



Cultural Arts Master Plan





On the cover (from top): Brea Letters at Concerts in the Park, July 2021 (photo: Kris Kataoka); *Pollination!* (detail) by Dixie Friend Gay, 2022; *Singularity in Bloom* (detail) by Darel Carey, from the Immersion exhibition, 2019. Pictured above: Annual 4th of July Country Fair.

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City of Brea Leadership

City Council

Christine Marick, *Mayor*
Blair Stewart, *Mayor Pro Tem*
Cecilia Hupp, *Councilmember*
Marty Simonoff, *Councilmember*
Steven Vargas, *Councilmember*

City Staff

Bill Gallardo, *City Manager*
Chris Emeterio, *Assistant City Manager*

CULTURAL ARTS COMMISSION

Robyn Price, *Chair*
Sara Trujillo, *Vice Chair*
Beverly Falco, *Member*
Benjamin Schultz, *Member*
Linda Shay, *Member*

ART IN PUBLIC PLACES ADVISORY COMMITTEE

Kris St. Clair, *Chair*
Margee Hills, *Vice Chair*
Joseph Covey, *Committee Member*
Pat Fox, *Committee Member*
Robyn Price, *Committee Member*
Judy Randlett, *Committee Member*
Irene Riflato, *Committee Member*

Cultural Arts Master Plan Steering Committee & Project Staff

Cultural Arts Master Plan Steering Committee

Robyn Price, *Cultural Arts Commission Representative*
Linda Shay, *Cultural Arts Commission Representative*
Irene Riflato, *Parks, Recreation and Human Services
Commission Representative*
Blake Perez, *Planning Commission Representative*
Erika Bernal, *At-Large Appointee*
Laura Cullen, *At-Large Appointee*
Monique Diaz, *At-Large Appointee*
Maggie Downs, *At-Large Appointee*
Marissa Forte, *At-Large Appointee*
Joan Kuniko Kawase,* *At-Large Appointee*
Janice Kraus, *At-Large Appointee*

* *In Memoriam*

Cultural Arts Master Plan Project Staff

Carrie Hernandez, *Deputy Director,
Community Services Department*
Jennifer Colacion, *Senior Management Analyst,
Community Services Department*
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Community Services Department*
Katie Chidester, *Gallery Director,
Community Services Department*
Kristin Steyerma, *Special Events Supervisor,
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Community Services Department*
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Public Information Officer*
Yerika Ambriz, *Management Analyst,
Management Services Department*
Alexis Alvarado, *Permit Technician,
Community Development Department*
Cristal Nava, *Assistant Planner,
Community Development Department*



Clockwise from top left: *Sumer #18*, by Larry Bell, 2004; Nohely Quiroz in *Tales of a 5-Foot Nothing*, part of the Curtis Theatre's Amplify Program, September 2023 (photo: Francis Gacad); *Made in California 2023, Just Getting Started 2* by Brandon Bollinger, 2022, Acrylic; Annual Tree Lighting Ceremony.

Introduction

Purpose of Project

City of Brea has distinguished itself as a city of the arts for nearly 50 years by fostering the creation of nearly 200 works of art, mostly paid for and displayed by private property owners throughout the community, and by including within its Civic & Cultural Center a performing arts theatre, an art gallery, a public library, and gathering spaces for public events owned and operated by the City. Brea's earlier history also documents that its residents have consistently sought to be a standout among cities in the region, prioritizing the establishment of educational and cultural institutions, and determined to sustain their community by diversifying its economic base and through sound financial management.

Residents, business leaders, educators and city officials have high praise for Brea's arts programs and facilities. Their vision for the future is primarily for more of the same—and to spread the word far and wide. The current opinions clearly validate the same community opinions that were reported in Brea's 2003 "Imagine Brea" General Plan and 2017 "Brea Envisions" Plan.

Nevertheless, there are opportunities for some modest adjustments to City arts and culture programs that can embrace the evolution of its demographics over the past decades. Certain improvements to the City's arts facilities have been suggested as well. The vaunted Art in Public Places Program, largely unaltered over the years, has the possibility of adding new breadth to the community's experience of public art. These topics are addressed in the consultant's recommendations.

About this Consultancy

City of Brea issued a Request for Proposals (RFP) on February 2, 2023 seeking Professional Consulting Services for a Brea Cultural Arts Master Plan. The purpose of the consultancy was "To develop a five-to-ten year strategic plan that defines the role of the City supporting arts and culture, and the role of arts and culture in accomplishing the City's broader goals. Brea believes that there should be a solid foundation with both short-term and long-term goals as well as a clear and impactful vision for the future." Arts Orange County was contracted on May 2, 2023 to provide these services. More information about the consultant may be found on page 38.

This report includes a description of the community input gathering activities conducted by the consultant, other research and its findings.

How the Arts Benefit Brea

Identifying how Brea benefits from the arts is a stated goal of the City's Cultural Arts Master Plan. One of our nation's greatest authorities on the subject, Americans for the Arts, has conducted and collected substantive research on the benefits of the arts to individuals and communities. They document these in a list of "10 Reasons to Support the Arts," which apply equally to how the residents, visitors and people who work in Brea benefit (more details may be found in the Appendices):

1. Arts improve individual well-being.
2. Arts unify communities.
3. Arts improve academic performance.
4. Arts strengthen the economy.
5. Arts drive tourism and revenue to local businesses.
6. Arts spark creativity and innovation.
7. Arts drive the creative industries.
8. Arts have social impact.
9. Arts improve healthcare.
10. Arts for the health and well-being of our military.



Performance by Korean High School Group Pava –
in partnership with Brea Sister City Anseong, Korea at Brea Fest



The cast of *A Gentleman's Guide to Love and Murder*
(Chris Russo, Kalinda Gray, Paul Zelhart, Hailey Tweter), February 2023 (Photo: Francis Gacad)

Vision

Cultural Arts Master Plan 2023

These statements derive from the community input gathered which is described fully in the following pages.

The City of Brea will continue to be a place where:

arts and culture are integrated deeply into daily community life

arts and culture are accessible and contributing positively to the health and well-being of all

arts participation is robust

arts education is fundamental

artists can live fulfilling and prosperous lives

public art can be seen everywhere

arts and culture build bridges between generations

arts and culture create civic cohesion

arts and culture celebrate diversity

Brea Envisions 2017

“Brea will continue to be a vibrant, innovative, sustainable, and scenic community that values its citizens, schools, diversity, heritage, arts, and open and public spaces, while maintaining its small town feel and quality of life for its residents, businesses and visitors. A clear theme of the survey results is that residents are focused on maintaining—rather than changing—the character of Brea.”

Imagine Brea 2003 City General Plan

“Brea’s many arts and cultural resources, heritage buildings and structures, outdoor sculpture collections, performing and visual arts centers, festivals, and arts and education programs, as well as individual and corporate assets, comprise an important component of community life. Looking toward the future, these cultural and arts programs can be strengthened and expanded to meet changing community values and vision.”

Community Input



Restaurant Row at Brea Fest

City of Brea Cultural Arts Master Plan Steering Committee

On June 15, 2023, the application period for individuals with an interest in serving on the Steering Committee closed. On June 26, 2023, the Cultural Arts Commission approved the selection of 11 to the Committee, supplemented by 10 members of the City of Brea staff.

Five monthly meetings of the Steering Committee took place on July 17, August 7, September 8, October 23, and November 27, 2023.

The first meeting included an hour-long Visioning Session facilitated by Tracy Hudak, a member of the consulting team. The September meeting included a presentation by Pat Gomez, a member of the consulting team, that provided an overview of the City of Brea Art in Public Places Program and information about similar programs in other communities.

All meetings included progress reports and solicitation of input from the Steering Committee on the consultant's list of arts and culture assets in Brea, list of prospective key stakeholders for interviewing, draft online public survey, and plans for the public visioning sessions. The list of Steering Committee members appears on page 4.

Key Stakeholder Interviews

Each stakeholder interview conducted was a free-form conversation that began by asking about the interviewee's own personal experiences with arts and culture, their professional background and affiliation, their knowledge of the City's arts facilities (Curtis Theatre and Brea Gallery) and programs (Art in Public Places Program, Special Events, Sister Cities), and their observations and opinions about the needs of the community with respect to arts and culture. Their responses prompted follow-up questions seeking more information or encouraging them to provide more detail. Interviewees were advised that their comments would be confidential and that any specific quotations used by the consultant would be without attribution.

31 interviews were conducted with key stakeholders, and took place between August 1 and December 6, 2023

In addition to those independently identified by the consultant, interviewees were selected based upon suggestions made to the consultant by City Council, City staff, members of the Steering Committee, and other stakeholders

Stakeholders represented the following constituencies:

- artists • arts and cultural organizations • business
- education • government

All 5 City Council members were interviewed

Comments by stakeholders in the report are shared without attribution

Notes from the sessions were compiled by the consultant and incorporated into the findings and recommendations in this report



Visioning Sessions

4 visioning sessions

- 1 with the members of the Steering Committee at its first meeting on July 17, 2023, held in a meeting room at the Civic & Cultural Center
- 3 Community Visioning Sessions held in a meeting room at the Civic & Cultural Center, on September 26, 27, and 28, 2023
- All Visioning Sessions were staffed by a bi-lingual team member to assist Spanish speaking participants
- One Visioning Session included a Korean language interpreter to assist Korean speaking participants
- Total attendance was 34
- Visioning Sessions were promoted through:
 - Media announcement by City of Brea
 - Digital advertising on City of Brea television
 - Digital image distributed through City e-newsletters
 - Digital image posted on City's website
 - Digital image distributed through Steering Committee members
 - Digital image distributed through Brea Chamber of Commerce
 - Promotional materials were in English, Korean and Spanish

Participants in the Visioning Sessions were asked to reflect on personally meaningful arts experiences and their impact upon them, and to collectively brainstorm their vision for Brea's arts ecosystem and cultural experiences ten years into the future. Sessions were facilitated by Consultant Team Members Tracy Hudak and Victor Payan.

Online Survey

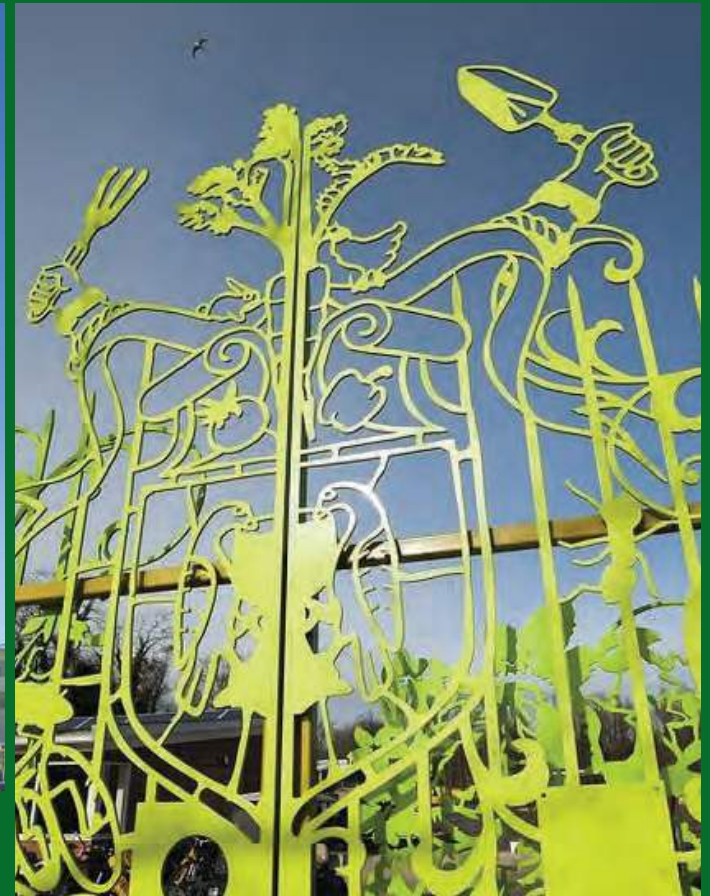
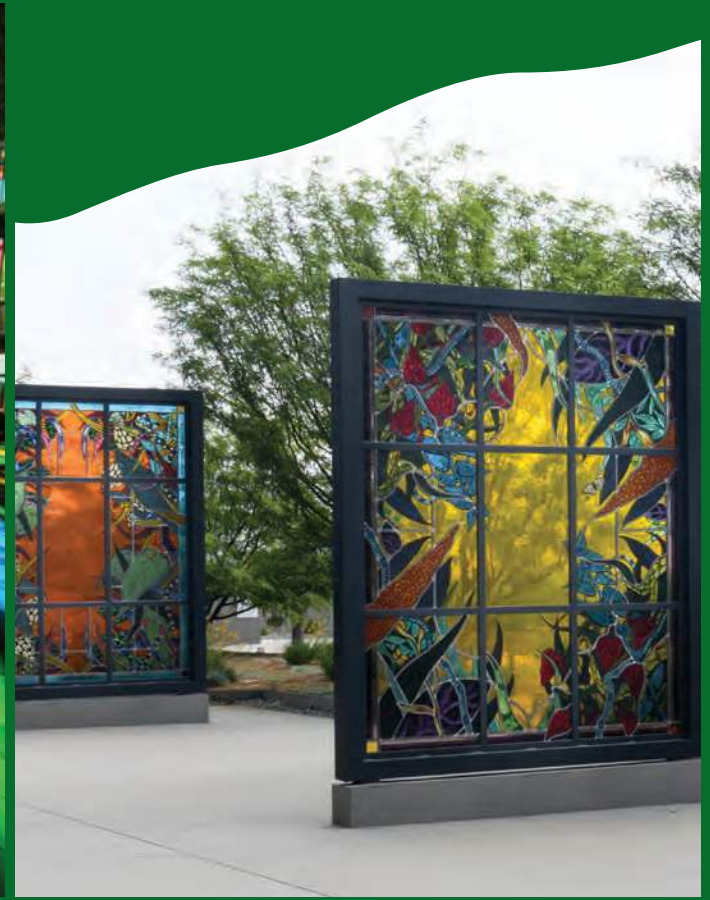
267 responses

- Survey launched on September 27 and closed on November 15, 2023
- Survey was offered in English, Korean, Spanish languages
- Survey was promoted through:
 - Media announcement by City of Brea
 - Digital advertising on City of Brea television
 - Digital image distributed through City e-newsletters
 - Digital image posted on City's website
 - Digital image distributed through Steering Committee members
 - Digital image distributed through Brea Chamber of Commerce
 - Entryway poster at Brea Library
 - Promotional materials were in English, Korean and Spanish

A summary of survey results may be found on page 28 with additional detail in the Appendices.



Clockwise from top left: Nutcracker Craft Boutique at the Brea Community Center;
Happily Ever After starring Diana Elizabeth Jordan, September 2023 (Photo: Francis Gacad);
Threads that Bind Exhibit at the Brea Gallery, 2023 (Photo: Gallery Staff).



Examples of art in public places in other communities. Clockwise from top left: Montreal Convention Center; Artist Amir Fallah, LA County Dept. of Mental Health (Photo: Alan Shaffer); School Garden Gate by Tjep; Artist Uriah Bueller metal screen façade, exterior.

Executive Summary: Topline Recommendations

Art in Public Places (APP)

This program is both Brea's most highly visible point of pride and the source of a number of challenges. Its nearly fifty-year focus on requiring the placement of sculptures in front of privately-owned building structures through a developer fee has resulted in the largest collection of public art in Orange County. Nevertheless, the community pointed to the deteriorating condition of many works, the loss through theft of others, and a longing for more variety of styles and types of artworks to enrich Brea's public art experience.

The consultant's review of APP resulted in a number of detailed policy recommendations designed to refresh the program and to bring it up to current standards of best practice. More details about the following recommendations may be found in the Appendices:

1. Change In-Lieu requirements outlined in the current policy:

Option 1: Remove the threshold mandate requiring a permanent artwork to be pursued and allow for all developments incurring the APP requirement to choose the in-lieu option for compliance.

Option 2: Raise the threshold for the requirement of a public art project to \$10 million, with an annual adjustment equal to the Consumer Price Index changes for Orange County to stay in line with inflationary costs of materials and labor. This will establish the minimum budget for a required permanent artwork at \$100,000.00.

2. Brea Art Fund usage be expanded to allow for temporary and permanent public art, and arts programming serving the Brea community.
3. Change Brea's allowable permanent public art from "sculpture" to "public artwork," allowing original artist designed permanent artwork in a wide range of styles, materials, types, and methods, including functional and non-functional elements, both freestanding and integrated into the build-

ing's architecture. And make a commensurate change requiring artists with sculpture experience to artists with permanent public art experience.

4. Require that the mandated maintenance plan information be satisfied through a professional art conservator's materials and fabrication review and report.
5. Provide a pre-qualified list of art conservators to developers to assist in the identification of qualified professionals to participate in maintenance manual development and to perform conservation services when appropriate.
6. Modify language, with review and approval from Brea City Attorney, of the current "Visual Arts Laws for Artists and Sculpture Owners" section of the APP manual to avoid possible legal misinterpretations (due to cases changing legal interpretation of the law) and to avoid the perception of providing legal advice
7. With the promotion of Senior Management Analyst, only half of the time is now assigned to Cultural Arts Division responsibilities, leaving a need for additional staffing to oversee the Art in Public Places program, which was previously an independent position.



Harlem Hospital glass façade.

Civic & Cultural Center Complex

Brea Civic and Cultural Center remains the flagship for City-operated arts and cultural activities of many types, supplemented by a limited number of non-City-sponsored programs. Regular attendees of performances at the Curtis Theatre and exhibitions at the Brea Gallery are enthusiastic about the variety and type of programs offered. Community leaders feel that the design of the 40+ year old Civic and Cultural Center complex is greatly in need of a cosmetic refresh to strengthen the cultural aspects of its identity and to make it more appealing in a way that would invite greater attendance. Additionally, some felt that its functionality has not kept up with the needs of a community that has grown significantly in population since its opening. One of the digital billboards and other equipment at the Civic and Cultural Center were characterized by some as obsolete. Inadequate parking was mentioned by some as an issue.

1. Refresh the look of the Civic & Cultural Center. While this might traditionally be planned exclusively through the services of an architect, Brea's Art in Public Places success suggests that the process should include artist-designed proposals. Some of the best opportunities appear to be affixing art to walls and columns.
2. Add artist-designed benches to the public gathering areas.
3. Replace the current digital billboard adjacent to the Brea Mall with one that is state-of-the-art.
4. For major events or events with multi-day duration, design, fabricate and install large scale highly-visible banners on the building to promote.

Curtis Theatre

Curtis Theatre received high marks for the variety and quality of its programming. The current staff approach that supplements City-sponsored presentations with a number of events involving partnership by the City with community organizations has proven successful. It strengthens the City's ability to maintain a robust schedule of events by balancing the expense of booked-in performances with less costly collaborations. It is also a way to exercise some degree of control over the quality of presentations in

the theatre as opposed to primarily offering open rental use of the facility, which can cause wildly different quality levels and impact the public's willingness to trust future performances. The opportunity exists to strengthen programming that reflects the growing diversity of Brea's residents and of surrounding cities that the theatre also serves. Some people expressed the feeling that a 199-seat facility is inadequate, saying that some events have to turn away patrons and that more popular or more costly events cannot be accommodated because of the low capacity. Further, its unusual fan-shaped stage limits what can be placed on the stage and creates wasted space that cannot always be utilized.

1. Consider expansion of the Curtis Theatre through a study by expert theatre facility planners. This would include determining if the site can accommodate a larger facility, whether a reconfiguration of the stage can be implemented, how many additional seats can be included, and available space for commensurate audience and backstage amenities. Such a planning process would also evaluate the market—what different or additional City-sponsored events would be feasible as well as what organizations and promoters might be interested in renting the facility as a result of the larger audience capacity.
2. Further diversify the programming of the Curtis Theatre in both City-sponsored, collaborative and rental offerings in order to connect with the growing number of residents with different backgrounds. This should include expanding collaboration with the Sister Cities program but also go beyond the three nationalities they represent.
3. Strengthen the marketing of the Curtis Theatre through increased collaboration with the City's Marketing Department/Public Information Office. While this can achieve some economies of scale, its intent would be to greatly expand the reach of promoting Curtis Theatre programs, particularly in pursuit of multi-cultural audiences which require special outreach. It will also be critical to step up marketing impact if an expansion to the Curtis Theatre's audience capacity is determined to be feasible and desirable.



Clockwise from top: The cast of *The Revolutionists* (Rachael VanWormer, Jazlyn Lewis, Sidney Aaron Aptaker, Danielle Heaton), June 2023, (Photo: Francis Gacad); Brian Pirnat and Brian Fichtner in *The Musical Comedy Murders of 1940*, October 2023, (Photo: Francis Gacad); Dancer with Nouveau Chamber Ballet, June 2022, (Photo: Patrick Hough)



Made in California 2023, Gallery Shot, (Photo: Gallery Staff); Visitors enjoying *Domestic Detritus*, 2023, (Photo: Gallery Staff); Kids creating art during a Sunday Funday event, (Photo: Gallery Staff)

4. Usage fees for the Curtis Theatre are below market and should be increased modestly to reflect increased costs of operation.
5. Additional staff is recommended in order that house management responsibilities at events can be offered as part of the rental agreement to users. This would enable the stage technician assigned to the event to focus on backstage needs instead of having to attend to front of house issues. The skills and responsibilities are different—as are the locations in the facility.

Brea Gallery

The Brea Gallery has established itself as a well-regarded organizer of high-quality exhibitions of contemporary art. Its 6,260 square foot space with movable walls provides the flexibility for exhibit design that can accommodate various kinds of art displays and provide varied experiences for the visitor. Nevertheless, the exhibit capacity is limited because much of the perimeter wall space is occupied by picture windows. Each year, four exhibitions are offered, including the annual “Made in California,” the Gallery’s signature exhibition (now in its 39th year), which has open fee-based submissions with works selected and organized by a guest curator. This has resulted in “Made in California,” being an exhibition that is highly-diverse in style and in the demographics of the participating artists. Like the Curtis Theatre, the Brea Gallery has also sought out and developed collaborations that have included museums, higher education and visual arts organizations.

1. Expand the offerings by adding one exhibition to the schedule each year. This can be accommodated by reducing the current exhibition runs of 8 weeks to 7 weeks each, except for “Made in California,” the gallery’s annual flagship exhibition. This would enable more options for programming, more opportunities for collaboration, more artists’ works being exhibited, and increased attendance. It would provide increased urgency for the public to visit the gallery during the slightly reduced exhibition runs as well.

2. Expand the hours that the Brea Gallery is open to the public. Currently, the gallery is open Wednesday through Sunday from 12 noon to 5 pm. We recommend adding 3 hours on Friday evenings to provide increased access and to market visiting the gallery as a great way to kick off the weekend—before or after dining out locally.
3. Consider expansion of the Brea Gallery through a study by expert art facility planners. The primary need is for accommodating summer art camps outside of and with a separate entrance from the exhibition space. Additional preparation and storage space is also needed.
4. The summer art camps currently taking place within the gallery should be moved off-site or, if the gallery facility expansion is possible, within a dedicated classroom space. This will enhance the experience for camp participants to have their classes take place in a more suitable environment as well as improve the experience for visitors to the gallery.
5. Further diversify the programming of the Brea Gallery in order to connect with the growing number of residents with different backgrounds. This should include expanding collaboration with the Sister Cities program but also go beyond the three nationalities they represent.
6. Strengthen the marketing of the Brea Gallery through increased collaboration with the City’s Marketing Department/Public Information Office. While this can achieve some economies of scale, its intent would be to greatly expand the reach of promoting Brea Gallery programs, particularly in pursuit of multi-cultural audiences which require special outreach. It will also be important to step up marketing impact if a fifth exhibition is added to the schedule and if art class offerings are expanded.
7. Additional staff will be required and increased program budget will be required in order to add an exhibition to the schedule.

Special Events

The City sponsors more than a dozen special events each year. These include: Concerts in the Park at City Hall Park, Family Films at the Civic Center, Country Fair – July 4, Spring Craft Boutique – March, Pet Expo – April, Nutcracker Craft Boutique – weekend before Thanksgiving, Brea Fest – August, Veterans Day – November 11, Tree Lighting – first Thursday in December. There is a desire by the community that more arts and culture programs sponsored by the City be presented at locations other than the Civic and Cultural Center. While the summer concerts take place under the stars in City Hall Park and the

planned amphitheater in Arovista Park will soon be hosting them, the possibility of spreading arts and culture programming beyond them was suggested.

While Brea Fest has become a centerpiece of the community's festival calendar, some people felt that there is room for a separate international or multi-cultural focused festival. This would showcase not only the three cultures represented by Brea's Sister Cities, but also provide the opportunity to include other nations and cultures as well. It was noted that cities like Orange and Irvine have highly successful international or global festival events featuring cuisine, crafts, and performances from many locales.



The Red Light Brass Band at Brea Fest, August 2022

1. Legacy and traditional events should be maintained as long as they continue to be well-attended.
2. Consider adding new special events that have been suggested by the community, such as: an international food festival with cultural performances, lantern festivals, art wine walk, art and public places trolley tour.
3. Additional locations should also be explored for possible siting of existing and new events.
4. Special Events is experiencing chronic understaffing, and will require additional staff to maintain the current regular schedule of activities. New events will require further staff increases.
5. For summer concerts, purchase and install a temporary dance floor so that attendees can dance to the music.

Marketing

The Curtis Theatre staff and Brea Gallery staff each handle their own marketing. Meanwhile, there is a separate Marketing Department operated by the City that includes its Public Information Office. Community members indicated that they didn't always know about what arts and cultural offerings were taking place at the theatre, the gallery or elsewhere in Brea. This suggests that greater impact and reach could be accomplished by consolidating these multiple efforts, or at least greater coordination.

1. Bring together Curtis Theatre, Brea Gallery and Marketing/Public Information Office staff to review the strategic marketing needs of the City's arts and cultural programming. Determine where there are the best opportunities for collaboration and identify specific tasks that need to continue being handled separately by the Theatre and Gallery staff.
2. Additional staff is recommended.
3. Seek out collaborative marketing opportunities with marquee businesses like Brea Mall, the Brea Chamber of Commerce, and Brea Olinda Unified School District. In particular, the opportunity exists to market arts attendance in tandem with the promotion of local dining experiences—before or after visits to the Brea Gallery and performances at the Curtis Theatre.

Sister Cities

Brea's Sister Cities relationships are longstanding, and include Lagos de Moreno, Mexico (1969), Hanno, Japan (1980), Anseong, Korea (2011), as well as a Friendship City, Namyangju, Korea, established in 2020. Visits to the cities by Brea residents and from the cities to Brea have generally taken place once each year, as have student exchanges, except during the recent pandemic. Local volunteers maintain regular communications with Brea's City staff and with Sister Cities contacts, and play an important role in coordinating activities. These volunteers have generally felt that the wider Brea community is not aware of these Sister Cities relationships, and would like to see them promoted and celebrated more actively.

1. Sister Cities volunteers and Brea's Marketing Department/Public Information Office should meet to discuss opportunities to build public awareness of the Sister Cities program. This could include a regular schedule of informative stories about each of three cities beyond the brief information appearing on the City of Brea website.
2. Sister Cities volunteers and staff of the Brea Gallery and Curtis Theatre should meet to discuss future windows of opportunity to include culturally relevant programming representing the three Sister Cities to be included in the schedules of those venues.

SPECIAL CIRCUMSTANCES: SISTER CITIES AND BREA MUSEUM

The City currently provides very limited funding and staff involvement to its Sister Cities program and the Brea Museum on the basis that these are not official City of Brea departmental activities but rather external nonprofit endeavors. This is a "gray area" that merits new thinking to contribute to the further enhancement of these key cultural assets. In fact, the City owns the Brea Museum property and is an essential repository for much of the City's history and heritage, while collecting rent from the Brea Historical Society.

Brea's Arts & Culture

TIMELINE

~1500 B.C.E.



The “**Gabrieleño**” (**Tongva**) people were the first to call Brea home, where they practiced their arts and culture.



1769

Spanish Portola expedition, which camped in Brea Canyon, were the first Europeans to make land and explore Alta California.

1894

Union Oil Company of California purchased 1,200 acres for oil development.

First oil well, **Olinda Oil Well #1** struck it rich. Still pumping today. Became the site in 2003 of the Olinda Oil Museum & Trail, a 12-acre historical park.



1899

Santa Fe Railroad built a branch line to the oil field where the settlement of Olinda was founded.



1911

Official founding date of Brea.

The word “Brea” means tar in Spanish. Name of the community was changed from Randolph (named for Epes Randolph, engineer Pacific Electric Railway) to Brea.

1913

Brea Chamber of Commerce founded. Richardson's Picture Show was lost when Sewell Building burned down. Movies were later screened at the schoolhouse by Brea PTA to raise funds for community projects.

1917

Brea became incorporated as the 8th official city in Orange County.



1918

Brea City Band formed and gave community performances.

1921

Brea Library (first branch of the Orange County Public Library System) opened in a corner of the Brea Garage Showroom, and moved to various locations over the years, finally to the Civic and Cultural Center in 1981.



1922

Red Lantern Theatre opened with 900 seats. Demolished in 1987.

City Hall opened, operated until 1980 when the new Civic & Cultural Center was opened. In 1992, Brea Historical Society took occupancy of the old City Hall and began operating it as a museum.



1926

Brea Olinda High School – original building was across from Brea Mall. Included an auditorium. In 1989, the high school moved to current its location.

1933

Brea Grammar School auditorium was torn down after the Long Beach earthquake, was replaced in 1949 after a bond issue.

1961

City of Brea **Cultural Arts Commission** formed.



1969

Original Sister City, **Lagos de Moreno, Mexico**, adopted in 1969.



1970s

Opening of **Orange Freeway (57)** and the **Brea Mall**, profoundly changing Brea's future.



1971

Brea Historical Society founded. **Brea Museum & Historical Society** located in historic American Legion Hall. Collects, preserves & displays the heritage & history of City of Brea.

1975

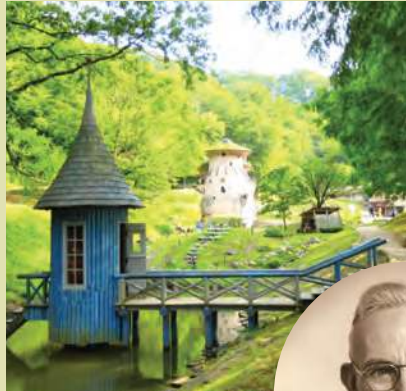
Art in Public Places (APP) developed. Among the first art in private development programs in the state. Over 191 sculptures currently.

1980

Second Sister City, **Hanno, Japan**, adopted in 1980.



City of Brea **Country Fair** Steering Committee formed.



Curtis Theatre

opened in Brea Civic & Cultural Center—199-seat theatre named for Dr. Glenn Curtis



Brea Art Gallery

opened in Brea Civic & Cultural Center—a community-based art space showcasing contemporary art.



1981

OC Public Library, Brea Branch opened in Brea Civic & Cultural Center. One of 33 branches of OC Public Libraries system.

1982

Brea Foundation is established by the City as a means of raising and disbursing private contributions for civic projects.

1985

Fender opened its musical instrument plant in Brea until 1991, when it moved the plant to Arizona.



1989

Brea Improv opens its 300 seat performance space downtown.

2000

Downtown Brea – redevelopment for shopping & entertainment area



2003

Olinda Oil Museum & Trail, a 12-acre historical park that includes original Olinda Oil Well #1 (still pumping); field office building; Jack Line Pump; records vault; and 2.2 miles scenic walking trail.

City of Brea's **"Imagine Brea"** General Plan developed.



2011

New Sister City, **Anseong, Korea**, adopted in 2011.



2012

Brea Veterans Memorial dedicated at Brea Civic & Cultural Center. "Monument of Remembrance" by artist Susan Narduli.



2017

City of Brea's **Centennial**.

City of Brea's **"Brea Envisions"** Plan developed.

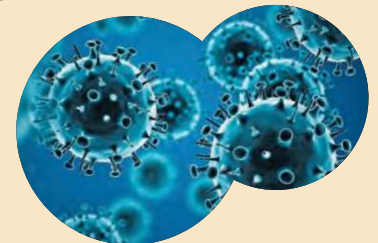
2018

Brea Improv moves to its current location



2019

Covid-19 pandemic

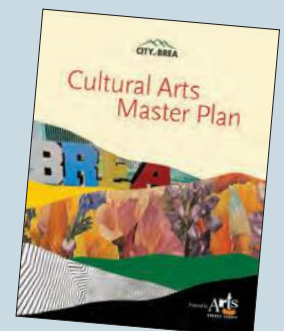


2020

New Friendship City relationship established with **Namyangju, Korea**

2023

Brea Cultural Arts Master Plan





Kim-Olympic Rhythms by Natalie Krol, 1984

Arts & Cultural Assets in Brea

City Facilities

Brea Art Gallery (6,260 square feet)

Curtis Theatre (199 seats)

Olinda Oil Museum & Trail

City Programs

Amplify at Curtis Theatre

Brea Fest – August

Concerts in the Park at City Hall Park

Country Fair – July 4

Family Films at the Civic Center

Nutcracker Craft Boutique – weekend before Thanksgiving

Page to Stage Playwrights Festival at Curtis Theatre

Pet Expo – April

Sister Cities-related events

Spring Craft Boutique – March

Tree Lighting – First Thursday in December

Veterans Day – November 11

Art in Public Places

9 works of art on City owned property

Non-City Arts & Cultural Assets

Art in Public Places

170 mostly sculptural works on private property

School District

Brea Olinda Unified School District

Arts Related Businesses

Boccaro Art	<i>Gallery specializing in Korean art</i>
Brea Improv	<i>Comedy theatre</i>
Fibo Kids Art Academy	<i>Art instruction</i>
Inversion Dance Studios	<i>Pole dance studio</i>
Moonlight Music Academy	<i>Music instruction</i>
Pinot's Palette	<i>Wine & painting</i>
Pothier Studios	<i>Performer & recording studio</i>
Regal Edwards BreaEast	<i>Cinema</i>
Rhythm 'N' Dance Academy	<i>Dance studio</i>
Shankara Dance Academy	<i>East Indian dance</i>
Shilpi's World Academy of Art	<i>Art instruction</i>
Stage One Dance Studio	<i>Dance studio</i>
Stagelight Performing Arts	<i>Dance & musical theatre instruction</i>
Studio 770	<i>Recording studio</i>
The Space	<i>Dance studio</i>
United Choirs of Brea	<i>Several choir groups</i>
Yeda Art Academy/Gallery	<i>Art instruction/Gallery</i>

Artists

Ann Abe	<i>Japanese Tea Ceremony</i>
Nicky Alice	<i>Visual artist</i>
Yara Almouradi	<i>Visual artist</i>
Melissa Beck	<i>Visual artist</i>
Laura Cullen	<i>Visual artist</i>
Susan Gresto	<i>Visual artist</i>
T. Jared Hughes	<i>Vocalist & music teacher</i>
Hyun Ae Kung	<i>Visual artist (owner of Yeda Art Academy)</i>
Cecelia Lee	<i>Visual artist</i>
Walter Lee	<i>Visual artist</i>
Avahnil Lewis	<i>Visual artist</i>
Nancy Schrieber-Smith	<i>Visual artist</i>
Miyako Tachibana	<i>Japanese dance performer</i>
Jim Vita	<i>Acoustic guitarist</i>
Chloe Ward	<i>Visual artist</i>
Jaime Zacarias	<i>Visual artist</i>

How Cities Fund the Arts

Cities rely upon a variety of sources of funding to support their arts and culture programming, depending upon their respective communities.

Public Funding

Federal

National Endowment for the Arts (NEA) is the primary federal agency providing direct support to the arts, and has multiple funding programs with deadlines throughout the year. Grants are for projects, not general operating support, and are awarded through a competitive process of staff and peer panel review. With an annual budget of only about \$200 million to serve the entire nation, NEA grants typically range from \$10,000 to \$50,000. Its “Our Town” Grants Program awards up to \$200,000 for one-time signature creative placemaking projects. All NEA grants must be matched on a dollar-for-dollar basis with other funding, and payments are made in arrears upon documenting expenses and matching funds.

Congressionally Directed Spending Requests (commonly referred to as “earmarks”) are requests made by Members of Congress as part of the discretionary spending portion of the annual federal government budget. Earmarks were eliminated for a number of years, but returned during recent Congresses. Requests must be made through the local Member of Congress, who usually receives many such requests and is limited to proposing a small number, not all of which will be funded. These are generally one-time awards directed primarily to significant initiatives, such as a building campaign. The sums are generally in excess of \$1 million.

State

California Arts Council (CAC) is the primary state agency providing direct support to the arts, and has multiple funding programs with deadlines throughout the year. Although there is no specific exclusion of municipal applicants, at present, the CAC is targeting its funding to nonprofit arts organizations

with budgets under \$3 million. Grant amounts average in the \$30,000 range. CAC funding policies have changed frequently during the past few years, so it is always best to check their website regularly for any changes that might improve eligibility for cities.

District Spending Requests, similar to federal earmarks, are available through State Senators and Assemblymembers. They operate similarly to what is described above.

County

County of Orange provided COVID-19 pandemic relief funds to arts organizations and arts-related businesses, including within the pre-2022 District 2 grants to cities to support their summer concerts. County Supervisors also have discretionary funds that they make available within their districts to community organizations and endeavors—not only for one-time capital projects (e.g. Orange County Museum of Art, Discovery Cube) but for programs as well (e.g. Veterans Storytelling Program).

Other Sources of Public Funding

Transient Occupancy Tax (TOT) and/or Business Improvement District (BID): TOT is a hotel tax levied per room night in many cities to support their General Fund budgets. Many specify all or a portion of this mechanism to fund the arts, based on the premise that arts and culture attract visitors. Indeed, studies have shown that “cultural tourism” incents visitors to add “room nights” to their stay, providing increased economic benefit to the community—and more hotel tax revenue. Where cities may rely on TOT for other municipal needs, a BID may be established. A class of visitor serving businesses (e.g. hotels) may vote to establish an additional fee per room night that is administered by the city like TOT, but specifically designating the funds to generate tourism. Such BID funds are used to support Visitor Bureaus, museums, performing arts centers, as well as other arts and cultural organizations. Such a BID was established more than 20 years ago in Laguna Beach, with more than \$500,000 generated to fund the arts annually.



Sympatico by John Kennedy, 1997

Development Fee

Although widely known as a mechanism for generating funds for permanent public art, as in Brea, (commonly referred to as a “percent for art” program), some cities utilize these funds for other arts programs as well.

Private Funding

Foundations

Orange County, as a relatively young community, has a dearth of private foundations. Further, foundations generally focus their support on non-profit organizations and not government. Rare exceptions are for important capital projects such as erecting or renovating arts facilities owned and operated by cities. Orange County Community Foundation has grown to more than \$1 billion in assets and while very little of its money is for discretionary grantmaking, a considerable number of its donor designated funds are established by individuals with an affinity for the arts. Grants from those funds are generally at the instruction of the individual donors, and based on established relationships they have with nonprofit institutions.

Corporations

Some corporations have foundations for charitable giving (see above). While corporate sector involvement in arts funding is quite limited, there may be local business community interest in supporting some arts council activities through sponsorship. In recent years, large corporations have recalibrated their giving away from the arts to serve other community needs, primarily for social services.

Individuals

Individual giving comprises the vast majority of philanthropy in America, but the arts is one of the smallest areas of such support. Further, individual giving in the arts tends to be focused where donors

feel a personal connection to the art form. Because Brea has a clientele of arts enthusiasts who attend the Curtis Theatre and the Brea Gallery, it is worth considering an analysis of its client base to identify donor prospects with the means and interest to support City of Brea arts programs with contributions at all levels.

Events

Like it or not, many donors are conditioned to give only when there is an event they can attend. Many nonprofits, including arts organizations, produce an annual gala event to raise awareness and funds. These may be a formal ball or are sometimes associated with the presentation of an arts event of note or the recognition of an artist or arts patron. Costs are typically high for producing such events; a first-time event might only net 25% of gross proceeds, though once established, such events can net well over 50%.

Earned Revenue

Admissions

City of Brea already generates revenue from ticket sales to events at the Curtis Theatre and admission fees at the Brea Gallery.

Support Groups

“Friends of” auxiliary associations can be a valuable resource for volunteers and for raising supplemental funds to support city arts programs. This can involve a non-voting membership that collects modest dues and goals that involve supporting arts programs through special events.

Creative Economy of Brea



***Pollination!* by Dixie Friend Gay**

Two sources provide some insight into the creative economy of Brea.

The 2017 Creative Industries Report from Americans for the Arts, based on data from Dun & Bradstreet, identified 1,662 arts-related businesses and nonprofit organizations employing 5,767 in California Congressional District 39. Although the report is not exclusive to the City of Brea (it includes other cities in the district) and the district boundaries have changed since the time of this report, the data provides a helpful overview of the creative industries contributing to the local economy. According to the report, at that time (April 2017), the creative industries represented 4.1 Percent of all businesses and 1.8 Percent of all employees in Congressional District 39.

Further, the Report states that these figures represent an “undercount” since the data are based solely on active U.S. businesses that are registered with Dun & Bradstreet.

The 2023 Otis College Report on the Creative Economy is an annual study (begun in 2007) that provides statewide data highlighting five creative industry categories (Architecture & Related Services, Creative Goods & Products, Entertainment, Fashion, Fine & Performing Arts). The 2023 Otis College

Report is based upon 2021 employment data from publicly-available sources of information, and includes businesses and nonprofit organizations. The 2023 Report was prepared by CVL Economics, a Los Angeles based research firm.

The Report provides “snapshots” of eight regions across the state. City of Brea data is embedded in the snapshot for the Southern California Region, which includes all of Orange and Los Angeles counties. Data specific to City of Brea is not broken out from the aggregate in the regional snapshot.

The Otis College Report states the following: “Longer-term employment trends in Southern California’s creative economy have underperformed that of the region’s overall economy. However, creative economy employment has recovered faster than the economy overall, increasing 4.0% versus 2.6%, respectively, between 2020 and 2021. Between 2018 and 2021, employment in Creative Goods & Products, Fashion, and Fine & Performing Arts decreased about 20% each, while employment in Entertainment and Architecture & Related Services increased about 1% each in this same period.” The full 2023 Otis College Report on the Creative Economy may be found here: <https://www.otis.edu/creative-economy>

City of Brea Arts & Culture Survey Summary

Survey Data Details may be found in the Appendices

267 Total Responses
(264 English, 3 Korean, 0 Spanish)

Respondents:

In general, the people who choose to participate in an arts and culture survey can be expected to have interest or involvement in the creative and cultural life of their community.

- 89%** Say that arts, culture, cultural traditions or creativity are very important in their life
- 54%** Claim they are essential
- 33%** Have a committed creative practice
- 21%** Have some level of a professional career
- 51%** Participate in the arts as personal expression or a hobby
- 17%** Don't have a creative or cultural practice

Frequency of attending or participating in cultural activities

- 24%** Monthly or more
- 56%** Three to ten times per year

The top four cultural activities that respondents engage in.

A significant number of people attend a wide range of cultural events.

- 82%** Music events
- 75%** Theater and performance
- 66%** Festivals
- 63%** Visual arts events

The top four hands-on creative or cultural activities that respondents participate in or practice.

- 48%** Creating visual art or sculpture
- 40%** Crafting
- 38%** Cultural traditions
- 34%** Collecting

The top three reasons why respondents take part in arts and cultural opportunities

- 1 To socialize and have fun
- 2 To have an educational experience
- 3 To foster well-being for themselves or family

Ideas & Open Responses

Public Art

Forty-four percent of the survey participants know that the City of Brea has the highest number of public artworks on display in Orange County (more than 170 works) and that the public art program is funded entirely by the property owners.

When asked their general impression of the City's public art, the responses were overwhelmingly positive

- 72% Comments expressed enthusiastic appreciation
- 30% Comments noted how public art sets Brea apart from other communities and makes them proud to live there
- 17% Don't have a creative or cultural practice
- 2% Comments expressed a dislike for the artworks

- *Best city I've ever lived in regarding art.*
- *Deeply Brea; historical, unique, gems around the city, and distinguished*
- *We love the Art in Public Places!! It is one of the best programs that Brea offers.*
- *I love seeing art around the city and sharing it with my family.*
- *I adore it. Brea is the only city I've lived in that has public art. It's special. I love to explore the city looking for all of the public art.*
- *I am proud of it and tell people from other towns about it.*
- *It's a treasure for the community.*
- *It is a great way to show our children different art throughout our city and to educate them in art*

There were a significant number of comments appreciating the variety of the art works, with a general acceptance that it wasn't necessary to like all of the pieces to appreciate the positive impact program.

- *I love it! There is a wide variety to suit all tastes.*
- *Love that there is a collection. Feel it adds to the vibe of the city. I don't like all of them. But, that's the nature of art.*
- *I enjoy the different styles and expression made by the different artists.*
- *Some of the sculptures are odd and some are quite beautiful but I think that follows art in general.*
- *I like most of it. Some is not my taste but the idea of having art on public display in Brea makes it a special place!*
- *It's cool. It makes us unique. I would love to have a more easily accessible map with information on each so I could take my own tour with family.*

There were a number of comments that indicated the need to raise awareness of the city's public art, from folks expressing they didn't know about the program, to others saying the works of art weren't always noticeable, to a significant number of people commenting that they wished there was a guide or QR code signage that provided more information. A few comments reflect some confusion over the City's role, with some assumptions that the public pays for the art works or that the City directs the aesthetic decisions.

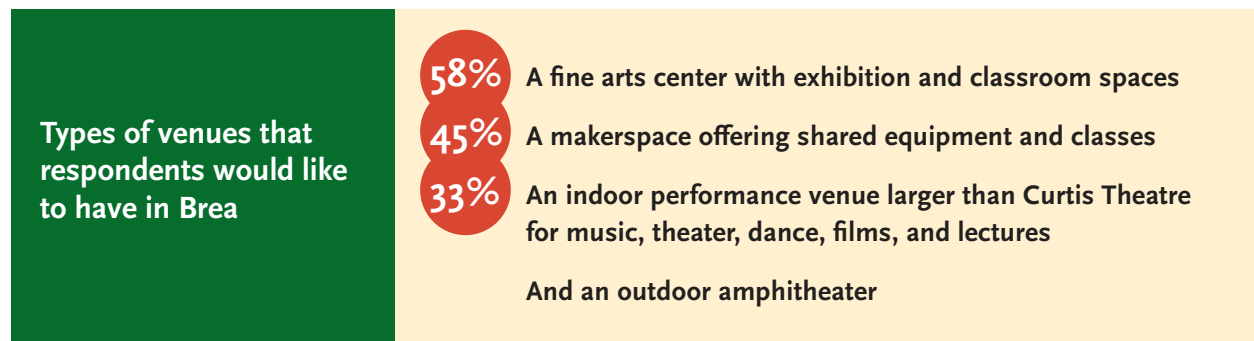
- *Love it! It would be great to have more info on each piece next to the public art or a QR code so someone could look up info.*
- *Although I know about it, the art pieces could be highlighted better with lighting, signage nearby, and a better interactive map. Maybe highlight new art pieces in Brea Line if not already?*
- *Very good but need a booklet with art work, creator information, exact location and even better to be taken on the Brea trolley as the Christmas trolley paying a fee and given a booklet about the art work! Good money maker for Brea Cultural Art Dept!*

And survey takers contributed numerous ideas as well. Some were hoping to have more opportunities for local artists, to enliven the program through different artforms, or to have art works that reflect the indigenous cultures of the area. And several people saw the opportunity to leverage the public art into guided tours, or to connect them through walking and biking routes.

- *It's very diverse and somewhat reflective of the culture and history of Brea. I think it's missing the native origins of the area, however.*
- *It's fabulous. I wish there were more opportunities for local artists.*
- *Impressive yet hoping for another angle of investment by developers — at this point, we have so many sculptures — commission local artists, invest in “living, interactive” projects that impact community beyond visually.*
- *I feel we need more of it, and I think we need to create walking paths to be able to connect all of the art through the city. I would also love to see more murals.*

Venues

Types of cultural art venues not currently in Brea that respondents thought would be important additions to meet the growing needs of the City's residents and visitors



- *A larger venue is badly needed. Many shows are sold out on the day that tickets are released, such as youth performances.*
- *An outdoor arts space where on Friday nights musical acts and food trucks could come.*
- *An outdoor stage to be used for movie nights and concerts (watching a movie off Birch is not a great experience with cars passing by)*



The cast of *The Musical Comedy Murders of 1940* (Brian Fichtner, Amanda DeMaio, Barney Evans, Shelby Perlis, Christine Cummings, Terri Mowery, Brian Pirnat), October 2023, (Photo: Francis Gacad).

Key Stakeholders Interviewed

The consultant assembled a list of key stakeholders with input from the Steering Committee, City staff, and from key stakeholders. A total of 31 agreed to participate in individual interviews with the consultant. They included current and former members of the City Council, City staff, local business, education and cultural leaders. The following is a list of interviewees:

Yara Almouradi, *Artist*

George Avery, *Fire Chief, City of Brea*

Phil D'Agostino, *Assistant Superintendent, Educational Services, Brea-Olinda Unified School District*

Katie Chidester, *Gallery Director, Community Services, City of Brea*

Laura Cullen, *Artist*

Chris Emeterio, *Assistant City Manager, City of Brea*

Bill Gallardo, *City Manager, City of Brea*

Adam Hawley, *Police Chief, City of Brea*

Michael Ho, *Public Works Director, City of Brea*

Cecilia Hupp, *Councilmember, City of Brea*

Kristofer Kataoka, *Theatre Manager, Community Services Supervisor, City of Brea*

Nancy Lee, *Anseong, Korea Sister Cities Committee*

Brinda Leon, *Superintendent, Brea-Olinda Unified School District*

Christine Marick, *Mayor, City of Brea*

Waad Nadhir, *Owner, BOSC Realty Advisers & Board Member, Brea Chamber of Commerce*

Eric Padilla, *Owner, Palatable Promotions & Brea Chamber of Commerce Board President*

John-Michael Patino, *Hanno, Japan Sister Cities Committee*

Bev Perry, *Former Mayor, City of Brea*

Liz Pharis, *Communications & Marketing Manager/Public Information Officer, City of Brea*

Kris St. Clair, *City of Brea Public Art Committee*

Lacy Schoen, *CEO, Brea Chamber of Commerce*

Linda Shay, *Director, Brea Museum*

Danillo Serannilla, *Branch Librarian, Orange County Public Libraries, Brea Branch*

Marty Simonoff, *Councilmember, City of Brea*

Dena Sommer, *Co-Creator, Brea Public Art Website*

Blair Stewart, *Mayor Pro Tem, City of Brea*

Kristin Steyermaier, *Supervisor, Special Events and Sister Cities, City of Brea*

Terry Sullivan, *Co-Creator, Brea Public Art Website*

Shawn Tan, *Owner, Social Liite*

Steven Vargas, *Councilmember, City of Brea*

Wayne Wedin, *Former Brea City Manager & Councilmember*

About the Consultant

Arts Orange County is the leader in building appreciation of, participation in, and support for the arts and arts education in Orange County, California. Founded in 1995, it is designated by the Board of Supervisors as the official local arts agency and State-Local Partner for the County of Orange. In addition to traditional arts council programs and services, Arts Orange County provides consulting services to arts organizations, higher education, local, county and state government in the areas of grantmaking, cultural planning, and public art project management.

Richard Stein, *President & CEO*

Patrick Brien, *Vice President & COO*



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APPENDICES

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55	Ten Reasons for Supporting the Arts
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City of Brea

Art in Public Places - Evaluation and Recommendations

The City of Brea is a recognized leader in the establishment of an ordinance and process for developers to participate in the cultural enrichment of the City through its Art in Public Places requirement established in 1975. This requirement has provided for the installation of over 185 freestanding sculptures adorning private developments throughout.

While the establishment of the program pre-dates other California cities and reflects the progressive foresight of the Brea City Council at that time, there is room for recommendations to update the program to reflect current best practices. The success of the program has generated many sculptures in a confined city limits square mile footprint. This has resulted in an abundance of sculptures, and leaves room for updates to include other forms of public art and additional funds for the City to draw upon for an expanded and dynamic range of arts and culture programming.

The following will identify current City of Brea practices, examples of alternative policies from other agencies, and recommendations for updates to the Art in Public Places (APP) program.

Developer Options for APP Compliance (Sculpture vs. In-lieu Payment)

The APP ordinance requirement is triggered when applicable construction activity reaches the eligible project threshold of a \$1.5 million development building value, with a compliance of 1% of the building value assessed.

Development projects with a building value of \$1.5 million to \$3,999.999 have the choice of the APP requirement being satisfied by installing permanent sculpture or paying the requirement value into Brea's Art Fund.

Development projects with a building value of \$4 million or more must satisfy the APP requirement by installing permanent sculpture which must be freestanding, made of permanent materials, and have a measurement of a minimum of 5 feet length in one dimension.

Brea's \$1.5 million building valuation threshold and the 1% requirement for APP is consistent with the field and no recommended adjustments for this aspect of the program are given.

However, other agencies maintain an open requirement option regarding developer compliance choices, allowing payment into a public art special fund for any building value triggering a private development art requirement. In other words, all developments incurring a requirement have the option of paying the fee in-lieu or completing a public art project, regardless of the building valuation. This open compliance choice is combined with an array of choices of public art projects allowable for compliance, allowing developers access to public art types that can enhance the buildings under construction in innovative and exciting ways.

Thresholds for Compliance Options:

At 1% of the project value, the current \$4,000,000.00 threshold minimum requiring the completion of a public art project establishes a minimum public art project budget of \$40,000.00. At the current cost of permanent materials and fabrication, \$40,000.00 does not represent an adequate budget for an impactful artwork of a monumental nature for a program of this type. Percent for art project permanent artwork budgets typically start at \$100,000.00, with budgets topping out a \$1M or more.

Recommendation:

1. Remove the threshold mandate requiring a permanent artwork to be pursued and allow for all developments incurring the APP requirement to choose the in-lieu option for compliance. This report will detail possibilities and advantages to removing the APP public art project mandate.
2. *Or* should the City choose to maintain a threshold mandate for developers to complete a public art project, then it is recommended that the City raise the threshold for the requirement of a public art project to \$10 million, with an annual adjustment equal to the Consumer Price Index changes for Orange County to stay in line with inflationary costs of materials and labor. This will establish the minimum budget for a required permanent artwork at \$100,000.00.

Use of Brea's Art Fund

Brea's Art Fund (paid in-lieu fees) is used to support public art projects on public lands.

This has been utilized to support permanent public art projects. Other agencies have a wider fund usage allowability that enables and encourages those cities to fund a wide range of projects and programs bringing in more opportunities for innovative pursuits.

Examples of this are as follows:

Pasadena: Developers with any compliance requirement can pay in-lieu. Trust Fund monies support cultural initiatives including grants to arts organizations, new public art (permanent and temporary) and other special initiatives of the Arts Commission.

Culver City: Developers with any compliance requirement can pay in-lieu. Cultural Trust Fund monies support maintenance of City public art, creation of new public art, sponsorship of performing arts, other City produced cultural programs.

City of Los Angeles: Developers with any compliance requirement can pay in-lieu. Funds paid in-lieu are expended according to the ordinance and the Cultural Masterplan and are utilized to support and create city-wide initiatives that benefit the general public.

Los Angeles County: Developers with any compliance requirement can pay in-lieu. Funds paid-in lieu are used to support new public art (permanent and temporary), Arts and Culture programming, conservation of public art, and artistic facilities.

By allowing for the in-lieu option to be utilized by all (in the case of removing the public art project mandate), or more developers (by raising the threshold for a public art mandate), the Brea Art Fund will have an increased balance that the City can utilize for new programs and projects.

Examples of the types of projects that can be pursued include the development of dynamic temporary public art spaces such as the rotating sculpture exhibit at the Newport Beach Civic Center Park, or the creation of designated walls that can host rotating murals created by the community. Other areas of fund use embraced by municipalities include special programs, events, and performances located in parks and other non-traditional spaces. This allows for the City to have a fund balance that allows for new opportunities to be pursued.

Recommendation:

It is recommended that the Art Fund usage be expanded to allow for temporary and permanent public art, and arts programming serving the Brea community.

Developer Options for APP Compliance (Types of permanent public art projects)

The Brea public art ordinance limits developers to the creation of free-standing sculpture. A review of the artworks created through the program has identified that there is a fair amount of uniformity of sculpture type, with the repeated use of artists for multiple projects. For example, a quick review identified over 80 projects that reflected similar abstract design attributes. This similarity can indicate that the artwork installed does not exhibit site specificity and may not have as positive an aesthetically enhancing relationship to the development as possible.

Also, the field of public art has blossomed in the intervening years since the 1975 ordinance was established. The innovation within the public art realm is exciting and evolving and fewer artists are pursuing traditional sculpture as a practice. The artist identification restrictions requiring an artist have traditional freestanding sculpture experience limits the artist pool greatly and creates a barrier to participation for the full diversity of artists. The allowance of permanent art projects with an open allowability of project types can also encourage developers with lower compliance requirements to participate in public art as their lesser budgets can support small scale but impactful art moments within a building's architecture.

Ways in which other programs identify eligible public art projects include:

Dana Point: Sculpture, paintings, graphic arts, mosaics, photographs, fountains, decorative arts, film and video, and preservation of features or resources of historical, archaeological or paleontological significance.

Laguna Beach: Art including, but not limited to, the following media and materials:

- (1) Freestanding, wall supported or suspended, kinetic, electronic, or other type sculpture, in any material or combination of materials;
- (2) Murals or portable paintings in any material or combination of materials, with or without collage or the addition of nontraditional materials or means;
- (3) Earthworks, fiberworks, neon, glass, mosaics, photographs, prints, calligraphy, any combination of forms of media including sound, film, holographic and video systems, hybrids of any media and new genres.

Recommendation:

The recommendation is to allow developers to integrate art into their projects through an expanded range of artwork types, with a change to the artist approval from artists with sculpture experience to artists with permanent public art experience.

This includes the update of Brea’s allowable permanent public art as defined in the policy language to the following, with all mentions limiting the art type being changed from “sculpture” to “public artwork”:

Original artist designed permanent artwork in a wide range of styles, materials, types, and methods, including functional and non-functional elements, both freestanding and integrated into the building’s architecture.

APP and Eligible Costs

Public art creation is a team effort and includes the work of fabricators, art conservators, engineers and other arts professionals. The APP Policy Manual lists the services of these experts as allowable expenses, consistent with the field.

An inconsistency in the statements of eligible costs was identified in the manual:

O. Public Art Expert and Community Input

For some proposed sculpture, input by third party experts (e.g. engineers, art conservators, etc.) may be requested by the City or the Committee. The Committee may also request input from the community at large. The expense for these services is to be borne by the developer and cannot be credited toward the sculpture allocation.

Recommendation:

It is recommended that the last sentence be removed, and these expenses be allowable for project expense credit.

APP and Public Art Maintenance

The ongoing proper maintenance of an artwork is the single most important aspect of maintaining the beauty and value of an artwork. The APP Policy and Manual requires that a Comprehensive Maintenance Plan be provided as part of the Developer's proposed project submission documents. The requirement does not specify if an art conservator is required to participate in the development of the form for submission. While artists are expert in the design of their work, many public artists do not fabricate their own artwork or have in-depth knowledge of the long-term maintenance requirements of the artwork materials.

Professional art conservators have undergone extensive training regarding the care, methods, and materials of artworks. They must ensure all treatment performed on artwork follows the American Institute for Conservation of Historic and Artistic Works (AIC) code of ethics and guidelines for practice.

While it is not necessary for an art conservator to perform all artwork maintenance procedures, it is important and consistent with the field for an art conservator to participate in the early identification of artwork materials, installation methods, maintenance products, and the identification of the proper methods to be performed by others.

Recommendations:

1. It is recommended that the following currently required maintenance plan information be mandated to be satisfied through a professional art conservator's materials and fabrication review and report:

The Comprehensive Maintenance Plan shall include:

- *Methods of cleaning, including the type of cleaning agent(s) and tools to be used (be specific); how to apply cleaning agents, wax, or other materials; number of coats and drying time; whether the work can be performed by a general maintenance service or must be performed by a professional art conservation service.*

2. Additionally, as materials can be incompatible when in contact (such as mixing metals in an artwork construction), it is recommended that the Conservator's material and fabrication review and report include the following:

- *Materials, fabrication, and installation plan review for permanence, identification of potential condition issues, and ease of maintenance.*

3. It is recommended that a pre-qualified list of art conservators be established to aid developers in the identification of qualified professionals to participate in maintenance manual development and to perform conservation services when appropriate.

APP and Artists Rights

Any entity engaging in the process of commissioning an artist for a public art commission should be aware of the artists rights laws that govern the copyright, and the removal, alteration, or destruction of an artwork. Indeed, since the enactment of these laws, their reach has been confirmed and expanded through a series of court decisions.

The APP has an extensive breakdown of the laws and includes items that summarize aspects of the laws with interpretations of the language contained therein. Important legal passages such as the requirement that 90 days written notice be given to an artist prior to the removal, alteration, or destruction of an artwork is not included.

Importantly, there is a passage in the APP that does rightly include the recommendation that the artist and/or owner consult a lawyer specializing in visual art and copyright laws for information about the laws and their applicability.

However, the inclusion of additional passages describing works covered, removal of art, etc., crosses into the realm of interpretation of the laws, and as these aspects can be fluid due to case law, it is highly recommended that these passages be removed from the APP manual.

Recommendation:

It is recommended that the following replace the current “Visual Arts Laws for Artists and Sculpture Owners” section with the review and approval of the Brea City Attorney:

Visual Arts Laws for Artists and Public Art Owners

Several federal and state laws protect the rights of visual artists and art owners. Among other aspects, these laws include artwork copyright, use of image, alteration, removal, or destruction of artworks and notice to artists.

The following may be a partial listing as the field is dynamic and evolving. For more details, the City recommends that the artist and/or owner consult a lawyer specializing in visual art and copyright laws for information regarding the laws and their applicability.
NOTE: The laws and codes cited in this Appendix are subject to change without prior notice.

- *1980 California Art Preservation Act (CAPA), California Civil Code Section 987 et seq. (Applies to artwork sold or created after 1980.)*
- *The Federal Visual Artists Rights Act of 1990 (VARA) 17 USC Sections 101, 106A, 107, 113, 301, 411, 412, 501, 506, amends copyright law providing new rights for visual artists for artworks sold or created after June 1, 1991.*

The Register of Copyrights has established a system of records whereby the artist of work that has been incorporated in or made part of a building can record their artwork copyright. Please note that while it is recommended that an artist register their work, unless rights are transferred or assigned to others in writing, an artist retains their copyright whether or not it has been registered. For more information:
<https://www.copyright.gov/registration/visual-arts/>

SUMMARY City of Brea Cultural Arts Master Plan Survey

Conducted September 27-November 15, 2023

TOTAL RESPONSES	267
English	264
Korean	3
Spanish	0

Q1. How important is art, culture, cultural traditions or creativity in your life?

Answer Choices	Responses	
Essential	54%	143
Very important	31%	82
Somewhat important	14%	36
Not important	1%	3

Q2. Which of the following cultural activities do you or your family ATTEND? (select all that apply)

Answer Choices
Music events
Theater & Performance events
Festivals
Visual art events
Film & Animation
Cultural traditions or events related to your culture or ethnicity
Culinary events
Cultural traditions or events related to other cultures and ethnicities
Dance events
STEAM events (Science, Technology, Engineering, Arts, Math)
Classes & Lectures on culture
Renaissance Faires, ComiCon, CosPlay
Literary, poetry, hip hop events
Other (please specify)

Q2 Notable Responses:

Fine Art Classes. We have to go all the way to City of Irvine Fine Arts for this because Brea does not offer the same types of classes.

Bonsai Exhibits and Fairs

African American culture and history

Patriotic Events to celebrate our Country

Comedy. Art lectures

Q3. Which of the following hands-on creative or cultural activities do you or your family PRACTICE or PARTICIPATE IN? (select all that apply)

Answer Choices	Responses	
Create visual art or sculpture	48%	128
Crafting, quilting, knitting, scrapbooking	40%	107
Participate in cultural traditions	38%	102
Collect art, cultural or historical objects	34%	90
Writing - creative or nonfiction	31%	82
Create music or song	24%	65
Make artisanal foods, wine beer, etc	24%	65
Create fashion or jewelry-making	18%	49
Create theater or comedy	18%	47
Create film or video - Movie-making, animation, Tik-Tok	18%	47
Create digital media or video games	17%	46
Create graphic design	16%	43
Create dance - formal or social	16%	42
Create community or group art projects	15%	41
Design or build functional art	13%	36
Other (please specify)	12%	31
Design architecture or landscapes	10%	26

Q3 Notable Responses:

Bonsai Design
Karaoke
Hair Design and Sculpting
Music video entertainment/teachings "homilies"
Folk storytelling
Pour Art, Resin work
Art journaling
Live Action Role Play
Participate in an orchestra
Create centerpieces-crafts
Urban sketching

Q4. If you consider yourself an artist, musician or culture bearer, at what level of professionalism would you describe your creative practice?

Answer Choices	Responses	
I don't have a creative or cultural practice	17%	44
Personal expression/Hobby	51%	134
Committed practice (time devoted to training, creating and sharing work)	11%	29
Emerging professional career (beginnings of career or professional pursuit)	5%	12
Mid-career professional (established body of work, regional or national reach)	7%	18
Established professional (mature stage of career)	9%	24

Q5. Over the course of a typical year, how often would you say that you attend or participate in arts and culture events or activities?

Answer Choices	Responses	
Not at all	2%	6
1-2 times a year	18%	48
3-5 times	32%	86
6-10 times	24%	63
11 times or more	24%	63

Q6. What are the reasons that you participate in arts & culture opportunities? Please RANK the list below in order of importance to you by moving the selections from most important (top) to least important (bottom)

	Score
To socialize and have fun with friends or family	4.71 5.5 4.57
To have an educational experience for myself or family	6.25
To foster well being in myself or family	4.37 3.5
To support a friend or family member involved in the arts	3.88 3.5
To support an important organization or event in the community	3.77 2.0 3.63
To feel connected to my community	3.75
To meet new people or have new experiences	3.07 3.5
	Eng Korean

ENG + KOR

Q7. Do you attend any of the following types of performances at the Curtis Theatre? (check all that apply)

Answer Choices	Responses	
Plays/Musicals	48%	127
Children's Theatre	24%	64
Concerts	29%	77
Comedy	16%	44
Holiday Performances	22%	58
None	40%	107

Q8. Do you attend exhibits at the Brea Art Gallery?

Answer Choices	Responses	
Yes	64%	170
No	36%	97

Q9. Do you attend any of the following special events in the City of Brea? (check all that apply)

Answer Choices	Responses	
Brea Fest	56%	149
Concerts in the Park	44%	117
Country Fair	39%	103
Spring Craft Boutique	35%	94
Nutcracker Craft Boutique	31%	84
Tree Lighting Ceremony	30%	81
Summer Family Films	20%	53
Veterans Day Ceremony	15%	41
Pet Expo	13%	34
None	18%	48

Q10. How aware are you of the public artworks on display throughout the City of Brea?

This was a sliding scale question, with the average answer among the more than 260 responses being, "In general, more than somewhat aware."

Q11. What is your general impression of the public art found in Brea?

Out of the 233 responses, 72% said they loved it while 15% said they were unaware. There was a 2% response from people who felt negatively.

Q12. Did you know that the City of Brea has the highest number of public artworks on display in Orange County (more than 180 works) and that the public art program is funded entirely by the property owners?

Yes	44%
No	56%

Q13. How do you watch the City of Brea's Government Access Channel? (check all that apply)

Answer Choices	Responses	
Spectrum TV Channel 3	11%	30
AT&T U-verse Channel 99	1%	2
Live Stream on City Website	6%	17
YouTube	8%	21
I do not watch the Government Access Channel	78%	206

Q14. Upon what sources of information do you most rely to find information about arts and culture events? (check all that apply)

Answer Choices	Responses	
Social networks (i.e. Facebook, Twitter, Instagram, etc.)	57%	151
Online searches	51%	136
Word of mouth (friends/family)	50%	133
City of Brea website or app	49%	131
Email notices	39%	103
Mailers and flyers	30%	81
Facebook ads and events	18%	48
Orange County Register	13%	35
Online Calendars or Newsletters	12%	33
Los Angeles Times	10%	26
Eventbrite	7%	19
TV	5%	13
Voice of OC	4%	12
Ticketmaster	3%	9
Culture OC	3%	7
Korean language newspapers	1%	4
Radio	1%	4
Spanish language radio	1%	2
Spanish language newspapers	0%	1
Korean language radio	0%	1
Any other good sources of arts & cultural information you'd like to suggest?	7%	20

Q14 Other responses

Playbills or programs from performances both in Brea and other local performing arts centers

City of Brea Brea Line Newsletter - mentioned 5x

Civic Center sign

Make the Brea website more user friendly, informative and uptodate. The search function is very poor. It is almost impossible to find anything there - especially in regards to ant upcoming events. Last year I accidentally found out about the tree lighting ceremony. And we loved it!

Fullerton College

Art workshops

Hearing about it while volunteering

Community center

Driving through town seeing banners and cones blocking traffic while they set up

Emails are great. They get in front of me.

Nextdoor

Brea Buzz

Goldstar, Groupon

Would love to know more, mainly see in The Brea Line

Q15. Which of the following arts and culture venues not currently available in Brea do you believe would be important additions to meet the growing needs of the City's residents and visitors?

Answer Choices	Responses	
A fine art center for the visual arts with classrooms, art studios and exhibition space for use by members of the community	58%	128
A Makers' Space with shared equipment and classes	45%	99
An indoor venue to accommodate music, theatre, dance, films and lectures that is larger than Brea's Curtis Theatre	33%	73
An outdoor sculpture garden	29%	64
Community Technology Center that provides classes on digital production and design	26%	57
A "show-mobile" (a portable stage that can be moved around to host events at a variety of locations.	25%	56
Anything else you'd like to suggest?	20%	45

Q16. Which of the following programs do you think would increase public involvement in the arts in Brea? [CHOOSE 3 PROGRAMS that you think would be most effective]

Answer Choices	Responses	
Produce showcases or festivals featuring local artists or performers	71%	157
Offer a website that provides listings of arts and cultural events citywide	65%	144
Produce pop-up events that activate public spaces or businesses	63%	140
Provide additional showcases for the city's creative youth	42%	94
Ensure that local and regional press are covering arts and culture news	41%	90
Present or produce other arts and cultural programs not already offered in the city. Please provide example:	18%	40

Q17. Which of the following services do you think would be most effective in supporting artists and arts organizations in Brea? [CHOOSE 3 SERVICES that you think would be most effective]

Answer Choices	Responses	
Provide free or inexpensive art studios, exhibit space, or performance space	65%	143
Provide website that lists resources (grants, jobs, calls to artists or auditions, spaces to rent)	56%	124
Provide website directory of artists and cultural organizations	46%	102
Provide professional development or learning opportunities	40%	88
Provide grants to artists and arts organizations	38%	83
Provide networking opportunities	30%	67
Facilitate connections to creative industry jobs	21%	46
Other ideas (please specify)	5%	10

Q18. Which strategies do you think should be undertaken to ensure the sustainability of the arts in Brea?

Answer Choices	Responses	
Partner with businesses and educators to develop creative workforce apprenticeship programs	48%	106
Build a diverse alliance of arts & culture advocates	46%	103
Involve more young people in leadership opportunities	46%	102
Develop collaborative resources - arts incubator space, shared business models or other ways to share costs and come together	39%	86
Support paid collaborations between arts providers and other sectors (business, government, health care)	37%	82
Provide leadership to increase public and private investments	35%	78
Prioritize funding for small organizations and emerging organizations	29%	65

Q19. How could the city be more inclusive in its arts and culture offerings?

Q20. What is your age?

Answer Choices	Responses	
Under 18	3%	7
18 - 24	3%	6
25 - 34	13%	27
35 - 44	29%	63
45 - 54	18%	39
55 - 64	15%	32
65 - 74	14%	31
75 or above	5%	11

Q21. What is your gender?

Answer Choices	Responses	
Female	76%	160
Male	22%	47
Non-binary	1%	3
<i>Prefer not to answer</i>	4%	9

Q22. Do you have school-age children living at home?

Answer Choices	Responses	
Yes	41%	90
No	59%	127

Q23. Approximately, what is your total household annual income?

Answer Choices	Responses	
\$39,999 or less	5.95%	10
\$40,000 - \$69,999	10.71%	18
\$70,000 - \$99,999	12.50%	21
\$100,000 - \$149,999	27.38%	46
\$150,000 - \$200,000	18.45%	31
\$200,000 or more	25.00%	42
<i>Prefer not to answer</i>	22.69%	50

Q24. What is your highest level of education?

Answer Choices	Responses	
Some high school	3%	6
High School or equivalent degree	3%	6
Some college, no degree	8%	17
2 year associate's or technical degree	6%	12
Bachelor's degree	37%	80
Graduate or professional degree	42%	92
Prefer not to answer	6%	12

Q25. How do you identify your background? (check all that apply)

Answer Choices	Responses	
American Indian or Alaska Native, alone	2%	3
Asian or Asian-American, alone	21%	39
Black or African American, alone	2%	3
Chicano, Hispanic or Latino, regardless of race	19%	36
Native Hawaiian and Pacific Islander, alone	1%	2
Other race, alone	2%	3
White alone, not Chicano, Hispanic or Latino	55%	104
<i>Prefer not to answer</i>	13%	29

Q27. Are you a disabled person?

Answer Choices	Responses	
Yes	4%	7
No	97%	194
<i>Prefer not to answer</i>	9%	20

Q28. Do you work in or own a business in Brea?

Answer Choices	Responses	
Yes	36%	75
No	64%	133
<i>Prefer not to answer</i>	6%	13

Q29. If you live in Brea, how long have you lived here

Answer Choices	Responses	
Do not live in Brea	30%	64
1 - 4 years	11%	24
5 - 10 years	19%	40
11 - 20 years	14%	30
20 - 30 years	13%	28
over 30 years	12%	26

10 Reasons to Support the Arts (2019)

The arts are fundamental to our humanity. They ennoble and inspire us—fostering creativity, goodness, and beauty. The arts bring us joy, help us express our values, and build bridges between cultures. The arts are also a fundamental component of a healthy community—strengthening them socially, educationally, and economically—benefits that persist even in difficult social and economic times.

1. **Arts improve individual well-being.** 69 percent of the population believe the arts “lift me up beyond everyday experiences,” 73 percent feel the arts give them “pure pleasure to experience and participate in,” and 81 percent say the arts are a “positive experience in a troubled world.”
2. **Arts unify communities.** 72 percent of Americans believe “the arts unify our communities regardless of age, race, and ethnicity” and 73 percent agree that the arts “helps me understand other cultures better”—a perspective observed across all demographic and economic categories.
3. **Arts improve academic performance.** Students engaged in arts learning have higher GPAs, standardized test scores, and college-going rates as well as lower drop-out rates. These academic benefits are reaped by students regardless of socio-economic status. Yet, the Department of Education reports that access to arts education for students of color is significantly lower than for their white peers. 91 percent of Americans believe that arts are part of a well-rounded K-12 education.
4. **Arts strengthen the economy.** The production of all arts and cultural goods in the U.S. (e.g., nonprofit, commercial, education) added \$804 billion to the economy in 2016, including a \$25 billion international trade surplus—a larger share of the nation’s economy (4.3 percent) than transportation, tourism, and agriculture (U.S. Bureau of Economic Analysis). The nonprofit arts industry alone generates \$166.3 billion in economic activity annually—spending by organizations and their audiences—which supports 4.6 million jobs and generates \$27.5 billion in government revenue.
5. **Arts drive tourism and revenue to local businesses.** Attendees at nonprofit arts events spend \$31.47 per person, per event, beyond the cost of admission on items such as meals, parking, and babysitters—valuable commerce for local businesses. 34 percent of attendees live outside the county in which the arts event takes place; they average \$47.57 in event-related spending. Arts travelers are ideal tourists, staying longer and spending more to seek out authentic cultural experiences.
6. **Arts spark creativity and innovation.** Creativity is among the top 5 applied skills sought by business leaders, per the Conference Board’s *Ready to Innovate* report—with 72 percent saying creativity is of high importance when hiring. Research on creativity shows that Nobel laureates in the sciences are 17 times more likely to be actively engaged in the arts than other scientists.
7. **Arts drive the creative industries.** The Creative Industries are arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. A 2017 analysis of Dun & Bradstreet data counts 673,656 businesses in the U.S. involved in the creation or distribution of the arts—4.01 percent of all businesses and 2.04 percent of all employees. (Get a free local Creative Industry report for your community [here](#).)
8. **Arts have social impact.** University of Pennsylvania researchers have demonstrated that a high concentration of the arts in a city leads to higher civic engagement, more social cohesion, higher child welfare, and lower poverty rates.
9. **Arts improve healthcare.** Nearly one-half of the nation’s healthcare institutions provide arts programming for patients, families, and even staff. 78 percent deliver these programs because of their healing benefits to patients—shorter hospital stays, better pain management, and less medication.
10. **Arts for the health and well-being of our military.** The arts heal the mental, physical, and moral injuries of war for military servicemembers and Veterans, who rank the creative arts therapies in the top 4 (out of 40) interventions and treatments. Across the military continuum, the arts promote resilience during pre-deployment, deployment, and the reintegration of military servicemembers, Veterans, their families, and caregivers into communities.

Source: Americans for the Arts

Arts & Culture in Prior City of Brea Plans

Brea Envisions 2017:

LEISURE AND CULTURE

Value | Enhance and Promote Cultural Amenities

There is a need to develop and maintain various cultural activities that are directed toward all age groups from toddlers to seniors. This would allow social interaction between citizens of different age groups and would also allow them to share in cultural activities. Community events that encourage such social interaction will enable community members to meet and get to know each other.

Initiative

Promote cultural activities and facilities. City services have played a crucial role in creating this reputation and are important for Brea's future. Build upon the strong and distinctive image as a City that encourages and supports the arts and engages in and supports communitywide events.

Reach out to the public to make Brea a "go to" cultural and entertainment destination for residents as well as visitors.

Promote Brea's Sister City program and activities.

Preserve and promote the museums and gallery within Brea.

Modernize and promote the Curtis Theatre.

IMAGINE BREA 2003 City General Plan

Chapter 5: Community Services

Goals and Policies

Brea's many arts and cultural resources, heritage buildings and structures, outdoor sculpture collections, performing and visual arts centers, festivals, and arts and education programs, as well as individual and corporate assets, comprise an important component of community life. Looking toward the future, these cultural and arts programs can be strengthened and expanded to meet changing community values and vision.

Goal CS-5: Promote and support the cultural arts in varied aspects of community life.

Policy CS-5.1 Continue to support and implement the Art in Public Places program.

Policy CS-5.2 Acknowledge and support Brea's heritage through its cultural arts programs.

Policy CS-5.3 Encourage strong arts education in Brea.

Policy CS-5.4 Honor outstanding achievements in the arts.

Policy CS-5.5 Explore opportunities for creating live/work housing for artists.

Policy CS-5.6 Encourage the incorporation of art into architectural design.

Policy CS-5.7 Pursue partnerships with the Brea Olinda Unified School District, local public and private colleges and universities, and private organizations to support cultural arts programs and education.

Policy CS-5.8 Promote the involvement of local service clubs and similar organizations in arts events citywide.

Policy CS-5.9 Provide cultural arts programs that meet the needs and interests of all Brea residents.

Policy CS-5.10 Raise community awareness and understanding of the Arts in Public Places program.

Policy CS-5.11 Continue the role of the Cultural Arts Commission as the advisory body for the arts in Brea.

Policy CS-5.12 Promote citizen participation and conduct outreach programs to ensure City cultural arts programs meet changing needs in the community.

Goal CS-6 Ensure that adequate physical facilities are available to support cultural arts programs.

Policy CS-6.1 Maintain the Curtis Theatre, the Brea Gallery, and the Community Center as key cultural arts venues.

Policy CS-6.2 Maintain joint-use agreements with the Brea Olinda Unified School District for the sharing of performance and exhibit spaces.

Policy CS-6.3 Explore opportunities for providing new facilities to accommodate current or emerging cultural arts.

Goal CS-7 Draw from broad and creative funding sources to achieve the City's cultural arts vision and goals.

Policy CS-7.1 Pursue public and private grants to fund arts programs, activities, and facilities.

Policy CS-7.2 Explore private/public funding collaborations to expand art festivals, live performances, and public art programs.

Policy CS-7.3 Promote and support volunteer opportunities for public involvement in City-sponsored arts events.

Goal CS-8 Create national recognition of Brea as an arts community.

Policy CS-8.1 Provide funding to market and promote Brea's cultural arts programs at the local level and beyond.

Policy CS-8.2 Involve Brea in County, State, and national arts related events.



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