



STAFF REPORT

Report To: Board of Supervisors

Meeting Date: December 17, 2015

Staff Contact: Vern L. Krahn, Senior Park Planner/Staff Liaison to the Cultural Comm. (VKrahn@carson.org)

Agenda Title: For Possible Action: To provide the Cultural Commission and City staff comments on the DRAFT Carson City Art and Culture Master Plan.

Staff Summary: On May 21, 2015 during the Cultural Commission's 2014/15 Annual Report and 2015/16 Work Plan presentation to the Board of Supervisors, the Board moved to have the Commission prepare updates for an Arts and Culture Master Plan for Carson City and report back in six months. The Commission has completed its work and is seeking comments from the Board of Supervisors on the DRAFT Master Plan prior to staff beginning the plan's formal adoption process.

Agenda Action: Formal Action/Motion

Time Requested: 30 Minutes (Time Specific – 1:30 PM)

Proposed Motion

I move to provide the Cultural Commission and City staff comments on the DRAFT Carson City Art and Culture Master Plan.

Board's Strategic Goal

Quality of Life

Previous Action

N/A

Background/Issues & Analysis

The Cultural Commission and Parks and Recreation Department staff have been working hard to develop a DRAFT Arts and Culture Master Plan for Carson City, per the Board of Supervisors direction. The Commission formed a subcommittee that met four times in July and August, 2015 to refine the elements that were to become the basis of the master plan. During this time, the Parks and Recreation Department staff applied for and received a \$4,000 Nevada Arts Council Circuit Rider Grant to hire Ms. Kendall Hardin, Idea Factory, to take the subcommittee's work and create the master plan. On September 24, 2015 the Commission had a public workshop with Ms. Hardin to discuss the development of the master plan. On October 26th and November 23rd, the Commission held public meetings to vet the DRAFT Arts and Culture Master Plan and provide the public the opportunity to provide comments on the plan. The Commission has completed its work and is seeking comments from the Board of Supervisors on the DRAFT master plan prior to staff beginning the plan's formal adoption process.

Applicable Statute, Code, Policy, Rule or Regulation

CCMC 18.02.070 Master Plan and NRS 278 Planning and Zoning.

Financial Information

Is there a fiscal impact? Yes No

If yes, account name/number: N/A

Is it currently budgeted? Yes No

Explanation of Fiscal Impact: N/A

Alternatives

1) Not accept the DRAFT Arts and Culture Master Plan.

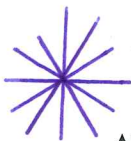
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RESULT:	Approved [5 - 0]
MOVER:	Supervisor Lori Bagwell
SECOND:	Supervisor Karen Abowd
AYES:	Supervisors Bagwell, Abowd, Bonkowski, Shirk, and Mayor Crowell
NAYS:	None
ABSENT:	None
ABSTAIN:	None

13. PARKS AND RECREATION DEPARTMENT

13(A) POSSIBLE ACTION TO ADOPT, ON SECOND READING, BILL NO. 106, AN ORDINANCE APPROVING THE SCHULZ RANCH MAINTENANCE DISTRICT DEVELOPMENT AGREEMENT FOR THE PLANNED SCHULZ RANCH DEVELOPMENT (8:59:23) - Mayor Crowell introduced this item, and Parks and Recreation Department Director Roger Moellendorf reviewed the agenda materials. In response to a question, Mr. Moellendorf advised of no revisions and of having received no comments, since introduction on first reading. Mayor Crowell entertained public and Board member comments and, when none were forthcoming, a motion. **Supervisor Bonkowski moved to adopt, on second reading, Bill No. 106, Ordinance No. 2015-4, an ordinance approving the Schulz Ranch Maintenance District Development Agreement for the planned Schulz Ranch development. Supervisor Abowd seconded the motion.** Mayor Crowell entertained discussion on the motion and, when none was forthcoming, called for a vote.

RESULT:	Approved [5 - 0]
MOVER:	Supervisor Brad Bonkowski
SECOND:	Supervisor Karen Abowd
AYES:	Supervisors Bonkowski, Abowd, Bagwell, Shirk, and Mayor Crowell
NAYS:	None
ABSENT:	None
ABSTAIN:	None



13(B) POSSIBLE ACTION TO ACCEPT THE CULTURAL COMMISSION'S 2014 / 15 ANNUAL REPORT, AND APPROVE THE COMMISSION'S 2015 / 16 WORK PLAN (9:00:33) - Mayor Crowell introduced this item. Cultural Commission Chair Elinor Bugli and Vice Chair Terri McBride introduced themselves for the record. Ms. McBride provided background information, and reviewed the agenda materials. Mayor Crowell entertained public comment and, when none was forthcoming, Board member comments. Supervisor Bonkowski and Supervisor Abowd reviewed suggested revisions to the annual report. Ms. Bugli and Ms. McBride responded to questions of clarification. Supervisor Shirk commended the annual report as “a great start.”

Mayor Crowell entertained a motion. **Supervisor Shirk moved to accept the Cultural Commission's 2014 / 15 Annual Report, and approve the Commission's 2015 / 16 work plan. Supervisor Abowd seconded the motion,** and suggested an amendment to accept the work plan with updates to be provided within a six-month time frame. **Supervisor Shirk so amended his motion. Supervisor Abowd continued her second.** Mayor Crowell entertained additional discussion and, when none was forthcoming, called for a vote.

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RESULT:	Approved [5 - 0]
MOVER:	Supervisor Jim Shirk
SECOND:	Supervisor Karen Abowd
AYES:	Supervisors Shirk, Abowd, Bonkowski, Bagwell, and Mayor Crowell
NAYS:	None
ABSENT:	None
ABSTAIN:	None

14. COMMUNITY DEVELOPMENT DEPARTMENT, PLANNING DIVISION

14(A) POSSIBLE ACTION TO TAKE PUBLIC COMMENT REGARDING A PROPOSED AMENDMENT TO CARSON CITY'S COMMUNITY DEVELOPMENT BLOCK GRANT ("CDBG") 2014 / 15 ANNUAL ACTION PLAN TO REALLOCATE \$25,000 TO ADA IMPROVEMENTS AT THE COMMUNITY DEVELOPMENT OFFICES, 108 EAST PROCTOR STREET, AND TAKE ACTION TO OPEN A 30-DAY PUBLIC COMMENT PERIOD REGARDING THE PROPOSED AMENDMENT, FROM MAY 21, 2015 TO JUNE 19, 2015 (9:12:08) - Mayor Crowell introduced this item, and Grants Program Coordinator Janice Keillor responded to questions of clarification. Community Development Director Lee Plemel provided background information and reviewed the agenda materials. Mayor Crowell entertained public and Board member questions or comments. Mr. Plemel and Ms. Keillor responded to questions of clarification, and extensive discussion ensued. Ms. Fralick cautioned against straying from the agenda item. Mayor Crowell entertained a motion. **Supervisor Bonkowski moved to open a 30-day comment period, from May 21, 2015 to June 19, 2015, regarding a proposed amendment to the Carson City Community Development Block Grant ("CDBG") 2014 - 15 Annual Action Plan. Supervisor Abowd seconded the motion.** Mayor Crowell entertained discussion on the motion and, when none was forthcoming, called for a vote.

RESULT:	Approved [3 - 2]
MOVER:	Supervisor Brad Bonkowski
SECOND:	Supervisor Karen Abowd
AYES:	Supervisors Bonkowski, Abowd, and Mayor Crowell
NAYS:	Supervisors Bagwell, Shirk
ABSENT:	None
ABSTAIN:	None

14(B) POSSIBLE ACTION TO ADOPT BILL NO. 105, ON SECOND READING, AN ORDINANCE APPROVING AN AMENDMENT TO A DEVELOPMENT AGREEMENT, BETWEEN CARSON CITY AND ROVENTINI, LLC, TO EXTEND THE TENTATIVE PLANNED UNIT DEVELOPMENT MAP EXPIRATION DATE TO SEPTEMBER 6, 2015, FOR THE DEVELOPMENT KNOWN AS CLEARVIEW RIDGE, LOCATED WEST OF COCHISE STREET, BETWEEN WEST ROVENTINI WAY AND WEST OVERLAND STREET, EAST OF VOLTAIRE STREET, APNs 009-263-06, -07, -08, AND -09, AND TO REQUIRE THE DEVELOPER TO COMPLETE CERTAIN OFF-SITE INFRASTRUCTURE IMPROVEMENTS BY DECEMBER 31, 2015 (9:30:21) - Mayor Crowell introduced this item. Community Development Director Lee Plemel reviewed the agenda materials, and advised of having received no comments, since introduction on first reading. Mayor Crowell entertained disclosures. Supervisor Abowd read a prepared disclosure statement

CARSON CITY ARTS AND CULTURE MASTER PLAN

DRAFT

Developed and Approved by the
Carson City Cultural Commission

17 DECEMBER 2015

CULTURE in the broadest sense is defined by and includes everything from language, oral traditions, history, ethnic heritage, music, visual arts, folk arts, media arts, film, dance, theatre arts, design, fashion, architecture, foodways, social customs, and community rituals and celebrations.

Kendall Hardin - Idea Factory
Circuit Rider Consultant

Key Commitments

*"Plan your next moves carefully
because every step contributes toward the goal."*

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- PURPOSE -

To provide access, leadership, opportunity and support to the cultural community and promote quality, diversity and economic growth benefiting the whole community.

- KEY GOALS -

The following goals provide a solid philosophical foundation for the Carson City Cultural Commission's approach to sustainable programs, funding patterns, management operations and policies.

■ Improving Quality

At the heart of a good plan is its umbrella of programs, services and events which serve to expand and advance the artistic and administrative quality of individual artists and arts organizations in the Carson City area.

■ Extending and Equalizing Access

The plan must be sensitive to changing demographics, as well as to economic, physical and cultural barriers throughout the City. It should also be committed to creating a more broad-based group of arts producers and consumers through increased options, exposure and educational opportunities benefiting all residents and visitors.

■ Preserving Cultural Pluralism and Promoting Diversity

The plan should nurture and support multicultural diversity of art, heritage and cultural traditions, which include African-American, Hispanic, Native American, Asian and other ethnic and folk expressions of culture alongside traditional Eurocentric artforms.

■ Creating a Nurturing Cultural Environment

The plan seeks to support artists, arts organizations, arts-related businesses and audiences throughout the urban, suburban and rural communities in and around Carson City. This support includes the development of cultural facilities and artists' spaces, information resources, technical assistance and training, initiatives for "underserved" and special populations, and infrastructure for new artforms.

■ Promoting Aesthetic Considerations in Local Decision-Making

The plan focuses on the aesthetics of the built environment and urban "placemaking" as well as on the role of arts and culture in economic development, cultural tourism, and community problem-solving.

■ Conducting Ongoing Cultural Planning

The CCCC should engage in ongoing cultural planning - from neighborhood initiatives to comprehensive regional planning - and involve broad-based public participation in the planning process.

Carson City Arts and Culture Master Plan

C O N T E N T S

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Section 1: CARSON CITY CULTURAL COMMISSION

- 1.1 City Arts and Culture Agency**
- 1.2 Cultural Policy Guidelines**
- 1.3 Annual Cultural Assessment**
- 1.4 Ongoing Planning and Research**
- 1.5 Economic Impact Study for Arts and Culture**
- 1.6 Designated Arts Agency Responsibilities**

Section 2: FACILITIES

- 2.1 Facilities Inventory/Database**
- 2.2 Facilities Planning Group**
- 2.3 Central Arts District/Cultural Corridor**
- 2.4 Arts Spaces and Places**
- 2.5 Multicultural and Heritage Facilities/Venues**
- 2.6 NMA Satellite Museum**
- 2.7 Arts Incubator**
- 2.8 Heritage Archives and Preservation Center(s)**

Section 3: COMMUNICATIONS AND MARKETING

- 3.1 Cultural Attractions Map**
- 3.2 Cultural Directory**
- 3.3 Ticket Sampler Series/Online Outlet**
- 3.4 Arts and Culture Master Mailing List**
- 3.5 Arts and Culture Advertising Campaign**
- 3.6 Hot Tix Program**
- 3.7 Key Promotional Materials**
- 3.8 Creative Directional Signage**

Section 4: TECH ASST./TRAINING/MENTORING

- 4.1 Capacity Building for Arts Organizations**
- 4.2 Specialized Training/Networking for Artists**
- 4.3 Skills Bank for Arts and Culture**
- 4.4 Business Volunteers for the Arts (BVA) and Volunteer Lawyers for the Arts (VLA)**
- 4.5 Cultural-Heritage-Eco Tourism Training**

Section 5: PROGRAM

- 5.1 Annual Arts Congress**
- 5.2 Arts Warehouse**
- 5.3 Festivals**

- 5.4 Grants Program**
- 5.5 Public Arts Program**
- 5.6 "Zap" Program**
- 5.7 Annual Recognition Celebration**

Section 6: INDIVIDUAL ARTISTS

- 6.1 Individual Artists Study**
- 6.2 Artists Projects**
- 6.3 Artists Registry**
- 6.4 Artists' Open Studio Tours**
- 6.5 Creative Industries Profile**

Section 7: ARTS IN EDUCATION

- 7.1 Education Taskforce**
- 7.2 Arts Team On Loan**
- 7.3 Multicultural Arts Activities**
- 7.4 Arts Education Excellence**

Section 8: SPECIAL POPULATIONS AND DIVERSITY

- 8.1 Outreach to Variety of Special Populations**
- 8.2 Initiatives for Native American Community**

Section 9: SOCIAL ENTREPRENEURSHIP

- 9.1 Youth-at-Risk Collaborations**
- 9.2 Intergenerational Projects with the Arts**
- 9.3 Arts and Healing Initiatives**

Section 10: GOVERNMENT

- 10.1 Culture and Economic Taskforce**
- 10.2 Carson City Arts and Culture Coalition**

Section 11: FUNDING & RESOURCE DEVELOPMENT

- 11.1 Planning Matrix Evaluation**
- 11.2 Models Research**
- 11.3 Designated Founding Source(s)**
- 11.4 Advocacy Case for Support**
- 11.5 Private Sector Engagement**
- 11.6 Evaluation and Annual Report**

Carson City Arts and Culture Master Plan

17 December 2015

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SECTION 1: Carson City Cultural Commission (CCCC)

1.1 CARSON CITY CULTURAL COMMISSION (CCCC)

The seven-member CCCC functions as the “board of directors” charged with oversight for the municipal agency, serving in an advisory role to the Board of Supervisors. Commissioners ensure that the policies, programs and services of the agency meet the needs of the community. They oversee that components of the Arts and Culture Master Plan are addressed and accomplished. The focus of the Commission includes ongoing cultural planning and assessment, data mining and economic impact analysis of the local cultural community, and annual updating of the Master Plan.

The intent of the Arts and Cultural Master Plan is to support, encourage, expand and celebrate cultural expression in Nevada’s Capital City.

1.2 CARSON CITY MUNICIPAL ARTS AND CULTURE AGENCY

The CCCC will work through the Carson City Board of Supervisors to establish a designated agency or office for arts and culture with adequate funding for start-up operations - created to meet the needs of the local community and to foster an environment in which individual artists, cultural organizations and arts-related businesses can flourish. Moreover, this agency will serve as a unified voice for the arts community, demonstrating the critical role that the arts play in the economic vitality of Carson City. The agency’s activities fall into four major areas: programming, services, research and grantsmanship.

We must encourage life-long participation in arts and culture and make cultural events accessible to all Carson City residents through performances, exhibits, events, and activities in neighborhoods throughout the community.

1.3 DESIGNATED MUNICIPAL ARTS AGENCY RESPONSIBILITIES

1. Implement programs and services according to the priorities contained in the Carson City Arts and Culture Master Plan.
2. Be accountable to the City for record keeping, periodic progress reports, and meeting the schedule for products, programs and services required in the contract.
3. Be responsible for outsourcing personnel requirements, as well as organizing committees and task forces from the community.
4. Coordinate the efforts of the City with local cultural organizations, the private sector and other area nonprofit agencies.
5. Evaluate and monitor progress toward meeting the Arts and Culture Master Plan objectives and access tools to track data to measure the economic impact of arts and culture throughout the community.
6. Organize an annual public meeting to report on progress and invite ideas from the community regarding new initiatives and plan priorities.

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■ **SECTION 2: Facilities**

2.1 FACILITIES INVENTORY/DATABASE

Annually update the City's inventory of cultural and heritage facilities, park amenities and city venues, including facility capacity, hours of operation, seating charts, architectural layout, on-site amenities and services, rental equipment, fee schedules, etc.

2.2 FACILITIES PLANNING GROUP

Work with City departments to project cultural facility development needs and policies in terms of public-private support; outline the priorities of a comprehensive 5-to-10-year facilities development plan for Carson City, that consolidates vision, avoids duplication of effort, and improves cost-effectiveness.

2.3 CENTRAL ARTS DISTRICT/CULTURAL CORRIDORS

Promote the designation of official "arts districts" and "cultural corridors" within the downtown community and throughout city neighborhoods, while addressing the needs of burgeoning suburban-rural areas.

2.4 ARTS SPACES AND PLACES

Compile an inventory database of potential private and public spaces for emerging arts groups and individual artists, that includes information on exhibition and performance venues, landlord-tenant relationships, purchasing options, incubator space, and redevelopment grant opportunities. (Cf. *The Torpedo Factory* in Alexandria, VA and *Beet Street's Culture Cafe, Outdoor Streetmosphere* and *Bohemian Nights* in Ft. Collins, CO)

2.5 MULTICULTURAL AND HERITAGE FACILITIES/VENUES

Support facility development such as the Stewart Indian School Cultural Center, Hispanic Centers, and other locales that showcase the rich cultural traditions that contribute to Carson City's diverse cultural traditions and rich history encompassing language, food, art, crafts, architecture, ethnic celebrations, customs, historical and religious events. Work cooperatively with the Nevada State Prison Preservation Society, Carson City Historical Society, Nevada Division of Museums and History, Nevada State Museum, Nevada State Railroad Museum, State Historic Preservation Society (SHPO), NAC Folklife Program, and other public and private heritage organizations.

2.6 NMA SATELLITE MUSEUM

Work with the Nevada Museum of Art (NMA) to establish a satellite museum in Carson City's downtown area.

2.7 ARTS INCUBATOR

Work with the Brewery Arts Center to support and expand BAC's current technical assistance offerings for individual artists and cultural organizations. Explore the long-term feasibility of a stand-alone arts incubator facility (e.g. shared offices, training facilities, resource library, board room, access to legal and financial services, business center, exhibit gallery, etc.) through the redevelopment of facilities such as the historic Nevada State Prison complex, repurposed libraries, and other suitable properties in the downtown core.

The most pressing needs found in the research were for cultural facilities and for additional coordination and management support from an agency other than, or in addition to, the Brewery Arts Center.

-- Creative Capital, 2002

If your dreams don't scare you, they're not big enough.

-- Ellen Johnson Sirleaf, 2011 Nobel Prize Winner

2.8 HERITAGE ARCHIVES AND PRESERVATION CENTER(S)

Work with local Native American, Hispanic and Basque communities, as well as other ethnic/history/heritage organizations, including the State Museums and State Historic Preservation Office (SHPO), to ensure Carson City’s cultural heritage is protected, shared and showcased for generations to come.

■ SECTION 3: *Communications and Marketing*

Each of the following recommendations should build upon, cross-promote and partner with current efforts already underway in the community.

3.1 CULTURAL ATTRACTIONS MAP

Work with the Nevada Department of Tourism and Cultural Affairs, Visitors Bureau, Chamber of Commerce, and local cultural organizations on a cultural attractions map, that includes event calendars and joint advertising to promote the area’s cultural activities, major events and resources. Continue to update the map via print, websites, interactive kiosks, electronic message boards, and special computer applications for mobile devices to be easily accessed by tourists, business visitors and local residents.

3.2 CULTURAL DIRECTORY

Work with the Arts and Culture Coalition to produce an updated cultural directory on an annual basis and promote it year-round to government agencies, developers, relocation businesses, travel and tourism professionals, the hospitality field, and local residents.

3.3 TICKET SAMPLER SERIES AND ONLINE TICKET OUTLET

Work with local arts groups to develop a number of “sampler” series to a variety of performances and cultural activities in the form of a downloadable cultural coupon book or passport series (offering discounts, two-fer tickets, incentives and premiums to consumers). Promote a ticket website that will become the one-stop-shopping, go-to outlet for handling ticket sales, corporate group sales, and “rush” tickets for seniors and students through downloadable vouchers. Coordinate with other organizations and agencies such as the BAC and CCVB which already offer ticket outlets and box office services.

3.4 ARTS AND CULTURE MASTER MAILING LIST

Provide an arts and culture master mailing list at low cost to users through a local mailing bureau.

3.5 ARTS & CULTURE ADVERTISING CAMPAIGN

Organize a “Tiger Team” of advertising and design professionals to create an overarching promotional campaign for Carson City’s “Capital Art Town.”

3.6 HOT TIX PROGRAM

Encourage local companies and philanthropies to invest in the *Hot Tix Program*, by purchasing blocks of tickets to be dispersed free or low cost to youth, low income families, special populations, and senior citizens as an audience building tool.

If people don’t know about you, they can’t support you. The task is to market your heart and sell your impact to the community.

--Seth Godin, author of The Purple Cow

Every community needs to create an Arts and Culture Information and Referral Service to provide a centralized source of information and technical assistance.

-- Albuquerque Cultural Alliance

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Communications and Marketing, cont'd.

3.7 KEY COLLATERAL PROMOTIONAL MATERIALS

Work with the Chamber of Commerce, Visitors Bureau, and Arts and Culture Coalition to create a platform of key promotional materials in addition to the above (e.g. festivals brochure, tourist guides, cultural passport for youth, newcomers' guide to arts and culture, family stay-cations in Carson City, etc.)

3.8 CREATIVE DIRECTIONAL SIGNAGE

Secure funding through grants and local private support to solicit competitive proposals and qualifications for design solutions to "animate creative spaces" and assist with directional signage throughout the city, employing banners, flags, markers, and street amenities (e.g. bike racks, bus stops, benches, sun shades and other street enhancements). Coordinate with local Downtown Business Association (DBA) and City departments.

■ SECTION 4: Technical Assistance, Training, Mentoring

4.1 ADVANCEMENT TRAINING AND CAPACITY-BUILDING FOR GRASSROOTS AND EMERGING ORGANIZATIONS/GROUPS*

Expand a comprehensive program of technical assistance and professional development for new and emerging cultural organizations in Carson City, which builds capacity, management stabilization, and business acumen in the cultural community.

4.2 SPECIALIZED TRAINING AND NETWORKING FOR INDIVIDUAL ARTISTS

Offer specialized programs of workshops, seminars, guest speakers, networking forums and grant opportunity announcements expressly for individual artists.

4.3 SKILLS BANK FOR ARTS AND CULTURE

Create and promote a skills bank for the arts, including a roster of potential board members and volunteers.

4.4 BUSINESS VOLUNTEERS FOR THE ARTS/VOLUNTEER LAWYERS FOR THE ARTS

Work with the private sector to establish a BVA and/or VLA to identify, recruit and train business leadership by tapping into corporate and professional counsel and skills. For the first few years, this activity could be developed by volunteer corporate staff who coordinate the program and deliver professional assistance to select cultural clients.

4.5 CULTURAL-HERITAGE-ECO TOURISM TRAINING*

Initiate workshops for artists and cultural organizations on cultural tourism strategies, including packaging and promoting cultural products and services expressly for travelers and visitors to Carson City. Tap into training and professional development opportunities offered by the Nevada Arts Council. Cover data-tracking of cultural tourists' behaviors and spending patterns, as well as promotional strategies to attract more "experience seekers" to local events, festivals and programs. Coordinate and exchange findings with the Carson City Visitors Bureau and Chamber of Commerce on an ongoing basis.*

* Such training may be a required requisite for cultural groups and individual artists to qualify for specific grant applications (e.g. cultural tourism initiatives, emerging arts program grants, cultural diversity proposals, etc.)

Social media is a contact sport. -- Margaret Malloy, Expert in Social Media Marketing Strategy

Empowering the arts with business tools and skills leads to new ways of thinking and doing. -- Americans for the Arts

Creativity is intelligence having fun. -- Albert Einstein

■ SECTION 5: Program

5.1 ANNUAL ARTS CONGRESS

Convene a cultural forum annually - ideally with a number of co-sponsors - involving artists and leaders from the cultural field, business, government, the third (nonprofit) sector, and the community in a one-day forum to explore needs and opportunities facing the future of arts and culture in Carson City.

5.2 ARTS WAREHOUSE

Coordinate a center for nonprofit groups that offers free or low-cost furniture, equipment, supplies, and raw materials donated by business and industry.

5.3 FESTIVAL COLLABORATIONS

Promote cooperation, collaboration and co-venturing among cultural and heritage festivals in the region to leverage increased cultural tourism, economic impact, and audience development, especially with annual events such as *Nevada Day, Jazz & Beyond, and Stewart Fathers Day Pow Wow* festival activities. One option is to encourage the development of a shared festival office or network co-op that results in lower costs, higher professional production standards, wider channels of promotion, and increased cooperation among community celebrations of arts, heritage, history and food ways that are staged throughout the year.

5.4 GRANTS PROGRAM(S)

Establish a grants program to support and provide access for "all the arts for all the people" - complete with policies and procedures, grant amounts, adjudication methods and evaluation. Considerations include:

- Competitive grants for arts organizations
- Competitive grants for individual artists
- Special project grants
- Diversity grants
- Neighborhood grants
- Heritage and multicultural grants
- Festival grants
- * Youth grants
- Cultural tourism grants
- Innovation grants
- Health and wellness grants
- Intergenerational grants

5.5 PUBLIC ARTS GRANTS PROGRAM(S)

Work with the City to update and implement a public arts ordinance and identify appropriate funding criteria to institute a competitive program for artists to work in cooperation with developers, architects, builders, urban planners and neighborhood groups. Overarching policies, application processes, selection criteria, maintenance requirements, and other parameters are requirements for launching this important program to enhance the Capital City's image and urban aesthetics. (Utilize best practices research and sample enabling legislation compiled by *Americans for the Arts*.)

5.6 "ZAP" PROGRAM

Develop a program in cooperation with NV Energy and Carson City Public Works Divisions, and Carson City Parks and Recreation Department to select local artists to beautify utility boxes in the City's downtown and neighborhood areas. (Cf. Las Vegas' ZAP Program, started in 2005)

It's quite fun to do the impossible.

-- Walt Disney

"Imagination is more important than knowledge."

--Albert Einstein

If you don't know where you're going, you'll end up somewhere else.

-- Yogi Berra

5.7 ANNUAL RECOGNITION CELEBRATION

Host an annual awards celebration, in partnership with the private sector, to honor those who have advanced the cultural arts and City's heritage. (Cf. *Encore Awards* hosted by ArtServe for Broward County, Florida)

SECTION 6: Individual Artists

6.1 COMPREHENSIVE STUDY OF INDIVIDUAL ARTISTS

Include and evaluate the specialized needs of individual artists in all disciplines as part of the ongoing research regarding programs, services and facility needs of local artists.

6.2 PROJECTS EXPRESSLY FOR INDIVIDUAL ARTISTS

Consider special project categories for programs that involve and employ local individual artists, such as neighborhood and city street murals, banner competitions, video documentaries, street furniture and signage, artist residencies, and community problem-solving artist teams.

6.3 ARTISTS REGISTRY

Ensure that a roster of local artists in all disciplines, as well as arts-related industries, be included in the Cultural Directory, updated annually and accessible as an online resource. (Cf. example of *St. Augustine Arts Directory*).

6.4 ARTISTS "OPEN STUDIOS" AND TOURS

Work with local visual artists, musicians, literary artists, dancers, actors, and media/film artists to establish a network of studios/offices/exhibition spaces open to the public to visit on certain dates as an "Open Studio" community project - bringing artists and arts consumers directly in touch with each other. Participating artists' locales gain special branded signage and advertising promotion. (cf. *New Orleans' Open Studios Program*)

6.5 ARTS-RELATED BUSINESSES & CREATIVE INDUSTRIES PROFILE

Inventory arts-related businesses in the cultural registry and cultural economic impact study for Carson City (e.g. architects, graphic designers, apparel designers, publishers, film makers, printers, bands, advertising professionals, agents, etc.) Employ Americans for the Arts (AFTA) survey tools to evaluate the number and economic impact of Carson City's creative industries.

SEE ALSO:

2.6 NMA SATELLITE MUSEUM

2.7 ARTS INCUBATOR

3.4 ART PLACES AND SPACES

3.9 STREET SIGNAGE, BANNERS AND MARKERS

4.2 SPECIALIZED TRAINING AND NETWORKING FOR INDIVIDUAL ARTISTS

When members of a society wish to secure that society's rich heritage, they cherish their arts and respect their artists.

-- *Maya Angelou, writer*

Dear artists, if aliens ever landed here on earth - chances are, you'll be the first people they'll want to talk to.

-- *Kzure, visual artist*

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5.5 "ZAP" PROGRAM

7.2 ARTS TEAM ON LOAN TO SCHOOLS

7.3 MUTICULTURAL ARTS ACTIVITIES

■ SECTION 7: Arts-in-Education

7.1 CARSON CITY ARTS EDUCATION INITIATIVES

Collaborate with current Arts-in-Education organizations to plan, secure resources and advocate for an integrated program of fine arts and arts enrichment in the schools and in the community - with an innovative emphasis on STEAM (science, technology, engineering, arts and math). Join forces with initiatives spearheaded by local cultural organizations and associations, public and private schools, Western Nevada College, community organizations, and parents in a community-wide partnership effort.

In support of the benefits of arts in education, the National Endowment for the Arts identifies four purposes served by such a curriculum.

1. To give young people a sense of civilization
2. To foster creativity
3. To teach effective communication
4. To provide tools for critical assessment of what one reads, sees and hears

7.2 ARTS TEAM ON LOAN TO SCHOOLS

Consider initiating a special "arts team on loan to the schools" program to demonstrate the evolving role of the arts in childhood and teen development, and help schools adopt effective arts education goals in the curriculum - both inside and outside of the classroom.

7.3 MULTICULTURAL ARTS ACTIVITIES

Increase multicultural arts activities in schools, recreation programs and arts organizations by offering coordination and securing financial support for successful diversity outreach programs through grants and philanthropic support. Support Western Nevada College's annual Multicultural Festival and other multicultural programs in the City.

7.4 ARTS EDUCATION EXCELLENCE

Establish an annual "Awards for Excellence in Arts Education" recognition program for local leaders and innovators in this major field.

We are raising today's children in sterile, risk-averse and highly-structured environments. In so doing, we are failing to cultivate artists, pioneers, map-makers and entrepreneurs - and instead, we are creating a generation of children who can follow the rules of organized sports games, sit for hours in front of screens and mark bubbles on standardized tests.

-- Darrell Hammond, American actor and comedian

When I went to the gallery and saw my skyscraper in the window, I felt proud - like a famous person!

-- Fourth-grade student on her experience with an architect-in-residence program at her school

Every child is an artist. The problem is how to remain an artist once he grows up. -- Picasso

Our overall goal is to provide the BEST arts education possible for young people in the Carson City community.

■ SECTION 8: **Special Populations and Diversity**

Definition: *Individuals characterized by unique traits, legal status and/or diminished environment - to include, but not be limited to age, physical and mental challenges, institutionalization, ethnic heritage, low income, geographic isolation, giftedness, and gender - all of which create special needs or inhibit their participation in the cultural arts.*

8.1 OUTREACH TO A VARIETY OF SPECIAL POPULATIONS

Encourage and co-sponsor opportunities to make cultural programming more accessible to individuals within special populations through new program initiatives, linkages between cultural groups and social service agencies, as well as by encouraging artists and culture organizations to increase accessibility of their programs through outreach and targeted programs.

8.2 INITIATIVES FOR THE LOCAL NATIVE AMERICAN COMMUNITY

Work with the Carson and Stewart colonies to create cultural enrichment opportunities, programs and marketing channels to showcase their own Washoe, Paiute and Western Shoshone culture and foster pride in their unique heritage. Focus special attention on tribal customs and festivals, Native American artists, youth collaborations and intergenerational programs with elders in both colonies. (Cf. the following SECTION 9: *Social Entrepreneurship and Community Development*.)

SEE ALSO:

2.5 MULTICULTURAL AND HERITAGE FACILITIES/VENUES

2.8 HERITAGE ARCHIVAL PRESERVATION CENTER

7.3 MULTICULTURAL ARTS ACTIVITIES

■ SECTION 9: **Social Entrepreneurship and Community Development**

9.1 YOUTH-AT-RISK COLLABORATIONS THROUGH ARTS AND CULTURE

Encourage cultural groups and social service agencies to collaborate on projects geared to building self-esteem and multidisciplinary skills for at-risk youth and teenagers. These arts programs help deter crime and drug use, while offering creative alternatives during after-school hours, on weekends, during holidays and summer break.

9.2 INTERGENERATIONAL PROJECTS WITH THE ARTS

Collaborate with current intergenerational initiatives and foster innovative project opportunities to bring seniors and youngsters together around the arts, with special emphasis on media arts, oral histories, heritage events, and festival activities.

The cultural arts provide a direct route to the heart, and it is only with an open heart that prejudice can be set aside. Heritage and multicultural arts preserve and encourage open hearts in people. As a result, they enrich everyone's life.

-- Albuquerque Arts Plan

"We made quilts to keep our children from freezing - but we made them beautiful to keep our hearts from breaking."

--Elderly Quilt-Maker

9.3 ARTS & HEALING INITIATIVES

Work with area hospitals, clinics, healthcare agencies and wellness business to launch innovative arts initiatives that promote health and well-being.*

Today's research in neuroscience shows benefits not only for improved academic performance and cognitive growth in children, but also underscore that the healing arts contribute to healthy aging and provide effective treatment for wounded warriors and trauma survivors. Such programs improve medical environments (e.g. hospitals, rehabilitation centers, hospices, etc.) not only for patients, but also for caregiver professionals and families of patients.

Research demonstrates that these programs have healing benefits to patients evidenced by shorter hospital stays, better pain management and less medication. Current programs, for example, already employ the arts in programs for cancer survivors, diabetes patients, and for those who struggle with an array of mental and emotional health issues, such as depression and anxiety.

SECTION 10: Government

10.1 CULTURE AND ECONOMIC DEVELOPMENT TASK FORCE

Engage artists and arts management professionals with local consortiums and task forces in both the public and private sector to focus specifically on the role and impact of local arts and culture on economic development, tourism, international trade and commercial applications in Carson City. Challenge individual artists and arts professionals to be integral parts of the creative process of designing innovative solutions and successful economic outcomes.

10.2 AESTHETIC DESIGN STANDARDS AND BRANDING FOR THE ARTS DISTRICT(S)

Work with the City and design professionals to establish architectural design standards for the Carson City Arts District(s) and special branding for artists studios and other amenities in the cultural corridor(s). (See also New Orleans' *Artists District* and Seattle's *Bye Crackie Program*.)

SECTION 11: Funding and Resource Development

11.1 THE PLANNING MATRIX

Evaluate the planning priorities and budget costs of each recommendation listed in the matrix of the plan's recommendations on an ongoing basis.

11.2 MODELS RESEARCH

Investigate and identify other successful funding models created by cities and counties across the country, and build criteria for the best funding models and approaches for Carson City.

* Findings cited in *American Journal of Public Health*, George Washington University Center on Aging, National Center for Creative Aging/National Guild for Community Arts Education, and Americans for the Arts independent studies.

The arts generate employment, income and tax revenues in addition to their critical role of enhancing quality of life, public safety and community aesthetics - all indicators of livable cities.

- National Governors Association (NGA) Center for Best Practices

*The money always follows the vision - not the other way around.
-- Timeless funding axiom*

DRAFT

11.3 DESIGNATED FUNDING SOURCE(S)

Work with the City to secure a long-term designated funding source(s) (e.g. fixed percentage of a tax, impact fee or special tax district plan) to support the new municipal agency for arts and culture as it grows and demonstrates success.

11.4 ADVOCACY CASE FOR SUPPORT

Work with the cultural community to promote ongoing funding support for the Carson City Municipal Arts Agency as its programs and research initiatives grow and demonstrate success. (Cf. "Forty Action Strategies" on the National Association of State Arts Agencies website - nasaa-arts.org.)

11.5 PRIVATE SECTOR ENGAGEMENT

Launch an arts-specific program to increase awareness among businesses of the strategic importance of arts and culture, with partnership and funding opportunities for supporting key initiatives of the Arts and Culture Master Plan, as well as the individual artists and cultural organizations the plan serves. (Cf. Palm Beach County Cultural Council's "SmART Biz" program, which brings together leaders from cultural organizations and the business community to explore the vibrancy of business and art relationships and how these partnerships can be a driving force in the local economy.)

11.6 EVALUATION AND ANNUAL REPORT

Monitor and evaluate the Carson City Arts and Culture Master Plan as it is implemented, noting accomplishments, benchmarks, revisions and updates - to be summarized in the Commission's Annual Report and shared online with City government, Visitors Bureau, Chamber of Commerce, local businesses, social service agencies and residents (cf. San Diego's "A Measure of Our Success").

*A goal without a plan is
just a wish.*

*-- Antoine de St. Exupery,
author of The Little Prince*

*The best way to predict
the future is to invent it.*

-- Apple Computer Company

With Special Appreciation

to All Who Participated in the
Carson City Arts and Culture Master Plan

Carson City Cultural Commission (CCCC)

Elinor Bugli, Chair
Terri McBride, Vice Chair
Karen Abowd
Peter Barton
Danielle Cook
Barbara D'Anneo
Stan Jones

Carson City Parks and Recreation Department

Roger Moellendorf, Director
Vern Krahn, Senior Park Planner

Nevada Arts Council (NAC)

Susan Boskoff, Executive Director
Kelli Du Fresne, Community Arts Development Associate

Americans for the Arts (AFTA)

Graciela Kahn, Research Coordinator

And All Who Contributed

at Carson City Cultural Commission Public Meetings

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*We are a city built on
possibilities.*

*We are a city powered
by ideas and originality.*

*We are a city shaped by
our spirit of community.*

*And we are proving
creativity and prosperity
are one.*

-- Beet Street Brochure

CARSON CITY ARTS AND CULTURE MASTER PLAN

17 DECEMBER 2015

DRAFT

***Developed and Approved by the
Carson City Cultural Commission (CCCC)***

***KENDALL HARDIN - IDEA FACTORY
Circuit Rider Consultant***

Planning Approach

1

Analyze 2001 Assessment and 2002 “Creative Capital” Plan
2014 Arts Town Meeting and 2015 Working Document

2

Evaluate Current Data
Seek Community Engagement and Comment
Benchmark Outside Models

3

Draft and Refine a Comprehensive Plan
for the Next Decade

Comprehensive Plan's Structure

1

Detailed Specific Recommendations:
Initiatives, Programs, Solutions

2

Organized by
11 Clustered and Numbered Sections

3

Easy Tracking for Execution and Updating

Guiding Goals



Improving Quality



Extending and Equalizing Access



Preserving Cultural Pluralism and Promoting Diversity



Creating a Nurturing Cultural Environment



Promoting Aesthetic Considerations in Local Decision-Making



Conducting Ongoing Cultural Planning

Content Sections

Carson City Cultural Commission

Facilities

Communications & Marketing

Technical Assistance, Training and Mentoring

Program

Individual Artists

Arts in Education

Special Populations and Diversity

Social Entrepreneurship

Government

Funding and Resource Development

Arts and Economic Prosperity



Opportunity Cost of NOT Executing the Plan



Looked at National Studies and Statistics
on Local Arts Agencies (LAAs)



Arts & Economic Prosperity Report
and *Calculator*
from Americans for the Arts

Arts and Culture as a National Industry



Generates \$135.2 Billion Every Year



Supports 4.1 Million Jobs



Generates \$22.3 Billion in Government Revenue



Generates \$61.1 Billion in Spending by Organizations



Provides \$74.1 Billion in Event-Related Audience Spending

The Arts Mean Business!



Economically Sound Investment



Attract Audiences



Spur Business Development



Support Jobs



Generate Government Revenue



Provide the Cornerstone of Tourism

Local Examples
Using the Arts & Economic Prosperity Calculator
 Developed by Americans for the Arts (AFTA) ©2012

Organization	Total Expenditures	FTE Jobs	Household Income	Local Govt Revenue	State Govt Revenue
■ 2015 JAZZ & BEYOND FESTIVAL					
Nonprofit Arts Organizations	\$ 28,361	1.0	\$ 23,861	\$ 990	\$ 1,165
Nonprofit Audiences	\$ 85,810	2.4	\$ 52,804	\$ 4,497	\$ 4,871
Total Industry Impact	\$ 114,171	3.4	\$ 75,665	\$ 5,487	\$ 6,036
■ 2015 FATHERS DAY POW WOW					
Nonprofit Arts Organizations	\$ 20,000	0.7	\$ 16,826	\$ 698	\$ 822
Nonprofit Audiences	\$ 81,240	2.3	\$ 52,804	\$ 4,497	\$ 4,871
Total Industry Impact	\$ 101,240	3.0	\$ 75,665	\$ 5,487	\$ 6,036
■ 2015 WESTERN NEVADA MUSICAL THEATRE COMPANY					
Nonprofit Arts Organizations	\$ 214,717	7.9	\$ 180,646	\$ 7,491	\$ 8,823
Nonprofit Audiences	\$ 198,774	5.5	\$ 120,002	\$ 10,418	\$ 11,284
Total Industry Impact	\$ 413,491	13.5	\$ 300,648	\$ 17,909	\$ 20,107
■ 2015 BREWERY ARTS CENTER (BAC Programs Only)					
Nonprofit Arts Organizations	\$ 370,000	13.7	\$ 311,288	\$ 12,909	\$ 15,203
Nonprofit Audiences	\$ 24,372	0.7	\$ 14,714	\$ 1,277	\$ 1,384
Total Industry Impact	\$ 394,372	14.4	\$ 326,002	\$ 14,186	\$ 16,587

▼ **Total Expenditures:** The total dollars spent by your nonprofit arts and culture organization and its audiences; event-related spending by arts and culture audiences is estimated using the average dollars spent per person by arts event attendees in similarly populated communities. ▼ **FTE Jobs:** The total number of full-time equivalent (FTE) jobs in your community that are supported by the expenditures made by your arts and culture organization and/or its audiences. An FTE can be one full-time employee, two half-time employees, four employees who work quarter-time, etc. ▼ **Household Income:** The total dollars paid to community residents as a result of the expenditures made by your arts and culture organization and/or its audiences. Household income includes salaries, wages, and proprietary income. ▼ **Government Revenue:** The total dollars received by your local and state governments (e.g., license fees, taxes) as a result of the expenditures made by your arts and culture organization and/or its audiences. *When using estimates derived from this calculator, always keep the following caveats in mind: (1) the results of this analysis are based upon the averages of similarly populated communities, (2) input/output models were customized for each of these similarly populated communities, providing very specific employment, household income, and government revenue data, and (3) your results are therefore estimates, and should not be used as a substitute for conducting an economic impact study that is customized for your community.*

How Should We Execute the Plan?

***Create and Fund
Carson City's Own
Municipal Agency
for Arts and Culture***

***Represents an
Investment in***

▼
Policy

▼
Economics

▼
Values

In Summary,
***Benefits Outweigh
the Costs***
***and Impact the
Whole Community***

The Arts Mean Business AND Deliver Benefits



Economic Benefits



Educational and Workforce Benefits



Health Benefits



Civic Benefits



Cultural Tourism Benefits



Placemaking Benefits

A Special Thanks!



Each of the Carson City Cultural Commissioners



Carson City Parks and Recreation Department



The Nevada Arts Council



AFTA Research Department



And All Who Contributed at the
Cultural Commission's Meetings and Behind the Scenes

***Characteristics
of Cities
and Local Arts Agencies
on the
“Leading Edge”***

Win-Win-Win!



Support Whole Spectrum of Arts and Culture



Lack of Monies Was Never a Deterrent



Vision Is the Critical Key



Catalyst for “Empowered Cultural Constituency”



Commitment to Quality, Diversity, Innovation, Cooperative Relationships



The Arts Are Considered “Essential Services”

WHAT THE RESEARCH SHOWS

Research has documented numerous economic, educational, health and civic benefits of investing in the arts. The key items below offer a succinct summary of those research findings.

1. Economic Benefits

The arts help communities to prosper.

The arts are part of a well-diversified 21st century economy. Along with nonprofit arts organizations, creative enterprises make significant contributions to state and local economies, generating employment and tax revenues and providing goods and services sought by the public. In fact, according to the U.S. Census, in 2011 the value of arts and cultural production in America was \$504 billion, or nearly 3.2% of gross domestic product (GDP). For context, consider that the estimated value of U.S. travel and tourism in 2011 was only 2.8% of GDP. (Sources: *National Governors Association, Americans for the Arts, U.S. Census/National Endowment for the Arts*)

The arts put people to work.

By investing in the arts, the public sector is fostering a skilled workforce of creative occupations that contribute to economic productivity. The arts employ artists, managers, marketers, technicians, teachers, designers, carpenters and workers in a wide variety of other trades and professions. Like other occupations, arts jobs help to pay mortgages and send children to college. The 905,000 creative businesses in the United States employ 3.35 million workers. (Sources: *National Governors Association; Americans for the Arts*)

The arts attract tourism revenue.

Cultural tourism is a huge market, comprising some 129.6 million cultural travelers, whose participation in cultural and/or heritage activities contributes more than \$171 billion each year to the U.S. economy. Furthermore, cultural tourists spend more than twice as much as local arts patrons (Sources: *Mandala Research; U.S. Office of Travel and Tourism Industries, Americans for the Arts*)

The arts are a sound rural development strategy.

The arts help to address some of the unique challenges faced by rural communities, including geographic isolation, infrastructure limitations and population flight. The arts can boost rural employment and help to diversify rural economies by creating sustainable small businesses, improving quality of life for residents, and attracting visitors and investment. (Sources: *National Governors Association; U.S. Department of Agriculture Economic Research Service*)

The arts are a business magnet.

Arts organizations purchase goods and services that help local merchants thrive. Arts audiences also add to the local economy, buying admission tickets but also spending money - more than \$74 billion in 2010 - on transportation, food, lodging, gifts and souvenirs. The arts act as a magnet for businesses, attracting companies that want to offer their employees and clients a creative climate and an attractive community with high amenity value. (Sources: *State Arts Agency Economic Impact Studies; Americans for the Arts*)

The arts give industries a competitive edge.

American companies face an international marketplace in which value is increasingly determined by a product's artistic qualities, uniqueness, performance and design. Creative workers help businesses to innovate product lines and effectively market their services. (Source: *National Governors Association*)

The arts create a distinctive city identity.

Along with a community's physical landmarks, its culture, traditions and character are part of its magnetism. A cohesive brand identity is an economic asset that can help both places and products to prosper. (Source: *National Governors Association*)

The arts enhance property values.

The arts make neighborhoods attractive places to live, work and play. The arts help to revitalize blighted areas and strengthen both commercial and residential housing markets. Arts and culture plays a key role in urban revitalization and community renewal strategies. (Sources: *National Conference of State Legislatures: Social Impact of the Arts Project/The Reinvestment Fund*)

2. Educational and WorkForce Benefits

Students engaged in the arts perform better academically.

Numerous longitudinal research studies have documented that students who receive arts education exhibit improvements on standardized test scores and in their performance in other subjects, including reading and math. (Sources: *National Assembly of State Arts Agencies/Arts Education Partnership; The College Board; National Endowment for the Arts; Arts Education Partnership*)

The arts help kids to succeed in school and life.

Students who receive arts education have stronger social skills, improved motivation to learn, and more esteem for themselves and their peers. Arts education helps to create a positive school environment in which learning and human development can occur. (Sources: *National Endowment for the Arts; Arts Education Partnership; National Assembly of State Arts Agencies*)

Education in the arts is more important than ever.

In the global economy, creativity is essential. Today's workers need more than just skills and knowledge to be productive and innovative participants in the workforce. (Sources: *Arts Education Partnership*)

Arts education provides skills critical to 21st century success.

In a global economy that is driven by knowledge and ideas, arts education is a necessity. The best paying jobs require workers with creativity and higher order thinking and communication skills, and companies are increasingly looking for these qualities in the workers they recruit. While studying the arts, students hone their perceptual, analytic and interpretive skills while developing creative thinking, communications and problem-solving abilities. (Sources: *Education Commission of the States; National Governors Association; National Assembly of State Arts Agencies*)

The arts address a shortage of creative workers.

Eighty-five percent of business leaders say they can't find enough job applicants with creativity and innovation skills. Arts education, K-12 and beyond, is part of the solution to this challenge. (Source: *The Conference Board*)

The arts keep kids in school.

Dropout rates are causing serious academic and economic concerns for many communities. Numerous studies have found that arts education programs can help to reduce dropout rates, increase student engagement and raise educational attainment levels. (Sources: *Center for Arts Education; National Assembly of State Arts Agencies/Arts Education Partnership*)

The arts help at-risk youth.

Participation in arts programs decreases young people's involvement in delinquent behavior, increases academic outcomes for disadvantaged children, and improves students' attitudes about themselves and their future. (Sources: *National Endowment for the Arts; U.S. Department of Justice*)

Voters are committed to arts education.

The American public, by an overwhelming margin, believes the arts are vital to a well-rounded education. Studies also indicate that a majority of voters, regardless of political affiliation, are willing to cast their ballots against elected officials who oppose education programs designed to foster student imaginations. Sources: *Lake Research Partners; Harris Polling, National Assembly of State Arts Agencies/Arts Education Partnership*)

3. Health Benefits

The arts promote physical health and expedite medical recovery.

According to the evidence, the arts have a positive effect on physical health. They facilitate the recovery processes of ill and injured people. Arts engagement enhances patient resilience and coping skills, and it has been associated with cutting the length of hospital stays and decreasing healthcare-related infection rates and the need for pain treatments. (Sources: *American Journal of Public Health; Americans for the Arts*)

The arts contribute to healthy aging.

Research shows that seniors who participate regularly in the arts report better health, fewer doctor's visits and less medication usage. The arts can help ameliorate age-related conditions, such as dementia and cognitive decline, and they promote emotional well-being by increasing social engagement and encouraging independence. (Sources: *George Washington University Center on Aging; National Endowment for the Arts; National Center for Creative Aging/National Guild for Community Arts Education*)

The arts can help wounded warriors and trauma survivors.

The arts have been used effectively to treat soldiers, combat veterans and survivors of physical and emotional trauma. The arts open avenues for expression, engagement and other key elements of trauma recovery. (Sources: *Americans for the Arts; National Center for Creative Aging/National Guild for Community Arts Education*)

The arts improve medical environments.

Arts opportunities for patients in hospitals and other medical environments generally increase their levels of satisfaction with the healthcare experience. As a result, they improve the working environments of medical professionals. (Source: *Americans for the Arts*)

The arts are good for mental and emotional wellness.

The arts can be an effective treatment tool for mental and emotional health issues. For example, the arts can reduce feelings of depression and anxiety, and they can increase self-esteem. The processes of creativity — brainstorming, planning, making, and presenting — all engender self-efficacy. (Sources: *American Journal of Public Health: Americans for the Arts*, *National Center for Creative Aging/National Guild for Community Arts Education*)

4. Civic Benefits

The arts contribute to community vitality.

A growing body of research points to the arts as an engine for civic renewal. Citizen engagement in the arts creates a strong shared identity and instills pride in a state's cultural heritage. (Sources: *Social Impact of the Arts Project/The Reinvestment Fund*; *The Urban Institute*)

The arts bring public spaces to life.

Artworks and arts activities make public spaces livable, attractive and distinctive, engaging residents in the creation of welcoming and sustainable places to live, work, play and raise families. (Source: *Social Impact of the Arts Project/The Reinvestment Fund*)

The arts contribute to "unity in diversity."

Research has shown that the arts build resiliency, foster social capital, strengthen interpersonal ties and empower residents, all of which nurture the collective efficacy of a community to address major problems, including poverty. (Sources: *Social Impact of the Arts Project/The Reinvestment Fund*; *John F. Kennedy School of Government, Harvard University*; *Americans for the Arts*)

The arts foster civic participation and a strong democracy.

The arts enhance our ability to illustrate viewpoints, to engage issues, to inspire action and to see things through the eyes of others - all necessary components of a thriving democracy. Americans who participate in the arts are more likely to engage in other aspects of community life, such as voting and volunteering. The arts also enhance civic dialogue, capturing the American experience and giving voice to our joys and aspirations and the conscience of our communities. (Sources: *National Endowment for the Arts*; *Americans for the Arts*; *Yale Journal of Law & the Humanities*)

The arts are a communications asset in a global society.

The arts build bridges among people. They facilitate intercultural understanding and provide a common lexicon for building relationships in an increasingly diverse and global society. (Sources: *Social Impact of the Arts Project/The Reinvestment Fund*; *National Governors Association*)

About This Study

Arts & Economic Prosperity IV is the most comprehensive study of the nonprofit arts and culture industry ever conducted. It documents the economic impact of the nonprofit arts and culture industry in 182 study regions representing all 50 states and the District of Columbia. The diverse communities range in population 1,600 to 4 million and type from small rural to large urban.

This study uses four economic measures to define economic impact: full-time equivalent jobs, resident household income, and revenue to local and state governments. To collect the most comprehensive data possible, we measured the spending of 9,721 nonprofit arts and culture organizations and 151,802 of their attendees to determine total industry spending.

Project economists from the Georgia Institute of Technology customized input-output analysis models for each study region. To derive the national estimates, the study regions were stratified into six population groups, and an economic impact average was calculated for each group. Then, the nation's 13,366 largest cities were assigned the economic impact averages for their population. Several outlier regions were removed when calculating the national estimates due to their comparably high levels of economic activity in their population categories.

For more information on *Arts & Economic Prosperity IV*, including information on downloading and purchasing all study reports, please visit www.AmericansForTheArts.org/EconomicImpact.

Americans for the Arts staff are available for speaking engagements. If interested, please contact the Research Department at 202.371.2830 or at research@artsusa.org.

The Arts Mean Business

From large urban cities to small rural towns, this research shows that the nonprofit arts and culture industry is an economically sound investment. It attracts audiences, spurs business development, supports jobs, generates government revenue, and is the cornerstone of tourism. Locally as well as nationally, the arts mean business.



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The following national organizations partner with Americans for the Arts to help public- and private-sector leaders understand the economic and social benefits that the arts bring to their communities, states, and the nation.



PARTNERS



ARTS &

The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences

ECONOMIC PROSPERITY IV

NATIONAL HIGHLIGHTS



Economic Impact of America's Nonprofit Arts & Culture Industry

America's nonprofit arts and culture industry generates \$135.2 billion in economic activity every year—\$61.1 billion in spending by organizations and \$74.1 billion in event-related spending by audiences. The industry supports 4.1 million jobs and generates \$22.3 billion in government revenue.

"Mayors understand the connection between the arts industry and city revenues. Arts activity creates thousands of direct and indirect jobs and generates billions in government and business revenues. The arts also make our cities destinations for tourists, help attract and retain businesses, and play an important role in the economic revitalization of cities and the vibrancy of our neighborhoods."

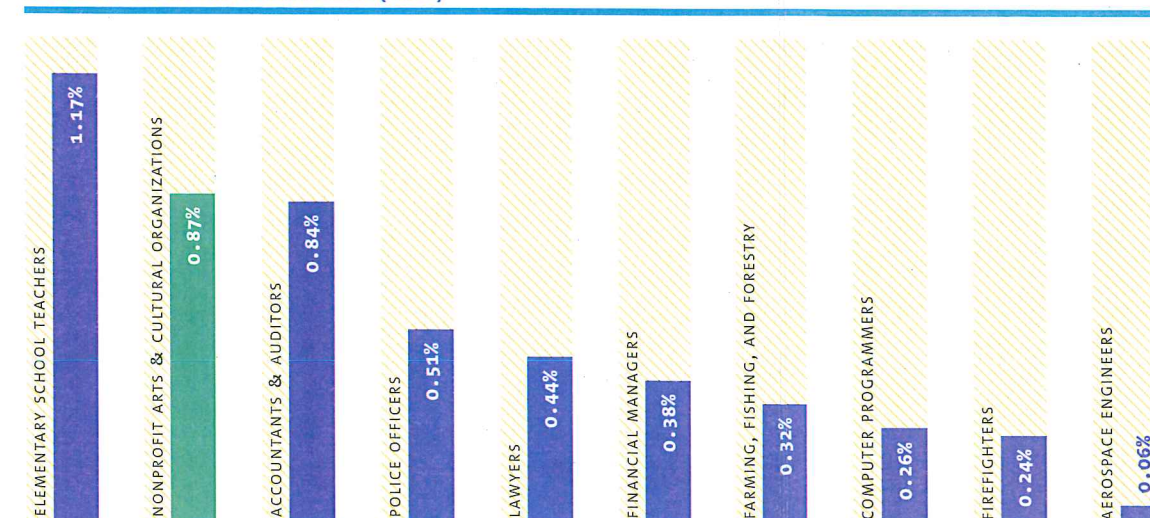
PHILADELPHIA MAYOR MICHAEL A. NUTTER
President, The United States Conference of Mayors, 2012–2013

Nonprofit Arts & Culture: A RESILIENT INDUSTRY

ECONOMIC IMPACT OF THE NONPROFIT ARTS & CULTURE INDUSTRY (2010)

AREA OF IMPACT	ORGANIZATIONS		AUDIENCES		TOTAL
TOTAL DIRECT EXPENDITURES	\$61.12 BIL	+	\$74.08 BIL	=	\$135.20 BIL
FULL-TIME EQUIVALENT JOBS	2.24 MIL	+	1.89 MIL	=	4.13 MIL
RESIDENT HOUSEHOLD INCOME	\$47.53 BIL	+	\$39.15 BIL	=	\$86.68 BIL
LOCAL GOVERNMENT REVENUE	\$2.24 BIL	+	\$3.83 BIL	=	\$6.07 BIL
STATE GOVERNMENT REVENUE	\$2.75 BIL	+	\$3.92 BIL	=	\$6.67 BIL
FEDERAL INCOME TAX REVENUE	\$5.26 BIL	+	\$4.33 BIL	=	\$9.59 BIL

PERCENTAGE OF U.S. WORKFORCE (2010)



In 2010, nonprofit arts and culture organizations alone supported 2.2 million full-time equivalent jobs. Of this total, 1.1 million jobs were a result of "direct" expenditures by nonprofit arts organizations, representing 0.87 percent of the U.S. workforce. Compared to the size of other sectors of the U.S. workforce, this figure is significant. Nonprofit arts and culture organizations support more U.S. jobs than there are accountants and auditors, public safety officers, and even lawyers.

ORGANIZATIONS

In 2010, nonprofit arts and culture organizations pumped an estimated \$61.1 billion into the economy. Nonprofit arts and culture organizations are employers, producers, consumers, and key promoters of their cities and regions. Most of all, they are valuable contributors to the business community.

AUDIENCES

Dinner and a show go hand-in-hand. Attendance at arts events generates income for local businesses—restaurants, parking garages, hotels, retail stores. An average arts attendee spends \$24.60 per event in addition to the cost of admission. On the national level, these audiences provided \$74.1 billion of valuable revenue for local merchants and their communities. In addition, data shows nonlocal attendees spend twice as much as local attendees (\$39.96 vs. \$17.42), demonstrating that when a community attracts cultural tourists, it harnesses significant economic rewards.

AVERAGE PER PERSON AUDIENCE EXPENDITURES: \$24.60

