County residents indicated that there is a demand for arts education. 98% of survey respondents believe that the arts are important for a child’s development and education.

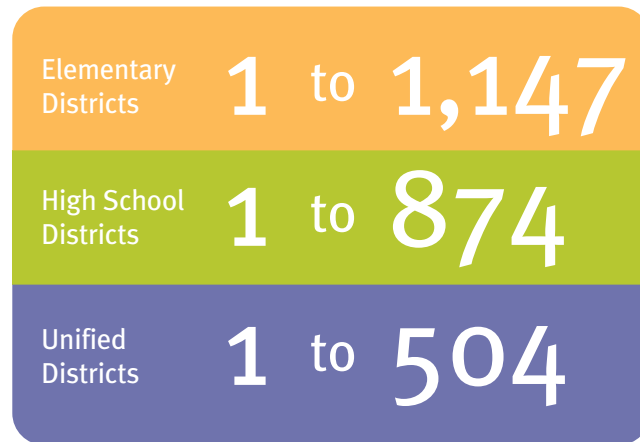
DISTRICT REQUIRED WEEKLY INSTRUCTION IN THE ARTS FOR ELEMENTARY SCHOOLS



DISTRICT ELEMENTARY ARTS INSTRUCTION



RATIO OF ART SPECIALISTS TO STUDENTS



In the survey of school districts conducted by the Orange County Department of Education, 100% of the districts surveyed indicated that arts education is of educational value to all students. However, only 38% of Orange County districts have policies on the provision of arts education and

33% have written plans to implement arts education. The reason most often given for this disparity is lack of adequate funding. The average percentage of Orange County school districts' budgets allocated to arts education is less than 2%.

Of the county's 27 school districts, only five districts have a full-time arts administrator to plan, coordinate and oversee arts programs; while another seven have part-time administrators. Music instruction is the most widely implemented of the four arts disciplines at the elementary level, with visual arts second. The availability of well-rounded arts experiences is limited in many cases and uneven across the 27 districts.



Honor Band, Capistrano Unified School District

The number of trained arts specialist teachers also differs dramatically from district to district as does the numbers of students they serve.

Districts are responsible for planning and providing professional development for teachers to meet instructional goals. Professional development in the arts is provided in only 32% of districts. Many elementary classroom and arts specialist teachers that received professional development found professional development on their own. This outside professional development, however powerful or poor, was not part of a comprehensive district's professional development plan for teachers.

Our survey tells us of the need for elementary teachers to utilize strategies for integrating the arts to support other subjects. Few districts provide teachers knowledge and skills to do this. The Orange County Department of Education regularly offers professional development for teachers in collaboration with The California Arts Project (TCAP) and University of California, Irvine, but relatively few teachers take advantage because of funding and time restrictions.

Schools have more and more frequently turned to visual and performing artists and arts organizations to assist with arts education. 57% of districts in the survey currently incorporate professional artists or agencies to augment or deliver arts education, most commonly at the elementary and high school levels. The use of these artists-in-residence ranges from a one time visit of one artist in one classroom to ongoing artist involvement over the course of a year with a whole school. In some cases, these outside

WHY IS ARTS EDUCATION IMPORTANT?

Young people who participate in the arts for at least 3 hours three days each week for a full year or more are:

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

In addition, young artists, compared with their peers, are likely to:

- read for pleasure nearly twice as often
- participate in youth groups four times as frequently
- perform community service nearly twice as often

(Source: Dr. Shirley Brice Heath, Stanford University for the Carnegie Foundation for the Advancement of Teaching. Reprinted from Americans for the Arts)

artists or agencies provide the only arts education the children receive. The federal *No Child Left Behind Act* requires that districts look closely at qualifications of teachers offering instruction for courses. This mandate has distinct implications for the use of artists working at the secondary level.

Community arts providers have responded to the increased need for services and sought to bridge gaps in arts education in schools providing unique programming utilizing visual and performing artists from their organizations. 86% of districts report having an ongoing partnership with an arts organization. These partnerships may include the artist residencies mentioned above but might also include school site assemblies or field trips to museums or performing arts venues.



“Major Art, Minor Artists” Exhibit, Grand Central Art Center

WHAT DOES IT ALL MEAN?

The picture that emerges is that many schools are missing the opportunity to provide all children the creative skills necessary for their future. While programming will look differently from district to district, it is imperative that all students receive the opportunity to participate in arts. The challenge is that, without a coordinated plan at the district level, many of these arts experiences are mere entertainment or unconnected episodes that do not build a cohesive, deep understanding of arts elements. If students learned mathematics from a different text each year with different assessments and a variety of instructors, could one say that a student has had a comprehensive set of learning experiences? The time has come to ensure that all students receive quality arts education as part of the K-12 school experience.

FINAL THOUGHTS

Orange County has made strong progress in developing its cultural sector in a relatively short period of time. We hope the ideas, findings and recommendations in this report provide a springboard for taking the next creative step in our community's cultural development. The next step will take strong leadership and collaboration among many community partners who value creativity in their own lives and want to make it central to Orange County's future. The Orange County Community Foundation and Arts Orange County invite you to become a partner in helping Orange County reach its creative potential.



Fun with Chalk Festival

RESEARCH METHODOLOGY

Orange County Residents: A telephone survey was conducted by the Orange County Business Council during the summer of 2005. Surveys were conducted in English and Spanish. There were 492 respondents, including an oversample of 100 high income households.

In addition, three focus groups of community members were convened in the summer and fall of 2005. Facilitated by the Orange County Business Council and organized by the Orange County Community Foundation, the purpose of the focus groups was to better understand the nuances of how the arts are currently perceived in our community and how that affects arts attendance and philanthropy patterns in different sectors of the community.

Nonprofit Arts Sector: The size and shape of the Orange County nonprofit arts sector and the regional comparative data was extracted from research compiled for *Southern California's Nonprofit Sector*, a study of nonprofit organizations in the 10 Southern California counties. Published by the Gianneschi Center for Nonprofit Research at CSU Fullerton, the report studied 2000 data and was released in early 2005.

The survey of Orange County arts organizations was designed and administrated by CSU Fullerton Center for Entertainment and Tourism Studies during the summer of 2005. Of the 436 surveys administered, there were 74 respondents, representing a 17% response rate. While modest, all budget sizes and all geographical areas of the county were represented in the respondent pool.

Orange County Cities: Arts Orange County administered survey, summer of 2005. Surveys were sent to the person in charge of cultural programs within each city. Eighteen of 34 cities responded (a 54% response rate.) While not comprehensive, respondents represented all sizes and geographical areas of the county.

Arts Education: Personal interviews were conducted with Assistant Superintendents or Directors of Curriculum and Instruction in 25 of the county's 27 public K-12 school districts during the 2005-06 school year.

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Keith and Judy Swayne

Our goal in undertaking the first Orange County Cultural Indicators Report is to acquire, then share, a clear understanding of the issues within the county's arts and culture sector. It is our hope that we might, then, engage the community in collaborative planning and problem-solving that produces results and moves us toward becoming a more creative community.