

PICTURE OUR PEOPLE



ELEMENT 3

ARTS, CULTURE, AND THE CREATIVE ECONOMY

This Element addresses how the City can focus its investments in and partnerships with the arts, culture, and the creative economy and innovate in civic issues.



INTRODUCTION

Creativity and the arts are in Culver City's DNA. Its history is rooted in film production and its creative identity has expanded and diversified to include – among many others – the robust presence of artists, nonprofit arts organizations, and the design community along with major digital media, entertainment, and technology companies. While many welcome the influx of new major employers, concerns about rising real estate values, higher commercial and residential rents, increased traffic and parking issues, and other outcomes of growth and density are challenges for City government and residents alike.

The community strongly believes in the intrinsic value of arts and culture and seeks recognition of their value relative to the creative economy's economic role. The General Plan supports the multiple roles arts, culture, and the creative economy play in Culver City and the lives of its diverse residents and workers. The General Plan will support the health and vibrancy of the entire creative sector, addressing its critical needs to provide enhanced benefits of arts and culture for all.

What We are Trying to Achieve

- Arts and cultural programs for the community are inclusive and address the needs of all segments of Culver City's population.
- Culver City's creative economy is a mainstay and continues to grow steadily, while maintaining and balancing healthy diversity.
- Culver City's creative economy has ample facilities and spaces to meet its needs.
- There is sufficient and sustainable funding to meet arts and creative industry needs.
- Culver City is branded and recognized regionally, nationally, and internationally as a center for innovation and creativity.



Artist rendering of Culver Steps project

DEFINITIONS

The Arts, Culture, and Creative Economy Element uses the following terms throughout.

Artist. Arts. Creative Economy. Creative Industries. Creative Workers. Culture. Inclusive.

The definitions for the terms in this Arts, Culture and Creative Economy Element of the Culver City General Plan consider Culver City’s view of artists, the arts, and culture. The definitions draw an indistinct circle around the central domain of the arts sector and expand to encompass the city’s unique culture, its residents, and its creative economy.

ARTIST

The title of “Artist” is traditionally applied to a person who engages in an activity deemed to be an art – creating, practicing, and/or demonstrating an artistic practice, typically within a discipline such as visual, performing, or literary arts. Today, the definition of an artist is broader, running the gamut from an individual, traditional artist to the commercially-oriented creative worker. Artists are moving across business, industrial, and creative sectors working in collaboration with the commercial world and are significant drivers of economic growth and innovation.

With the vast changes in the technology sector, the artist is working in a more collective, team-based model, especially in design fields. Although some studio and performing artists still work more traditionally, digital artists do not. Digital artists are part of the fastest growing working groups in the world and are in the forefront of creative industries.^{27,28}

ARTS

The term arts traditionally meant the fine arts: visual arts, music, theatre, dance, and literature. The recent shift in the definition of artist affects the current definition of the arts. Choreographer Liz Lerman, a MacArthur Genius Award recipient, describes the shift to a modern definition as leveling a hierarchical playing field, with all art forms holding parallel value with a different focus, from street dance to ballet.²⁹

CREATIVE ECONOMY

The term creative economy is used to describe creative industries throughout a whole economy. It is comprised of economic systems where value is based on imaginative qualities rather than the traditional resources of land, labor and capital. Distinct from traditional sectors such as manufacturing, banking, or agriculture which have very defined products and outputs, the creative economy is more difficult to define due in part to ever-evolving technology and media sectors.

The UK Department for Culture, Media, and Sport (DCMS) is the most utilized definition of the creative economy – “those industries which have their origin in creativity, skill and talent and which have a potential for wealth and job creation through the generation of intellectual property”.³⁰ The United Nations defines the creative economy as “an evolving concept which builds on the interplay between human creativity and ideas and intellectual property, knowledge, and technology. Essentially it is the knowledge-based economic activities upon which the ‘creative industries’ are based.”³¹ The foundation for a vibrant creative economy is the creative sector of industries and occupations as defined below.

CREATIVE INDUSTRIES

Creative industries are the types of business enterprises – for-profit, nonprofit, and sole proprietor – comprising the creative economy. They are a key source of commercial and cultural value. Individual urban areas may define their creative sectors to include a different set of industries, although business types commonly included are:

- **Fine Arts.** Venues for the Arts, Museums, Performing Arts, Music, Visual Arts, Arts Organizations, Crafts
- **Design.** Engineering, Architecture, Manufacturing, Technology, Fashion, Photography

27. What Do We Mean by Art, Artists, Culture, and Industry? The evolution of meaning in relation to changing patterns of work. Ann M. Galligan. 2007.

28. Living with Art, 10th edition. Mark Getlein. 2012.

29. “What Do We Mean by Art, Artists, Culture, and Industry? The evolution of meaning in relation to changing patterns of work.” Ann M. Galligan. 2007.

30. United Kingdom Department for Culture, Media, and Sport. 2022.

31. United Nations Conference on Trade and Development. 2022.

- **Support Services for Creative Industries.** R&D Services, Consulting, Post-Secondary Education
- **Media/Communications.** Advertising, Graphic Design, Marketing, Public Relations, Publishing, Broadcasting, Electronic Publishing
- **Entertainment.** Media, Film, Post-Production, Recreation, Video Gaming Development
- **Data Sciences.** Communications, Internet, Telecomm³²

CREATIVE WORKER

Creative workers, like artists, are very diverse. They are responsible for creative output in the areas of design, media, and the arts whereby the production process relies on creativity both as an individual skill and as an organizational source of competitive advantage. The occupation categories typically include writing, design, theatre, television, radio, motion pictures, related crafts, advertising, marketing, scientific research and development, product development, digital media, software development, engineering, and more. Individual communities may define creative workers either more broadly or narrowly depending on their specific creative sectors.³³

CULTURE

Historically, the term culture described tending to the earth and fostering growth, or cultivation and nurture, and then evolved to culture as a thing in and of itself. It is most often defined in anthropological terms: “An integrated pattern of human knowledge, belief, and behavior. The outlook, attitudes, values, morals, goals, and customs shared by a society or group...”³⁴. It includes a community’s characteristics and knowledge, encompassing language, religion, cuisine, social habits, music, and arts.

Culture is understood to be broad and inclusive, although for a specific community, the definition is idiomatic and defined by the place and the people who live there.

“Culture encompasses religion, food, what we wear, how we wear it, our language, marriage, music, what we believe is right or wrong, how we sit at the table, how we greet visitors, how we behave with loved ones, and a million other things.”³⁵

INCLUSIVE

“Inclusive” in this context refers to all people—including but not limited to those who have been historically under-represented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion.

³². WESTAF Creative Vitality Suite. 2019.

³³. WESTAF. 2023.

³⁴. Cultural Anthropology. McGraw Hill. 1990.

³⁵. Cristina De Rossi. Anthropologist. London. 2017.

KEY ISSUES AND OPPORTUNITIES

Culver City's arts, culture, and creative economy are extraordinary by all measures. They offer rich possibilities for development through thoughtful policy. Key issues include addressing a range of larger structural challenges and embracing aspirational possibilities for advancing the sector. They also offer opportunities for integration with and support of other policy areas of the General Plan.

Top Ten Creative Economy Occupations in Culver City³⁶

- Producers and Directors
- Film and Video Editors
- Actors
- Audio/Video Technicians
- Media/Communications Workers
- Multimedia Artists/Animators
- Camera Operators
- Writers and Authors
- Graphic Designers
- Photographers

Graphic designers and artists support the City's Creative Economy



The Actors' Gang in Media Park



Sony Pictures is among one of many Creative Studios in the City



New office development in the city

Top Ten Creative Industries in Culver City³⁶

- Motion Picture/Video Production
- Software Publishers
- Advertising Agencies
- Internet Publishing/Broadcasting
- Motion picture/ Video Distribution
- Independent Artists, Writers, Performers
- Architectural Services
- Agents/Managers/Promoters
- Graphic Design Services
- Interior Design Services

Culver City's Extraordinary Creative Sector

Culver City's creative sector is a remarkable concentration of creative people, businesses, nonprofits, and other cultural resources. As indexed by WESTAF's Creative Vitality Suite, Culver City is among the highest in the United States. The City's creative economy indexed in 2018 at about 12 compared to a national average of 1. Santa Monica indexed at about 10 and Los Angeles County and Austin at about 2. This strength across creative industries and occupations,

and including a robust arts community, is a defining feature of Culver City, evolving from the foundation of more than a century-long presence of creative businesses and workers in the city.

Culver City's many creatives – its artists, writers, actors, designers, film workers, and many more – are a collective asset to both the economy and the community, both those who live and those who work in

the city. The Creative Vitality Suite shows that fully one-third of all jobs in Culver City are in creative occupations. In 2018, they numbered 20,045 jobs and their total earnings were \$3.6 billion. Beyond their economic value, creatives are civically engaged, serving on boards and commissions, and in other leadership and volunteer positions. The City has begun organizing networks of creatives, like the Culver City Arts District, and recently created an Artist

³⁶ WESTAF 2018; Ordered by industry size from largest to smallest.

Laureate Program. However, this network can be strengthened by greater connectivity among creatives. This population of creatives holds great potential for further development in areas such as economic development, civic engagement, social cohesion, urban design, education, and many other areas.

The city's Creative Economy includes for-profit, nonprofit, and sole proprietor business enterprises. It is appropriate for communities to self-define their creative sectors. The City's 2017 Creative Economy Report identified

more than 40 industries as the core of the city's creative economy. Total sales for Culver City's creative industries were \$12.8 billion in 2018, per the Creative Vitality Suite. The top sectors, as measured by sales, were motion picture and video production, software publishers, advertising agencies, internet publishing and broadcasting, and motion picture and video distribution. The arrival of more, large creative companies in recent years has helped reshape the creative sector, bringing jobs and prestige along with greater density and higher real estate costs.

Culver City recognizes its creative economy as an economic force that contributes to sustained regional economic growth. The City also understands that it can play a greater role in building a more inclusive, connected, and collaborative city. While the creative economy is strong, it faces regional challenges such as the rising cost of workspaces and offices, the cost of housing, and barriers in transportation and commuting to Culver City. It is increasingly difficult to afford to both live and work in Culver City.



Culver City Symphony Orchestra performance



"Truth or Fiction" public art in the city



Donna Sternberg dancers at City Hall

Importance of Fine Arts and Artists

Fine arts and artists, and the nonprofit arts and cultural community, are valuable in the community and contribute to the city's vitality. However, the need to balance the interests and needs of the arts with those of the for-profit creative sector, is an increasingly pressing challenge in Culver City. Growth in the commercial sector of the city's creative economy has created what some consider to be an imbalance of attention and resources away from artists and nonprofits, whose role in the creative sector is measured less by financial success. The desire to elevate the arts within the General Plan reflects a longstanding value placed on creativity and artistry, on which the creative economy is based, but which is sometimes undervalued compared with large, commercially successful companies, such as those now

choosing Culver City as their home. In fact, creativity across many fields and expressions is seen as a resource from which the success of the larger, commercial businesses derive, creating a responsibility to support the local arts and cultural community. As described previously, the presence of large creative companies is seen as contributing to the challenges that the arts community and smaller, for-profit creative companies face. Such for-profit creative companies include the architectural and design firms, art galleries, and sole proprietors whose presence over the past decades helped establish Culver City as a desirable creative center.

What is Culver City's non-commercial arts and cultural sector? The city contains a robust array of nonprofit organizations, individual artists in all disciplines/media, art galleries,

public artworks, performing arts venues, and arts districts. This diversity of artistic practice serves the community in numerous ways, from public performances and events, to arts education for young people, to creative placemaking that maintains attractive places for residents and visitors.

The General Plan is an opportunity to acknowledge the importance and role of the arts and artists, and to address the challenges they face from growth, density, rising costs, and competition for visibility. The City can exercise its leadership and define new relationships with larger creative companies that benefit the community and the company. It can also direct increased support to the nonprofit and artist communities, demonstrating their value and contributions to the city's continued vitality.

City's Role in Arts, Culture and Creative Economy

The City's role in arts and culture has proliferated and evolved in recent decades to encompass Art in Public Places, cultural facilities, historic preservation, programs, events, and grant funding. The City owns three cultural facilities and holds a long-term lease on a fourth. Nonprofit arts organizations operate three of them under in-kind leases. These facilities include the Kirk Douglas Theatre managed by The Center Theatre Group, Ivy Substation managed by The Actors' Gang, and the former National Guard Armory building managed by the Wende Museum. Under a partnership with the City, the Wende Museum is also completing construction of the Glorya Kaufman Creative Community Center. The City operates the fourth facility, the Veterans Memorial Building

and Auditorium which is also home to the Culver City Historical Society and museum. The longstanding Art in Public Places Program now numbers over 100 permanent artworks created by both the City and real estate developers, under the percent-for-art requirement. These artworks are in nearly all areas of the city, with a greater concentration in the eastern and downtown areas, almost all accessible to the public.

The history of the City's role in arts and culture shows a focus generally on the nonprofit and fine arts sectors. Under the leadership of the Cultural Affairs Commission, in recent years, the City has expanded its focus to include the larger creative economy. This acknowledges the reality of the ongoing expansion and evolution of the Creative Economy in Culver City

and the multiple ways in which the fine arts and commercial arts sectors intertwine. The City can continue to redefine and broaden its role in engaging across the spectrum of its creative community and in partnering with major employers and their workers, as suggested in the Commission's 2020 Creative Economy Connect report.

The City has additional opportunities for new partnerships and coordination. For example, it can leverage existing relationships, such as between the Cultural Affairs Division and Economic Development Division. The City can also undertake additional research and planning in the arts. Examples cited by the Cultural Affairs Commission include developing a new citywide cultural plan and a public art master plan.

Access to Arts and Culture

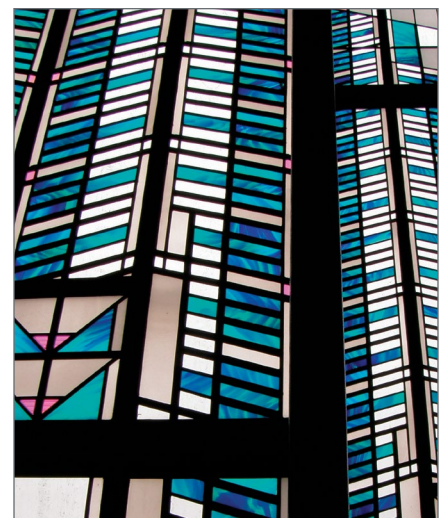
Arts and culture are a public benefit, one that Culver City seeks to share with all residents and visitors alike. Increasing community access to arts and cultural opportunities is a value and goal often stated in the planning process, aligning with the City's overall goals for advancing equity across all areas of the General Plan. For example, the Culver City Unified School District (CCUSD) has worked for more than twenty years to expand arts education for its diverse student body. CCUSD is an acknowledged leader regionally in advancing equity in arts education. This is done by increasing arts instruction at all grade levels, encompassing multiple artforms (dance, media arts, music, theatre, and visual arts), and building partnerships with local artists and arts organizations. Another example is the Art in Public Places Program, whose artworks are intentionally located throughout the city to make these arts experiences more accessible to the community (Figure 9).

Compared to the value placed on accessibility, Culver City's many

cultural assets tend to be concentrated in certain geographical areas of the city. Yet, residents may be more inclined to participate in cultural activities if the activities were located closer to home and more integrated into their everyday life, rather than always being a scheduled, often paid, activity to which attendees must drive and park. While all types of arts activity are valued, the gap in Culver City is in closer access to informal and community-based arts and culture. Parks, streets, shopping centers, schools, and small businesses are examples of locations that can become venues for arts opportunities. Closer access helps residents overcome barriers of travel, scheduling, limited time, and even cost – more informal, local offerings are often free or inexpensive.

In contrast to the Art in Public Places Program map, the maps of other cultural assets illustrate concentrations in the northeast area of the city and Downtown, including along the Cultural Corridor on Washington and Culver Boulevards. One example is the map of performing arts venues

(Figure 10). Neighborhoods, such as Clarkdale (Tellefson Park), Culver/West (West Washington), and Fox Hills, have fewer cultural opportunities and are located farther from venues, arts districts, and art galleries. These imbalances highlight the opportunity to create better access for all residents



"Hanging Garden" public artwork

and improve equity through intentional siting of arts and cultural activities, increasing overall availability and eliminating barriers to participation.

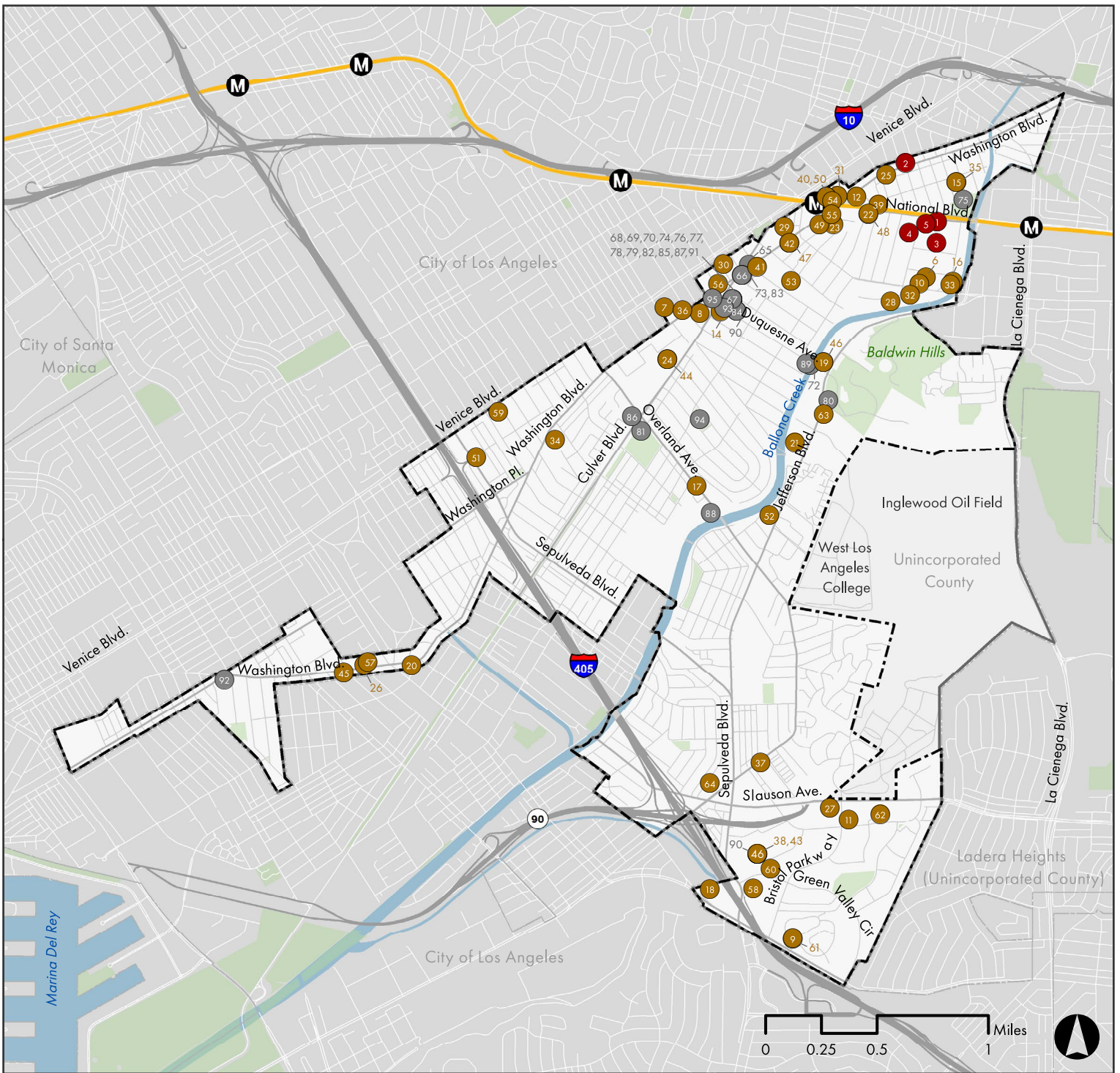


FIGURE 9

Art in Public Places Artworks in Culver City

Sources:
 City of Culver City (2024);
 County of Los Angeles (2021);
 ESRI (2021).

- City Limits
- Sphere of Influence
- Metro Station
- E Line (Expo)
- Major Roads
- Local Roads
- Parks and Open Space
- Waterbody

Arts and Culture Features

- Architecture as Art - Privately Owned
- Public Art - Privately Owned
- Public Art - City Owned

*Numbering denotation available in Appendix A

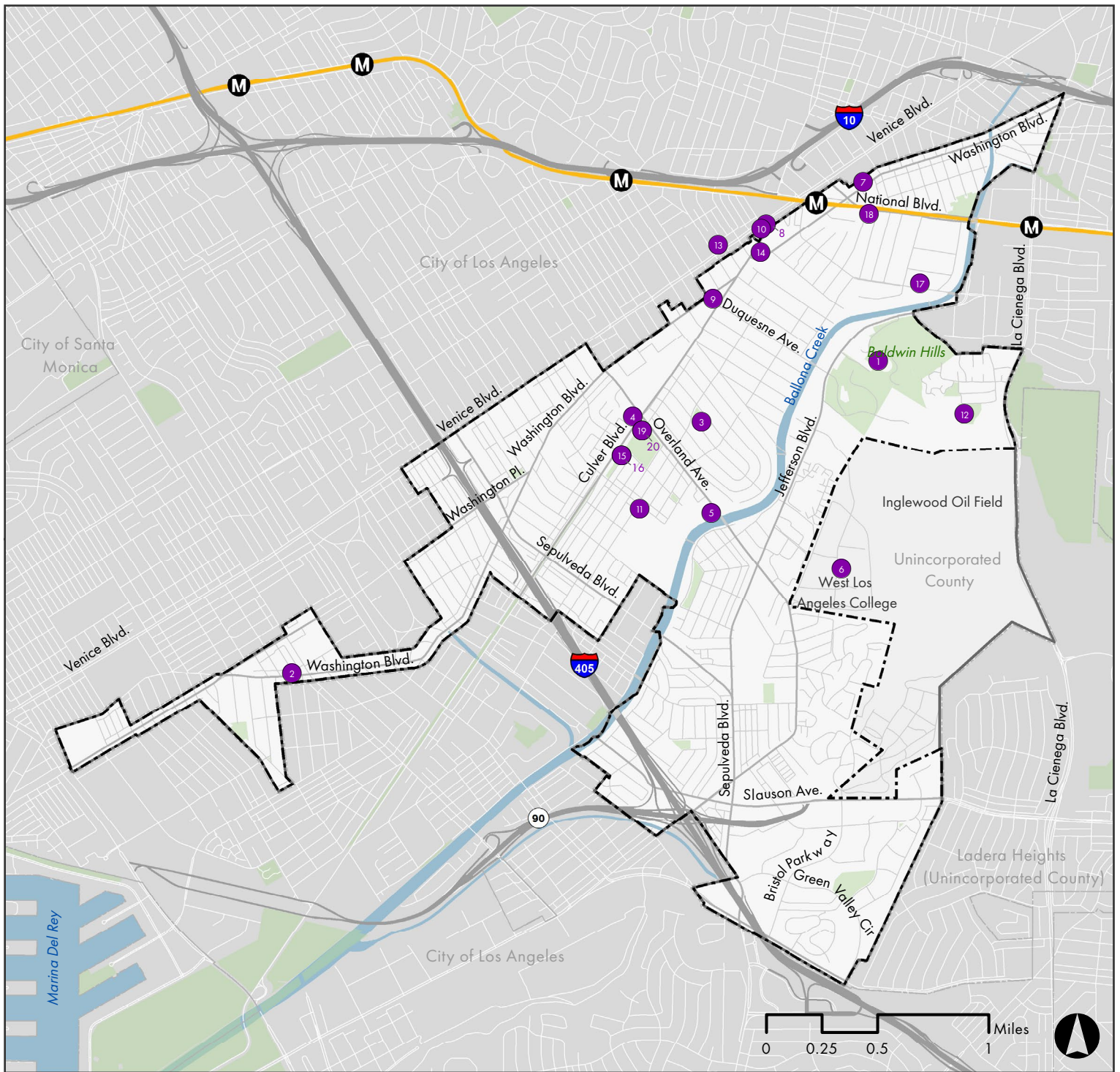











FIGURE 10

Performance Venues and Other Sites Frequently Used for Performances

Sources:
City of Culver City (2024);
County of Los Angeles (2021); ESRI (2021).

-  City Limits
-  Sphere of Influence
-  Metro Station
-  E Line (Expo)
-  Major Roads
-  Local Roads
-  Parks and Open Space
-  Waterbody
-  Performing Arts Venues

*Numbering denotation available in Appendix A

Facilities and Spaces for Arts and Culture

Cities distinguish their cultural scenes in part through great cultural facilities and spaces that both serve the community and help develop the local creative economy. Culver City has a remarkable collection of mostly smaller-scale, intimate cultural venues, historic buildings, and renowned architecture. However, affordability has become an issue for the city's creative sector. Culver City was once a relatively inexpensive and attractive alternative for artists, art galleries, architects, and other creatives. This led in the 1980s and 90s to the formation of successful, vital creative districts, such as the Culver City Arts District, Hayden Tract, and Helms Bakery District. However, recently rising real estate prices and rents and low vacancy rates have created challenges for all but the largest

creative companies. This is reflected in the need for affordable spaces for artists' live/work, performing and rehearsal venues, smaller creative companies, and similar creative sector uses. For example, the Veterans Auditorium has a long wait list showing the demand for space. Another example of the challenges is indicated by the exodus of art galleries of the Arts District because of the rising rents.

The General Plan is an opportunity to address space and cost issues and to ensure viable space options for the full spectrum of the creative community. To maintain its status as a center for innovation and creativity, Culver City must craft ways for artists, creatives, and creative enterprises to remain in the city. This can be accomplished through efforts to preserve

and upgrade existing venues, create new ones, leverage historic properties, develop affordable housing, and facilitate creative space projects arising from the community. These efforts can be large-scale, such as addressing the facility needs of the Veterans Memorial Complex, or the opposite: encouraging informal, temporary, and pop-up event spaces.

This need is equally true for the city's four arts districts. They are a vital part of Culver City's identity but all face challenges to their sustainability. The General Plan can address their specific needs and support their continuing evolution. Potential solutions lie in enhanced collaboration, programming, management, governance, and funding.



Exterior of Ivy Substation



Historic Kirk Douglas Theatre



Artist rendering of new Wende Cultural Center

Funding and Sustainability for Arts and Culture

Sustainable funding for arts and culture is the lifeblood of much creativity. Cities play an essential role in making targeted investments in their cultural ecosystems, tailored to the specifics of their creative community. Culver City's investments in arts and culture have been modest yet effective. In recent decades, the City has minimized General Fund arts expenses in favor of relying heavily on developer public art fees, making available city-owned real estate, and encouraging private contributions. This approach has successfully leveraged City properties for the benefit of local

arts organizations and audiences, as witnessed by the success of the Kirk Douglas Theatre, Ivy Substation, and The Wende Museum. This approach has also generated substantial private dollars for arts, culture, and arts education through the Cultural Trust Fund and its partnership with Culver City Arts Foundation (Culver Arts) and ongoing contributions from Sony Pictures Entertainment. Still, the City must evolve its leadership role to fit the community's current challenges. Space needs are one example of pressures that will damage Culver City's creative sector, absent efforts

to assure needed resources.

Opportunity lies in addressing funding issues on a systemic basis by "increasing the pie" of arts and cultural funding through a diverse range of new public and private sources. This can include increasing existing investments from the General Fund and extend beyond this to new efforts to secure private funds from developers, local companies, employees, and other arts funders. In addition, the City can explore federal and State grants, tax credits and other funding opportunities, and develop a dedicated "arts tax."

POLICY FRAMEWORK

Key: Goal attributes.

● Equity & Inclusion

● Innovation & Creativity

● Sustainability

● Compassion & Community

GOAL AC-1

Affordable working and living spaces. Affordable work and living spaces to meet the diverse needs of Culver City's creative sector, including commercial, nonprofit and individual.



AC-1.1: Creative sector space needs. Research, analyze, and identify the creative sector's space needs and solutions throughout the city. Such needs include affordable work, studio, exhibition, sales, rehearsal, performance, and living space for all income levels.

AC-1.2: Public/private partnerships for facility and space needs. Foster public/private partnership opportunities to meet identified facility and space needs, including through Community Benefit Agreements and Art in Public Places Program requirements with developers.

AC-1.3: Artist and creative spaces in affordable housing policy. Incorporate affordable live/workspaces for artists and creatives in the City's Community Benefit Incentive Program.

AC-1.4: Arts and cultural events. Support and permit small, inexpensive, or free informal events in partnership with arts and cultural organizations in public and private spaces.

AC-1.5: Gentrification's impacts on affordable space. Acknowledge and address the challenges of gentrification in efforts to meet affordable space needs.

GOAL AC-2

Connected creatives. Culver City's creatives are well-connected and are actively contributing to the community's civic welfare and economic prosperity.



AC-2.1: Convening and activating creatives. Convene and activate Culver City's creatives to address community and civic needs through creative sector involvement.

AC-2.2: Empowering creatives. Empower creatives to network and define their own objectives and methods for action. Examples include producing artistic projects, addressing societal problems, improving City functions, and demonstrating innovation.

AC-2.3: City support for actions led by creatives. Provide City support and seek partnerships with local creative businesses and organizations.

AC-2.4: Recognition of creatives. Recognize and celebrate leadership accomplishments of Culver City creatives.

AC-2.5: Artist engagement efforts. Expand the City's artist engagement efforts.

GOAL AC-3

Thriving creative sector. All industries in Culver City's creative sector – nonprofit and for-profit – are thriving.



For related policies and implementation actions connected to supporting the creative economy, see [Economic Development Element Goal 2](#).

AC-3.1: Creative sector and the city's economic success. Focus on the creative sector's needs, including for-profit and nonprofit, as an essential element of Culver City's economic success.

AC-3.2: Small- and mid-sized creative businesses. Support Culver City's small and mid-sized creative businesses, both for profit and nonprofit.

AC-3.3: Arts districts. Promote and facilitate the sustainability of Culver City arts districts (Arts District, Hayden Tract, Helms Bakery and Cultural Corridor).

GOAL AC-4

Inclusive arts and cultural programming. All of Culver City's population and areas of the city have meaningful access to inclusive and relevant arts and cultural programming.



AC-4.1: Arts and cultural programming in underserved areas. Make available arts and cultural programming in underserved areas of the city, including Clarkdale (Tellefson Park), Culver/West (West Washington), and Fox Hills.

AC-4.2: Increase use of parks and public facilities for arts and cultural programming. Encourage interdepartmental collaboration to increase use of parks and other public venues for arts and cultural programming and for displaying local art.

AC-4.3: Art in Public Places Program prioritization. Prioritize Art in Public Places Program artworks in underserved areas of the city.

AC-4.4: Opportunities for arts and cultural programming. Increase diverse opportunities for arts and cultural programming that involve the active participation of residents and workers of all ages and backgrounds. Engage communities and neighborhoods when developing programming choices.

AC-4.5: Lifelong learning. Support lifelong learning in the arts.

AC-4.6: State Arts Standards for Public Schools. Support full implementation of the State Arts Standards for Public Schools in partnership with the Culver City Unified School District, Culver City Education Foundation, Los Angeles County Arts Education Collective, and the local arts community.

AC-4.7: Arts learning opportunities for populations facing barriers to access. Increase arts learning opportunities in community settings for populations facing barriers to access, such as children and young people, seniors, immigrants, low-income communities, and people experiencing homelessness.

AC-4.8: Awareness of history. Increase awareness of the full breadth and depth of the community's history and the attributes and unique qualities of the local and regional ecosystem by integrating historical narratives and imagery in arts and cultural projects and events.

AC-4.9: Diversity, equity, and inclusion in the creative sector. Promote and advance diversity, equity and inclusion relating to all City programs and functions that involve the creative sector.

AC-4.10: Transportation access to arts and culture. Improve transportation access to arts and cultural programming and venues via coordination with the City of Culver City Transportation Department, LA Metro, and other transportation agencies.

AC-4.11: Cultural event and venue information. Incorporate current and future cultural event and venue information in multimodal transportation planning and operations.

GOAL AC-5

Resources for the arts and culture sector. There are sufficient and sustainable resources to meet the diverse needs of Culver City's arts and culture sector.



AC-5.1: Increased funding for arts and culture. Increase funding for the arts and culture sector.

GOAL AC-6

City leadership. The City has effective and strong leadership capacities for arts, culture, and creative economy.



AC-6.1: Creative sector leadership.

Create long-term plans to support evolution of Culver City's role in creative sector leadership.

AC-6.2: Recognition of the creative sector's role in the city's economy.

Recognize the role of the creative sector in Culver City's economic prosperity and community identity.

AC-6.3: Active arts, culture, and creative economy leadership.

Adopt an active role for the City's leadership in arts, culture, and creative economy, including proactively identifying and facilitating projects and solutions.

AC-6.4: Arts staffing. Provide adequate staffing levels to implement this Element.

GOAL AC-7

Center for innovation and creativity. Culver City is branded and recognized nationally and internationally as a center for innovation and creativity.



For related policies and implementation actions connected to creative placemaking, see [Land Use Element Goal 14](#).

AC-7.1: Culver City arts, culture, creative economy brand. Develop a unified Culver City brand for its arts, culture, and creative economy.

AC-7.2: Branding engagement.

Conduct an inclusive and equitable branding engagement process for the whole range of Culver City's creative community.

AC-7.3: Creative campaign. Conduct a long-term campaign to promote Culver City's creative industries to attract and retain businesses, and to support tourism and Culver City's identity.

IMPLEMENTATION ACTIONS

Key: Types of actions may include partnership, program, study, plan, physical improvements, and more.

Key: Timeframe icons for implementation actions table.

●
Short-term
1-5 Years

● ●
Medium-term
5-10 Years

● ● ●
Long-term
10+ Years

➡➡➡➡
Ongoing

Implementation Action	Associated Goal(s)	Timeframe	Type of Action	Primary Responsibility	Secondary Responsibility
IA.AC-1: Citywide creative facilities and space inventory. Develop a comprehensive, city-wide creative facilities and space inventory, directory, needs assessment, and master plan.	AC-1	● ●	Study and Master Plan	Cultural Affairs	Economic Development
IA.AC-2: Community exhibition space. Develop a community exhibition space.	AC-1	● ●	Physical improvements	Cultural Affairs	Economic Development
IA.AC-3: Artist in residence program in City departments. Develop an artist in residence program placing artists within City departments to mutually define a project or role that advances the work of the department.	AC-2	● ●	Program	Cultural Affairs	—
IA.AC-4: Artist Laureate Program. Expand and enable the Artist Laureate Program to increase its capacity to lead creative projects in the community on the City's behalf, including multiple artists, greater compensation, and project funding. Collaborate and coordinate with Culver Arts to better enable its role as a funding partner.	AC-2	●	Program	Cultural Affairs	—
IA.AC-5: Rental assistance. Develop a rental assistance program for creative enterprises.	AC-3	● ●	Program	Economic Development	—
IA.AC-6: Role of creative sector in economic prosperity. Develop policy recognizing the role and importance of the creative sector to Culver City's past, current, and future economic prosperity.	AC-3	●	City Policy	Economic Development	Cultural Affairs

Implementation Action	Associated Goal(s)	Timeframe	Type of Action	Primary Responsibility	Secondary Responsibility
IA.AC-7: Workforce programs. Partner and develop workforce programs for creative sector jobs with existing regional and state workforce programs, connecting them to opportunities with Culver City creative businesses, such as job training, internships, mentorships, and apprenticeships.	AC-3	● ● ●	Partnership/ Program	Economic Development	—
IA.AC-8: Small business support. Develop or facilitate access to small creative business support, like technical assistance; financing; and marketing. Tailor to the specific needs of creative businesses and artists.	AC-3	● ●	Program	Economic Development	—
IA.AC-9: Creative Economy Strategy. Develop a Creative Economy Strategy.	AC-3	●	City policy	Economic Development	—
IA.AC-10: Development assistance. Provide development assistance for Culver City nonprofit arts and cultural organizations.	AC-3	●	Program	Cultural Affairs	Economic Development
IA.AC-11: Arts and cultural programming in City parks, facilities, and public spaces. Develop a strategy to incorporate arts and cultural programming in City parks, facilities, and public spaces, including: <ul style="list-style-type: none"> • Arts, cultural, and historic signage that celebrates local history and culture and educates the community about Native American history and continuing traditions. • Gathering spaces informed by Native American traditions. • Unique, experiential art, outdoor furniture, and placemaking features via the Art in Public Places Program and partnerships with major creative companies in Culver City. • Using the City’s parks and recreational facilities as forums for arts and cultural expression and events. 	AC-4	● ● ●	Partnership/ Program/ Physical Environment	Cultural Affairs	Parks, Recreation, and Community Services

Implementation Action	Associated Goal(s)	Timeframe	Type of Action	Primary Responsibility	Secondary Responsibility
<p>IA.AC-12: Arts and culture funding sources. Evaluate and pursue funding for arts and culture via the following venues:</p> <ul style="list-style-type: none"> • Developing additional sources of revenues for the Cultural Trust Fund, such as memberships for businesses (a United Arts Fund model) and corporations and employee contributions and involvement. • Increasing City allocations to the Cultural Trust Fund. • Collaborating and coordinating with Culver Arts in making arts and cultural program plans to better enable its role as a fund-raising partner. • Review developer requirements, including Art and Public Spaces Program on all new development and redevelopment. • Evaluating creating a dedicated public revenue source, such as a portion of the hotel occupancy, sales, beverage, admissions, or other tax. • Evaluating the use of municipal bonds for arts, culture, and creative economy capital projects. • Evaluating the formation of one or more Business/Property Improvement Districts to support the cultural district(s). 	AC-5	● ● ●	Funding/ Ordinance	Cultural Affairs	Economic Development
<p>IA.AC-13: Communitywide cultural plan. Develop a communitywide cultural plan based on comprehensive community and stakeholder engagement and addressing all elements of the city's creative sector.</p>	AC-6	● ●	Plan	Cultural Affairs	—

Implementation Action	Associated Goal(s)	Timeframe	Type of Action	Primary Responsibility	Secondary Responsibility
<p>IA.AC-14: Public art master plan. Develop a public art master plan based on community and stakeholder engagement, including artists, real estate developers, and architectural/design community. As part of the planning process, explore new partnership and funding opportunities to enable a full range of potential and mutually beneficial arts support.</p>	AC-6	● ●	Plan	Cultural Affairs	Economic Development
<p>IA.AC-15: Departmental consolidation and the arts. Reorganize and consolidate City arts, culture, and creative economy functions to improve communication and coordination with other divisions, and to increase access to decision-makers. Consider renaming/rebranding as "Arts, Culture and Creative Economy."</p>	AC-6	●	Organizational Structural Improvement	City Manager's Office	Cultural Affairs; Economic Development