

## CULTURAL COMMISSION STAFF REPORT

**MEETING DATE:** December 16, 2014

**AGENDA ITEM NUMBER:** 3F

**STAFF:** Roger Moellendorf, Parks and Recreation Director  
Vern L. Krahn, Senior Park Planner  
Mary Works Covington – Nevada Arts Council,  
Community Arts Development Program Coordinator

**REQUEST:** **For Possible Action:** To recommend that the Board of Supervisors direct the Cultural Commission to pursue the development of a Cultural Master Plan for Carson City and take the lead on developing a scope of work and funding implementation strategy for the Cultural Master Plan, including seeking Nevada Art Council grants and other grant funding opportunities.

**GENERAL DISCUSSION:** On Tuesday, December 17, 2013, the Commission “approved a new approach for a Public Art Ordinance and requested City staff to develop an ordinance based on this new funding structure approach.” As staff started moving forward, the Mayor asked staff to delay taking this agenda item to the Board of Supervisors due to a number of other pressing issues the Board was addressing at that time. During this intervening time, both City staff and a number of Cultural Commission members heard from the public and arts/culture community that Carson City needed more than just a funding source for public art and the visual and performing arts. It needs a broader comprehensive community vision for the visual and performing arts, an identified role for public art, including the creation of a public funding mechanism for the arts that integrates art and culture into the very fabric and quality of life of Carson City.

Therefore, it is staff’s recommendation for the Cultural Commission to set aside for the moment seeking a Public Art Ordinance and consider instead spearheading a community-wide effort to develop a Cultural Master Plan for Carson City.

### **What is a Cultural Master Plan?**

*Answer:* Cultural Master Plans typically are all-encompassing overview of a community’s arts and cultural activities and institutions, including nonprofit visual and performing arts, artists, arts audiences, arts education, public art, arts facilities, and systems of financial support. Also, a Cultural Master Plan is a way to advance multiculturalism – the creative expression of a community’s diversity of ethnic groups and initiatives involving literature, design, historic preservation and special public events and festivals. In addition, it embraces activities of mainstream urban and regional planning efforts, applying the arts and culture to tourism, urban design, downtown revitalization, economic, and community development (Exhibit A). Staff has attached two examples of Cultural Master Plans for the Commission to review. These documents are the executive summaries from the plans (Exhibit B & C) while the entire plans are significantly larger and more encompassing.

**What would be involved in developing a Cultural Master Plan?**

*Answer:* Community cultural planning is a structured, community-wide fact finding and consensus-building process to assess community needs and develop a plan of action that directs arts and cultural resources to address those needs. Such cultural planning would, of course, focus on artists, arts organizations, and audiences; but, it would also address more widespread issues such as education and economic development.

**Who would create the Cultural Master Plan?**

*Answer:* The Cultural Commission would spearhead this effort with the assistance of City staff, the Nevada Arts Council, and a hired Cultural Master Plan consultant. Part of the consultant's scope of work would be to have public meetings that would include user groups and stakeholders to gather data and eventually help write the plan. In addition, community-wide partnerships would have to be refreshed and/or created with the Brewery Arts Center, Carson City Arts and Culture Coalition, Carson City Arts Initiative, Western Nevada College, Chamber of Commerce, Carson City Visitors Bureau, Washoe Tribe, and the Hispanic community just to name a few groups.

It is important to note at this time that the Board of Supervisors has previously identified "A Community Rich in History, Culture, and the Arts" as a factor that contributes to the Quality of Life in Carson City (Exhibit D). Development of a Cultural Master Plan for Carson City would provide direction to the Board of Supervisors in accomplishing this goal for the community.

Over the past couple of months, City staff has been working with the Nevada Arts Council to assist with this effort. Mary Works Covington will be here at this meeting to answer questions about the cultural planning process, share insights on how several Nevada communities developed their plans, explain the importance of a Cultural Master Plan as it relates to acquiring grants, and tell the Commission about her personal experiences/observations on the impact these plans have had on other Nevada communities. Also, Mary will discuss possible Nevada Arts Council's grant opportunities that Carson City could take advantage of to do some pre-planning and to offset some of the costs of developing a Cultural Master Plan (Exhibit E).

**RECOMMENDED ACTION:**

I move to recommend that the Board of Supervisors direct the Cultural Commission to pursue the development of a Cultural Master Plan for Carson City and take the lead on developing a scope of work and funding implementation strategy for the Cultural Master Plan, including seeking Nevada Art Council grants and other grant funding opportunities.

# Exhibit A

## What is Cultural Planning?

**C**ommunity cultural planning is a structured, community-wide fact-finding and consensus-building process to assess community needs and develop a plan of action that directs arts and cultural resources to address those needs.

While such planning may focus only on the specific requirements of artists, arts organizations and audiences, increasingly, communities are using cultural planning to address more widespread issues, such as education and economic development.

Community cultural planning differs from strategic planning within an organization in several important respects. Most notably, cultural planning is undertaken on a larger geographical scale to benefit the broader community, not just a single organization or constituency.

Effective cultural planning is a public process, usually led by a temporary citizen's steering committee that has been appointed by the municipal or county government. Volunteers, local planners and/or consultants gather information and convene meetings that include artists, educators, business and political leaders, and arts and civic leaders to identify cultural and civic

needs and opportunities. Through planning, these community leaders determine ways to encourage artists, strengthen nonprofit cultural organizations and develop new cultural solutions to problems in their communities.

Cultural planning is undertaken to benefit the broader community—not just a single organization or constituency.

### **CULTURAL PLANNING IS BROADLY INCLUSIVE**

Officials and citizens unfamiliar with the concept of cultural planning may assume that the practice promotes and advances only highbrow culture—a potentially dangerous misconception that could undermine a community's attempts to implement a broad cultural plan.

On the contrary, cultural plans typically are all-encompassing of a community's arts and cultural activities and institutions, including nonprofit visual and performing arts, artists, arts audiences, arts education, public art, arts facilities and systems of financial support. Some communities also use cultural plans to advance multiculturalism—the creative expression of a community's diversity of ethnic groups—and initiatives involving literature, design, historic preservation and special public events and festivals. The most inclusive of cultural plans embraces the

### **COMMUNITY CULTURAL PLANNING INVOLVES:**

- 1** a structured, community-wide fact-finding and consensus-building process
- 2** identification of cultural resources and community needs/opportunities
- 3** planning actions and securing resources in response

activities of mainstream urban and regional planning efforts, applying the arts and culture to tourism, urban design, downtown revitalization and economic and community development—an approach evident in the introduction to the 1993 Tacoma plan, “. . . We propose to examine our culture as the way we express ourselves through visual and performing arts, history, ethnic heritage, neighborhood life, and the design of our city” (Tacoma, WA: 1993).

#### **CULTURAL PLANNING ADVANCES A SENSE OF COMMUNITY**

Folklorist Barry Bergey of the National Endowment for the Arts (NEA) has stated that planning enables a community to have “a sense of place with a sense of direction.” In cultural planning, “community” usually refers to the geographic location for which the plan is developed but may also apply to a smaller geographic unit within a town or city, such as a neighborhood or district.

“Community” also connotes the powerful but less tangible connection among people within a common geographic location, described by the writer Amitai Etzioni as a “network of reciprocal obligations and care that is at the heart of communities . . .” For Missoula’s mayor, Daniel Kemmis (1990), special connections with places best inspire a sense of community among people.

#### **CULTURAL PLANS COME IN DIFFERENT FORMS**

Increasingly, communities are undertaking cultural planning as a component of a larger municipal or county-wide master plan. Of the nine general types of cultural plans (Table 1), comprehensive community arts and cultural planning is the approach most often used by cultural planners, local arts councils and civic agencies. Frequently, communities will conduct a simpler cultural assessment or an issue-specific cultural plan.

#### **CULTURAL PLANS MAY INVOLVE:**

- art audiences
- arts education
- arts facilities
- artists
- community development
- economic development
- festivals
- financial support for the arts
- historic preservation
- literature
- multiculturalism
- cultural accessibility
- performing arts
- public art
- revitalization
- special public events
- tourism
- urban design
- visual arts

**TABLE 1.**  
**CULTURAL**  
**PLAN**  
**TYPOLGY**

<b>TYPE</b>	<b>GEOGRAPHICAL SCOPE</b>	<b>FOCUS</b>	<b>EXAMPLES</b>
<b>COMMON TYPES:</b>			
<b>Comprehensive Community Arts and Cultural Plan</b>	Community (municipality or county)	Broadly defined, encompassing arts, humanities, ethnic culture, festivals, historic preservation, social service, public areas and economic and community development	Houston, TX Charlotte, NC Tacoma, WA Northampton, MA
<b>Community Cultural Assessment</b>	Community	Comprehensive identification and analysis of cultural resources and needs	Yuma, AZ
<b>Specialized Arts or Cultural Assessment</b>	Community, Region or State	Assessment of specific factor, such as economic impact, feasibility study for fundraising campaign or facility development, or market research	San Antonio, TX: "Economic Impact Report"
<b>Comprehensive Community or State Assessment and Agency-Specific Plan</b>	Community or State	Needs assessment for development of a sponsoring agency-specific strategic plan	Raleigh, NC: "United Arts Strategic Plan"
<b>Issue-Specific Cultural Plan</b>	Community	Single arts discipline or cultural development issue	San Diego, CA: "Plan for Cultural Diversity & Equity"
<b>District-Specific Cultural Plan</b>	Specific geographic location within a community	Any cultural plan for a downtown area or neighborhood	New Orleans Arts & Cultural Sector
<b>LESS-COMMON TYPES:</b>			
<b>Community Arts Plan</b>	Municipality or County	Artists, arts organizations, audiences, arts education, funding and facilities	Redmond, CA: "Art Plan"
<b>Regional Cultural Plan</b>	Multiple Municipalities or Counties	Comprehensive or specific cultural plan for a larger area	Portland, OR: "ArtsPlan 2000+"
<b>Cultural Component of a General Plan</b>	Municipality or County	Integration of arts and culture into a municipality or county master plan	Lewiston/ Auburn, ME

One of the first steps in cultural planning should be to decide why the planning is to be done, and what benefits and outcomes are sought. This will determine planning participants, methods and scope.

Much of the cultural planning undertaken between 1984 and 1992 was stimulated by National Endowment for the Arts recommendations and funding criteria, which encouraged hundreds of communities to launch cultural planning initiatives and scores of advisers to develop community planning skills. When the NEA no longer explicitly required cultural planning, arts and community leaders adopted a more self-determined approach to planning, mobilizing their communities to respond to specific issues.

More than 100 LAA directors responding to a survey reported a number of significant, direct effects on their communities as a result of cultural planning (Dreeszen, 1994):

- More and **IMPROVED ARTS PROGRAMS** and services in response to needs identified by the cultural planning process

- **ENHANCED COMMUNICATION** and cooperation among community arts groups
- **FULLER INTEGRATION** of the arts into the community:
- **INCREASED VISIBILITY** of artists and arts organizations
- **ENHANCED COMMUNITY AWARENESS** of the potential contributions of arts and culture to community and economic development
- **IMPROVED PUBLIC ACCESS** to the arts and increased audience base for arts activities
- **IMPROVED CULTURAL FACILITIES** (achieved in some communities)
- **INCREASED FUNDING** from public and private sources, despite an overall national trend of decreasing funding for the arts

A year or more after the conclusion of planning, a third of LAA directors reported that the community's major planning objectives had been fully achieved or better, a third reported that considerable progress had been made and a third reported some progress. Overall, most directors agreed that cultural planning had met or exceeded expectations and precipitated significant positive developments in their communities.

## 9 COMMUNITY INCENTIVES

- 1 Find new answers to old problems—such as deteriorating downtowns, at-risk youth and inadequate arts in education—based on cultural solutions
- 2 Tap the full economic development potential of local artists and cultural organizations
- 3 Better anticipate problems or opportunities that become evident through community assessment
- 4 Spark renewed civic pride
- 5 Strengthen support for artists and nonprofit cultural organizations
- 6 Fully integrate the arts into education
- 7 Raise funds to support cultural development
- 8 Determine feasibility of establishing a cultural district or developing cultural facilities
- 9 Enhance access to community cultural programs for a broader base of citizens

# Developing a Cultural Plan for Your Community

## A FIVE-STEP APPROACH

**D**espite the variety of cultural planning methods, most approaches commence with assessment and conclude with planning. The most effective plans employ a five-step process (Table 2):

- 1) PREPLANNING:** Evaluate the readiness for cultural planning, and get organized.
- 2) COMMUNITY ASSESSMENT:** Collect information to determine community needs and opportunities.
- 3) GOAL-SETTING:** Propose potential solutions to identified issues.
- 4) IMPLEMENTATION:** Put the plan into action.
- 5) MONITORING AND EVALUATION:** Evaluate progress and adjust implementation strategies.

Communities that disregard these stages of cultural planning decrease the likelihood that their investment of effort and funds will return the desired benefits. For example, plans lacking adequate preparation tend to be unfocused and a burden to the managing agency, and plans that omit evaluation tend not to be implemented. Some plans, undertaken solely to fulfill funders' requirements, are also unlikely to be implemented.

### STEP 1: PREPLANNING

The critical first step in cultural planning is to determine the need for planning, and whether your community is ready and willing to support the undertaking. Can you answer the question, "Why should this community develop a cultural plan now?" (Table 3).

Investigate your community's experience with past planning initiatives. Positive results from a successful economic development, historic preservation or recreation planning

initiative conducted in the past may help advance your cause. Conversely, unsatisfactory experiences with previous plans may require additional justification from community leaders for initiating cultural planning.

### The Planning Team

The cultural planning process involves considerable logistics and communications activities, with corresponding staffing and administrative requirements. A single agency—often a local arts council or government agency—may initiate cultural planning and remain the managing agency and fiscal agent throughout the planning process.

Cultural planners should avoid the common pitfall of asking the social and economic elite to speak for the whole community. Authentic planning requires input from large and small cultural organizations, various ethnic groups, educators, businesses and community groups. The most thorough plans sample opinions of both arts advocates and nonparticipants. In most communities, the mayor, county officials or their equivalent appoint a steering committee whose membership represents the diversity of the community. This approach is highly recommended as a way to ensure that planning serves the interests of the public at large, and not of a single agency or social sector.

A consultant-driven process may use this same structure or may simply rely on a steering committee and managing agency, in addition to the consultant (Figure 1).

Some communities use an extensive public process to identify community issues and organize citizen task forces to resolve key

**TABLE 2.****THE FIVE-  
STEP ACTION  
PLAN**

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<b>STEP 1: Preplanning</b>	<b>PREPARATION</b> <ul style="list-style-type: none"><li>• Evaluate and clarify the need for cultural planning</li><li>• Meet with cultural and civic leaders to discuss the proposed plan, addressing benefits, feasibility, methodology and potential costs</li><li>• Identify the lead administrative agency (usually the LAA) for planning management</li><li>• Evaluate the management agency's funding and administrative capabilities</li><li>• Invite the participation of municipal or county planning agencies and/or other public or private entities involved in community assessment or planning to learn what has already been discovered and what plans have been made as well as to solicit assistance in planning</li></ul> <b>ORGANIZATION</b> <ul style="list-style-type: none"><li>• Secure authorization from elected officials to conduct the planning</li><li>• Nominate representative community leaders for steering committee; secure official appointment from mayor or equivalent</li><li>• Raise planning funds</li><li>• Contract with consultants if outside help is needed</li><li>• Develop detailed work plan</li></ul>
<b>STEP 2: Assessment</b>	<ul style="list-style-type: none"><li>• Identify information requirements</li><li>• Compile data from existing resources</li><li>• Identify/collect requisite new information via interviews, focus groups, public meetings, surveys and specialized assessments</li><li>• Analyze information using quantitative and qualitative analysis</li><li>• Produce interim assessment report identifying key issues</li></ul>
<b>STEP 3: Goal-Setting</b>	<ul style="list-style-type: none"><li>• Organize task forces for each key issue to generate and evaluate potential solutions that include goals, objectives and action steps</li><li>• Convene public hearings to review draft plan</li><li>• Circulate draft plan to opinion leaders and assessment interviewees</li><li>• Negotiate and finalize goals</li><li>• Identify key responsibilities, time lines and funding</li><li>• Write final plan, including an executive summary for public distribution</li><li>• Assemble steering committee for formal vote to approve the plan; disband committee</li><li>• Publish and distribute the plan</li></ul>
<b>STEP 4: Implementation</b>	<ul style="list-style-type: none"><li>• Initiate public relations activities, including press announcement promoting the plan</li><li>• Persuade municipal or county government, school board and planning commission to adopt the plan</li><li>• Launch final phase of fundraising to finance implementation</li><li>• Present the plan to relevant civic and cultural organizations and encourage their participation and development of complementary plans</li></ul>
<b>STEP 5: Monitoring &amp; Evaluation</b>	<ul style="list-style-type: none"><li>• Enlist your local arts agency to oversee implementation and monitor progress</li><li>• Reconvene steering committee annually to evaluate progress and suggest "course corrections"</li><li>• Ensure periodic monitoring and updating for an "evergreen plan" that remains current</li><li>• Assess the plan's implementation</li><li>• If required, conduct issue-specific plans (e.g., cultural facilities, cultural tourism or arts education)</li></ul>

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problems. This community-driven planning process, recommended in *The Community Cultural Planning Work Kit*, (Stevens, 1987 and 1990) reflects a national study that found that two-thirds of cultural plans studied were overseen by steering committees. Nearly half of the communities studied used volunteer task forces to develop recommendations for issue-specific action, objectives and/or strategies. Others employed one or more planning consultants to gather and assess information and to submit recommendations for planning. Communities using the consultant-driven approach convened citizen groups and public hearings later in the process to respond to recommendations.

Whatever the players and their respective responsibilities, most communities undertaking community cultural planning incorporate preparation, assessment, planning and at least an expectation of implementation.

### A Note About Consultants

Consultants can provide cost-effective expertise and add value to the cultural planning process, with roles that may include research, data compilation, project management, public relations (including coalition-building with key constituencies), media relations, plan-writing and follow-up evaluation activities. Some communities enlist consultants at critical points, such as preplanning, assessment analysis, or goal-setting, and manage the remaining tasks with local staff, volunteers and advisers.

If consultants are entrusted with writing the plan, the steering committee must take care to assure that the plan fairly represents the community members' intentions and is feasible to implement.

### STEP 2: ASSESSMENT

The assessment stage includes gathering information from such existing sources as census reports, school data, recreation or historic preservation studies, economic development reports and social services studies.

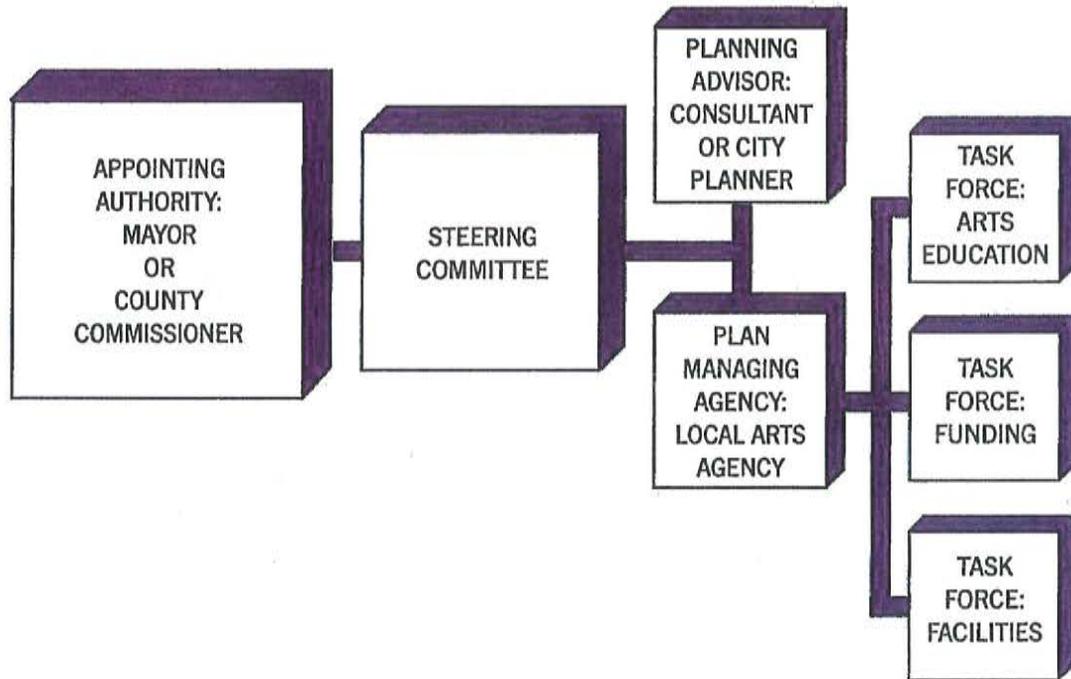
Planners then identify and collect any new required information through focus groups, public meetings and surveys of constituencies. If necessary, specialized assessments into such topics as economic impact, folklife, organizations and comparable cities may be deemed appropriate for the process.

Information thus gathered is then analyzed using quantitative and qualitative analysis methods (Table 4).

TABLE 3.

<b>COMMUNITY READINESS CHECKLIST</b>	
<b>POLITICAL SUPPORT:</b>	Is it likely that the mayor, county commissioner, or city manager would endorse the effort and formally nominate a steering committee?
<b>REPRESENTATION:</b>	Will planning participants reflect the community's diversity?
<b>FINANCIAL SUPPORT:</b>	Is there enough interest and funding available from local government, business and private sources to offset planning costs? Is it likely that funds can also be raised to implement planning recommendations?
<b>ARTS COMMUNITY SUPPORT:</b>	Is there support for planning from the community's arts and cultural leaders?
<b>ADMINISTRATIVE AGENT:</b>	Can you identify an agency with appropriate expertise, staff and management capabilities that is willing to serve as administrative and fiscal agent for the planning process?
<b>PLANNING EXPERTISE:</b>	Do you have access to local research and planning expertise, such as city planners or university faculty?
<b>COMMUNITY'S EXPERIENCE WITH PLANNING:</b>	Has the community had positive experiences with planning?

**FIGURE 1.**  
**CULTURAL**  
**PLANNING**  
**ORGANIZATIONAL**  
**CHART**



**STEP 3: GOAL-SETTING**

Following the assessment phase, planners establish temporary task forces or committees to develop detailed plans for the specific issues identified. In some communities, the planning is done by the steering committee or by a planning consultant.

In contrast to urban and regional planning, the result of the cultural planning process is more often a set of goals and objective statements rather than a detailed set of implementation strategies, and goal-setting occurs late in the process. In this regard, cultural planning is more like strategic or policy planning than land-use planning.

In general, plans with specific short-term outcomes and timetables are more readily evaluated and implemented than those with only general goals.

**STEP 4: IMPLEMENTATION**

Cultural planning is not worth the required time, effort or cost if the recommended findings are not put to use.

The point of planning is action. Community cultural plans are, however, much more difficult to implement than a single agency's strategic plan. Cultural plans lack a central implementing authority. Implementation of a cultural plan requires leadership, political skill and coalition-building among arts and civic organizations.

Plans developed on a community scale are likely to be implemented by individual agencies. Consequently, individual actions may be consistent with the cultural plan's general intentions, but results may vary from specific planning recommendations. For example, the Northampton cultural plan (Appendix A) documented the need for affordable artist studios and recommended conversion of a decommissioned state hospital. That later proved unfeasible, but the artists' needs were met by private developers who converted unused factory space to studios.

## STEP 5: MONITORING & EVALUATION

Continued attention to the progress of a plan's implementation over time will help to assure that community cultural needs are met. A simple reconvening of the steering committee to review progress on action items can serve as a powerful incentive for action. More formal evaluation can also determine the need for changes in implementation strategies or for more planning.

TABLE 4.

### QUANTITATIVE & QUALITATIVE ANALYSIS OF DATA

#### QUANTITATIVE ANALYSIS:

- **ANALYZE** numeric data (survey results) with counts, averages, identification of patterns and clusters of data
- **NOTE** most frequent responses
- **CROSS-TABULATE** (for example, compare the media habits of arts attendees with those of nonattendees)
- **DETERMINE** statistical significance of results (some apparent survey results are merely the workings of chance)

#### QUALITATIVE ANALYSIS:

- **IDENTIFY** patterns and themes from interview transcripts, focus groups, public meetings and narrative reports to open-ended survey questions
- **CODE and COUNT** similar statements (for example, "80% of those interviewed mentioned the library as a key cultural resource")

# Exhibit B

## Community Cultural Plan Summary for Kalamazoo County

ARTS  
ARTS  
ARTS

*Culture is the sum of all  
forms of art, of love and  
of thought, which, in the  
course of centuries, have  
enabled man to be less  
enslaved.*

Andrè Malraux  
French Writer



Our cultural resources are essential to the economic and social development of Kalamazoo County. The reasons are clear. Cultural resources help create more vital city neighborhoods and country towns. They help revitalize downtown areas by creating a rich public life for our community. They improve the quality of education in our schools. They bring pleasure and inspiration to all. They speak to who we are and what we hold important as a community.

This relationship between cultural resources and community vitality was the impetus behind the process of Community Cultural Planning undertaken during 1990.

Actively seeking participation from all segments of Kalamazoo County, the planning process created eight committees to address an agenda of key cultural issues

The results validate a fundamental principle. Our cultural goals parallel our economic and social goals for the general welfare: to enrich our lives, and deepen our commitment to making Kalamazoo County a rewarding place to live.

## MISSION

Strengthen Kalamazoo County's position as a unique cultural center by:

Enhancing programs that will attract businesses, visitors, and future residents.

Developing places and spaces for the creation and enjoyment of the arts.

Adopting strategies for marketing cultural programs, events and facilities.

Providing opportunities for all people to participate in and enjoy the arts.

Creating systems to improve education, coordination, and information.

## COMMUNITY CULTURAL PLANNING REPORT

### ISSUES:

#### **1. Information and Coordination**

*How can information about the arts be gathered and distributed more effectively and arts events be better coordinated?*

#### **2. Administrative and Technical Support**

*What can be done to achieve better administrative and technical support for artists and arts organizations?*

#### **3. Accessibility and Commitment to Excellence**

*How can accessibility to the arts be improved and artistic excellence be enhanced?*

#### **4. Education**

*How can arts education be strengthened?*

#### **5. Promotion of the Arts**

*What can be done to enhance the promotion of the arts?*

#### **6. Facility Standards, Usage and Promotion**

*How can existing art facilities be improved, better used, and promoted?*

#### **7. Funding**

*Where may new sources of funding for the arts be found?*

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*Where may new sources of funding for the arts be found?*

**ISSUE # 1:  
INFORMATION AND COORDINATION**

Create effective new ways to exchange and coordinate information in regard to the arts.  
The Arts Council shall:

1. Produce and provide a directory of performing and visual arts facilities.
2. Coordinate the gathering and distribution of information, facilities use and events scheduling.
3. Assist in providing information to media publicity outlets such as the expanded Kalamazoo Gazette sections, radio, television writers, the Visitors and Convention Bureau, and local employers.

**ISSUE # 2:  
ADMINISTRATIVE AND TECHNICAL SUPPORT**

Provide improvements in administrative and technical support to community cultural organizations.

The Arts Council shall:

1. In a new or expanded location, establish and staff a centralized function to provide increased technical support, coordination of activities and assistance with marketing to cultural organizations and individual artists.
2. Create and manage ancillary computer service to provide consolidated and cost effective administrative support for Arts Council members.
3. Create and coordinate ways to share supplies and services among arts organizations and artists.

"technical support" refers to assistance with grant writing, financial statements, tax and legal information, etc.

**ISSUE # 3:  
ACCESSIBILITY AND COMMITMENT TO EXCELLENCE**

Maintain a commitment to artistic excellence while providing all people with opportunities to participate in the creation and enjoyment of the arts.

1. The Arts Council shall assist with:
  - a. Specific marketing outreach programs to bring special groups to the arts (e.g. schoolchildren, seniors).
  - b. An annual "Festival of the Arts" to provide a forum for art to be made available to the entire community.
  - c. Encouragement of universities, colleges, schools, local governments, and other organizations to make their performing arts facilities available to outside organizations.
  - d. The encouragement and nurturing of artistic endeavors that are committed to excellence.
2. The International Keyboard Festival and Miller Auditorium will continue to develop a system that provides easier access to tickets to cultural events and activities.

*Art necessarily presupposes  
knowledge.*

John Stuart Mill  
English Political Economist,  
Philosopher

*Art flourishes where there is  
a sense of adventure, a sense  
of nothing having been done  
before, of complete freedom  
to experiment.*

Alfred North Whitehead  
English Philosopher

*Does Man love Art? Man visits  
Art, but squirms  
Art hurts. Art urges voyages—  
and it is easier to stay at  
home ...*

Gwendolyn Brooks  
American Artist

*Art, if it is to be recognized as one of the great values of life, must teach men humility, tolerance, wisdom, and magnanimity. The value of art is not beauty, but right action.*

W. Somerset Maugham  
English Novelist, Dramatist

*A community whose life is not irrigated by art and science, by religion and philosophy, day upon day, is a community that exists half alive.*

Lewis Mumford  
American Critic, Writer

3. The Kalamazoo Public Library will complete and continue to keep updated its Artists Registry as part of its Help file system.

#### **ISSUE # 4: EDUCATION**

Increase opportunities for education in the arts to learners of all ages.

1. School systems within the Kalamazoo Valley Intermediate School District will be encouraged to adopt the Michigan Essential Goals and Objectives for Arts Education which include education in the following areas:

- Dance
- Drama/Theatre
- Music
- Visual Arts

2. Establish an Arts in Education committee that will:

- a. Facilitate the adoption and implementation of the Michigan Essential Goals and Objectives for Arts Education (K-12), and
- b. Provide information to local schools regarding model arts education programs, and
- c. Coordinate arts education activities and information with the Kalamazoo Valley Intermediate School district, the Arts Council of Greater Kalamazoo, governmental units in Kalamazoo county and other organizations/institutions.

3. The Arts Council shall:

- a. Develop a student recognition program in partnership with area school systems.
- b. Assist with development of arts education programs that are responsive to the needs of all segments of the population, using the resources of cultural organizations and talents of local and visiting artists.

#### **ISSUE # 5: PROMOTION OF THE ARTS**

Design new ways to market the products of community cultural organizations and artists to businesses, visitors, and to present and future residents.

1. Establish partnerships with businesses, governments, and educational institutions to sanction and increase visibility for the arts.
2. The staff of the Arts Council shall develop and implement programs, such as:
  - a. A Speakers Bureau to disseminate information, act as role models for children, and become an economic development advocate partner with area businesses.

- b. A program that offers free tickets to specified audience participants on a reciprocal basis, e.g. two tickets to a play at the Civic given at a Symphony concert.
  - c. An information booth that is created, staffed, and deployed at all appropriate events.
  - d. Arts coupon program to generate a larger audience through awareness, trial, and usage efforts.
  - e. An expansion of the corporate "Arts Pass" program to introduce new members of the community and their families to the arts.
3. The Arts Council of Greater Kalamazoo and the United Arts Council of Battle Creek will continue to develop initiatives for regional promotion of the arts.
  4. The Kalamazoo Gazette will research and develop a prototype to market arts and entertainment news and events.
  5. Recognize the Public Art Commission of Kalamazoo County as the appropriate entity to educate the community about the importance of "public art".

**ISSUE # 6:**

**FACILITY STANDARDS, USAGE AND PROMOTION**

Preserve, rehabilitate, and place in better use the existing art facilities.

1. If effective coordination and utilization of existing facilities is accomplished by the Arts Council, no new separate performing arts facilities are needed at this time.
  - a. Utilize present and planned facilities in the public schools, colleges, and universities in lieu of any new 800/1000 seat Auditorium/Theatre.
  - b. To meet the need for a 100/500 seat theatre:
    1. Convert a building in the Arcadia Commons Development, or
    2. Remodel lower level space in the State Theatre, or
    3. Utilize the Oakland Recital Hall, Western Michigan University, or
    4. Utilize the Carver Center
  - c. Preserve, rehabilitate and renovate the State Theatre as a major performing arts center to meet the need for a 1500 seat Music Hall/Theatre.
  - d. Rehabilitate and renovate Chenery Auditorium to meet the need for a 1800/2000 seat Music Hall.
    2. The Arts Council shall recruit spaces in business, public buildings, and lobbies of performing arts facilities for the visual arts.

*Culture is not life in its entirety, but just the moment of security, strength, and clarity.*

Jose Ortega y Gasset  
Spanish Philosopher

**ISSUE # 7:  
FUNDING**

Provide additional funding to satisfy the administrative and operating requirements of arts organizations, thereby promoting greater efficiency and effectiveness at lower overall cost.

1. Establish an endowment fund committee.
2. Launch an endowment fund drive to provide new and increased dollars for implementation of the recommendations of this report, i.e., the expanded functions of the Arts Council and the enhancement of operational income for arts organizations.
3. Recommend that all arts organizations which own a facility to establish and fund a maintenance reserve equal to 30% of all construction, rehabilitation, or renovation costs.
4. Recommend that area foundations review their funding guidelines to allow requests from cultural organizations for operational support.
5. Explore a source of funding for the Arts Council to promote cultural organizations and events from the motel/hotel occupancy tax.
6. Develop ways to increase and coordinate in-kind support from corporations and businesses for the arts.

*It is art that make life,  
makes interest, makes  
importance.*

Henry James  
American Author



The Community Cultural Plan mandates certain strategies to promote, strengthen and enhance the cultural base of our community. Those strategies will involve participation from arts organizations, artists, educators, government, the business community, the media and interested citizens.

Community advisory committees will be established with responsibility to assist with advocacy, promotion and implementation. Initially, committees will be formed for education, facilities, funding, business/arts and programming.

A centralized marketing function will be created to coordinate the promotion of cultural activities. A calendar of events will be established, and information on activities distributed.

A technical center will be opened to provide support services to cultural organizations and other interested non-profit organizations.

The Cultural Plan recognizes that no new performing arts facilities are needed at this time, if there is effective coordination and utilization of existing facilities. Renovation and recruitment of existing spaces is recommended to meet identified needs.

The Plan calls for revenue enhancement of the arts. The technical center is expected to result in cost savings and assist organizations with fund raising. Centralized marketing will improve earned income capabilities. Creation of an endowment fund will provide additional operating income.

The Arts Council will continue as the coordinating agency for the community for implementation of the Community Cultural Plan, and will monitor its progress. As modifications in the strategies are required, they will be made with the assistance and recommendations of the advisory committees.

The Community Cultural Plan for Kalamazoo County, created by a community effort of over 200 persons who served on the task forces, and the 3000 people who participated in the planning, sets the framework for the future.

The profusion of the arts in our community, and the cultural benefits they provide, have been central to the quality of life in Kalamazoo.

The Community Cultural Plan will enable Kalamazoo County to continue as a unique cultural center, enriching the spirit of all who live here.

# Exhibit C

2021

## A Regional Culture in the New Millennium

May 1997

Commissioned by

City of San Jose Arts Commission  
Art Council of San Jose

Report prepared by

Wolf Koenig Company  
James Wolf Koenig

# Introduction

The following report summarizes the results of a year-long cultural planning process in San Jose/Santa Clara County, California. Unprecedented in its scope, the process involved nearly 1,000 people who participated in community meetings, focus groups, task forces, individual interviews, in-depth statistical research, and other forms of information gathering and discussion. The plan itself, as summarized here, is in three parts that are bound separately. Part I summarizes the vision and the recommended strategies for the future. Part II presents the plan in depth including a full description, rationale, and cost of the recommended strategies. Part III presents the survey research reports on which much of the plan was based.

## *Why 20/21?*

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The title of this plan is *20/21*. In 1988, the City of San Jose undertook a major planning process called *Arts 20/20*. The resulting report established an agenda for the future of the arts in the City and resulted in the building of new cultural facilities, expanded arts activity, and a higher level of financial commitment to the arts by City government.

This plan builds on *Arts 20/20* and takes up where that initiative left off. It is intended to expand *Arts 20/20*'s scope and geography, extend its success, develop a sense of continuity and expansion, and strengthen the tradition of planning for the arts and culture which has had such a positive impact on the community.

Because the current plan will span the transition from the twentieth to the twenty-first century, it is called *20/21*. Its aim is to propel the community into the new millennium with a fresh and ambitious point of view about the role of arts and culture in the life of the region.

### *Why Regional?*

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Since the *Arts 20/20* process, there has been a growing recognition that the opportunities and the challenges that faced arts and culture in 1988 need to be addressed regionally. Regional planning efforts relating to the arts go back to 1982 when the state of California funded a process that created the Arts Council of Santa Clara County. But more recently throughout Santa Clara County, there has been a steady growth of organizations and activities that, if better recognized and brought together under a guiding vision, could wield a more coherent and accessible set of cultural opportunities for a wider range of citizens.

There is also a recognition of the advantages of linking the interests and aspirations of Santa Clara County's various communities. Whether the issue is audience growth, financial resource development, marketing, facilities, the competition from other Bay Area attractions, or the need for a strong image and identity, regional cooperation and planning is clearly the best approach. It is in this spirit that the City of San Jose Office of Cultural Affairs and the Arts Council of Santa Clara County have come together in this joint planning process.

Finally, in carrying out this plan, the concept of "region" has come to expand. What began as a City/County plan has expanded to encompass the broader area called "Silicon Valley." Indeed, that is one of the most important underpinnings of the strategies that have been developed.

### *Why A "Cultural" Plan?*

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*Arts 20/20* was, as its name indicates, an "arts" plan. But even in 1988, as planners considered the arts in San Jose, they recognized that the life of the City was made immensely richer by many kinds of activities and

organizations that go beyond the narrower traditional definition of the arts. Some of these activities honored the cultures of other places and peoples, often through community-wide festivals or celebrations. Some addressed community problems through recreational and educational activities that utilized the arts in supporting roles. Some celebrated local history and traditions. *Arts 20/20* made a number of recommendations that demonstrated a movement toward this broader alliance of arts and culture.

As the subsequent planning process — *20/21* — got under way, what had been implicit in *Arts 20/20* was made explicit. The planning partners decided that the plan in no way should be limited to the “fine arts” or to a very few types of institutions. Rather, it should consider culture broadly, whether it occurs in a neighborhood festival, a public park, a classroom, or in corporate headquarters.

### *What Values have Guided the Planning Process?*

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Several underlying values have guided the planning process. They include the following:

- *Recognizing diversity:* The residents of San Jose/Santa Clara County take great pride in their ethnic and cultural diversity and see it as a strength.
- *Building quality of life in communities:* The role of arts and culture is first and foremost to improve the quality of the lives of people who live and work in San Jose/Santa Clara County/Silicon Valley and to build their sense of community.
- *Encouraging participation:* The future success of local arts and cultural activities and institutions depends on the active involvement of everyone in helping to shape them.
- *Fostering innovation:* The development of arts and culture in San Jose/Santa Clara County must be unique and appropriate to the area, proceeding with the same sense of innovation that characterizes businesses and community development in Silicon Valley.

- *Building on success:* New initiatives should acknowledge and build on the extraordinary success that has been achieved already by arts and cultural organizations and programs and artists in the region.
- *Linking the arts and technology:* The arts and technology should be allied, not antagonistic.
- *Public/private partnership:* Effective cultural development depends on the active and cooperative involvement and financial resources of government and the private sector.

These cross-cutting values should inform any and all initiatives that develop.

### *What is the Overall Guiding Vision for this Plan?*

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This plan is guided by an ambitious and expansive vision for the role that arts and culture could play in the community.

*Our vision is that in the year 2500, historians will look back and say: "This was a community that helped shape what was best about the new millennium. They forged a second renaissance — scientific discovery and innovation and exploration, economic dynamism and vitality, and they invented new forms of public participation and cultural pluralism. It was a time when the arts and culture and community celebration became central to the definition of a civil society and a quality of life open to all. As the new millennium approached, this was a community that decided that the name 'Silicon Valley' should be as identified with innovation and achievement in arts and culture as it was with economic and technological accomplishments."*

### *What Strategies Support this Vision?*

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To ensure that the vision can be realized, the plan breaks it down into specific areas, each with a vision statement and a set of strategies. These are summarized below:

## ARTS AND CULTURAL EDUCATION

*The Vision: An innovatively designed, coordinated network of arts and cultural learning opportunities region-wide that draws on the rich diversity of the area and serves people of all ages, backgrounds, and interests.*

### *Recommended Strategies:*

- Instituting “High Five,” an incentive program to get the public school system County-wide to increase the percent of per pupil expenditure on arts education from 2% to 5%.*
- Establishing a Professional Development School for Arts and Cultural Education serving teachers, administrators, artists, arts organizations, and parent volunteers.*
- Creating the first “Culture Corps” in the nation to provide internships and youth service opportunities in arts and culture.*
- Establishing an incentive program for artists and arts organizations to provide cultural education within a network of neighborhood and community cultural centers.*
- Creating a “Cultural Passport” program as an employee benefit for families.*
- Establishing a “Youth Cultural Council” run by and for young people ages 12 to 20 utilizing existing institutions to develop relevant programs.*

## ARTISTIC AND ORGANIZATIONAL DEVELOPMENT

*The Vision: A strong, well supported, diverse community of artists and cultural organizations, recognized for their unique and innovative work, and supplied with an adequate number of good quality facilities.*

### *Recommended Strategies:*

- Providing technical and funding assistance for organizational and program development.*
- Developing a technical assistance and grants program for individual artists focused on business and career development.*
- Building one or two mid-sized theatres of 750-1,500 seats.*
- Creating one or more Civic Galleries to benefit local artists.*
- Undertaking a new stabilization/capacity building initiative to provide adequate capitalization of local cultural organizations.*
- Implementing a coordinated marketing program linked to other non-arts entities promoting the area.*
- Establishing an International Silicon Valley Festival of Culture and Innovation to showcase what is special about the area.*
- Encouraging more opportunities to link the arts and technology.*

## COMMUNITY AND NEIGHBORHOOD ARTS

*The Vision: Neighborhoods and communities well supplied with facilities where people participate enthusiastically in widely available arts and cultural activities.*

### *Recommended Strategies:*

- Investing in the development and maintenance of neighborhood/community cultural centers in the City and County serving artists, cultural organizations, audiences, and community members.*
- Building the capacity of “anchor” organizations that support arts and culture in neighborhoods/communities.*
- Changing the percent-for-art ordinance in San Jose to get more public art into the neighborhoods.*
- Instituting a County-wide neighborhood and community-oriented touring/artist-in-residence program.*
- Sponsoring an “Arts Open House” and several “Pay-If-You-Want” days County-wide.*
- Establishing partnerships between cultural organizations and neighborhood institutions to reach special populations (seniors, the disabled, the incarcerated, drug and alcohol dependent individuals, and youth-at-risk).*

## LEADERSHIP AND FUNDING

*The Vision: A regional leadership group working with a linked network of agencies to provide the necessary identity, resources, public policy, research, and advocacy/visibility for arts and culture to translate this plan into reality.*

### *Recommended Strategies:*

- *Developing a Silicon Valley identity and geography for arts and culture during the course of the plan's implementation.*
- *Assembling a private sector leadership group to help with the implementation of the plan.*
- *Creating a ten-year private sector fund-raising plan.*
- *Formulating a plan for increasing public sector support, including the exploration of dedicated taxes for arts and culture.*
- *Considering new public policies with respect to percent-for-art and the operation and maintenance of cultural facilities.*
- *Establishing an ongoing system of research and benchmarking to monitor progress on the implementation of the plan.*

### *What's the Time Frame?*

This is an ambitious plan that may take as many as ten years to accomplish. Therefore, to be realistic, the plan envisions a decade-long time frame. A shorter period might have been adopted and with it a less ambitious plan. But those who have shepherded this planning process felt that it was critical that they and others in the community fashion a grand vision, in keeping with the potential that is San Jose/Santa Clara

County/Silicon Valley. From this vision they will then set the required shorter-term goals.

All of the strategies in this plan will require careful review and consideration. Even if accepted in concept, many recommended strategies will require further study, analysis, and planning. Buildings will require detailed feasibility studies and architectural plans. Ordinances will require drafting and redrafting. Fund-raising initiatives, especially on the scale recommended, will require feasibility work and strategic analysis.

It is recommended that this plan become the basis from which annual goals, objectives, and benchmarks are established and tested. In five years, a more significant review of the plan will be required to see whether the vision and recommended strategies are still appropriate.

### *Is It Affordable?*

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The cost of implementing this plan could be \$250 million or even more over the next decade if all the strategies recommended are fully implemented and if one considers all relevant funding — public and private, earned and contributed, local and national, as well as currently existing or proposed streams of funding that support the vision. From the perspective of what San Jose/Santa Clara County has done in the past for arts and culture, that is a very large number.

But similar projects on this scale have been carried out in other communities around the country in even less time and not only in locations that are noted for their cultural attractions. One example is Pittsburgh, a city that developed its magnificent cultural district through a partnership of public and private investment at a time when its economy was deteriorating. Another is Charlotte/Mecklenburg County (in North Carolina) which in the seven years between 1988 and 1995 invested more on a per capita basis in its arts and cultural infrastructure than is being recommended in this plan. The overwhelming share of that investment came from the private sector which also provided the leader-

ship. San Jose/Santa Clara County has greater financial capacity than either of those communities.

Inspiring confidence in the future of arts and culture in Silicon Valley while looking at what may appear to be an overwhelmingly ambitious price tag will be a critical challenge for those who champion this plan. It is important that they are able to explain that not every initiative or strategy has to be tackled right away and that the plan can be achieved in phases. Some phases could take longer to achieve than the decade that has been suggested here. Others may be implemented quickly and effortlessly. But it is important that the grand vision continue to inspire those who will be responsible for carrying the plan forward.

### *Where Will the Money Come From?*

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The \$250 million figure offered as an estimate of the cost of the plan is not meant to suggest an entirely new, centralized fund-raising effort. Nor should it be seen as competitive with the ongoing resource development efforts of local cultural groups. Indeed, the plan supports and depends on those fund-raising efforts and many others. Any money raised by local organizations to support their programs, facilities, or operations also supports the underlying vision on which the plan is based. In addition, funds for the plan will not only come from donated dollars. They will also come from increased and revitalized audiences supporting the work of local arts and cultural organizations and artists.

However, there are significantly increased resources that will be required. They will come from both existing and new sources.

- Local public sector entities must continue and increase their funding and those that have not given in the past must begin to do so.
- New local public funding mechanisms must be sought.
- Other tax-supported entities in the region that have not supported arts and culture must become new partners.
- Foundations — local, regional, and national — will be important contributors. A particular emphasis will be placed on developing

new and expanded sources of funding on behalf of an exciting vision consistent with foundation giving trends nationwide.

- Individuals will play an important role in funding. A major goal of the plan is to change the philanthropic performance of individual giving in the Silicon Valley area and to improve its reputation for individual generosity on behalf of arts and culture.
- Corporations will provide funding both directly and through new workplace giving programs aimed directly at support for local arts and cultural organizations and activities.
- Public funding at the state and national level will be sought for many of the more innovative initiatives that can be seen as national models.

### *What's In the Plan?*

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This plan is issued in three parts, each bound separately.

- Part I introduces the vision and summarizes the recommended strategies.
- Part II provides a great deal of detail on the strategies including the financial implications of each. It also provides more background information on how the plan was carried out. Part II is divided into the following chapters:
  - Chapter 1 provides an overview of the macroenvironment in San Jose/Santa Clara County and summarizes the research findings from studies conducted for the planning process.
  - Chapter 2 is devoted to arts and cultural education which is a central element in translating the vision for the future into reality.
  - Chapter 3 covers artistic and organizational development with special reference to the financial and facility needs of artists and arts organizations.

- Chapter 4 addresses the role of community and neighborhood arts in helping to address the aspirations of a very broad spectrum of local residents.
  - Chapter 5 concerns itself with challenges in leadership and funding.
  - Chapter 6 provides a brief review and history of the planning process and also describes the steps that still must be carried out.
  - An Appendix lists the many individuals who assisted with the planning process.
- Part III provides the complete versions of the research reports that are summarized in Part II, Chapter 1. They include:
    - Section 1: Public Surveys of Participation and Attitudes Towards the Arts in Santa Clara County and the City of San Jose
    - Section 2: A Survey of Arts Education in Schools in Santa Clara County and the City of San Jose
    - Section 3: A Survey of Arts Education Provider Organizations and Programs in Santa Clara County and the City of San Jose
    - Section 4: Facility Survey

### *What Happens Now?*

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This report is a revised version of a draft that was submitted to a Steering Committee in February, 1997. Revisions were made based on comments from that Committee and from others who requested copies of the plan and sent in written reactions. With the Steering Committee's official endorsement, this March, 1997 version of the plan is moving forward to other review bodies for acceptance. Public reaction will continue to be welcomed for six months and additional written comments — submitted either to the Arts Council of Santa Clara County or the City of San Jose Office of Cultural Affairs — will be made part of the public record.

Like the planning process that preceded this written report, the emphasis in this planning document is on the "what" of the future, and less on

the “how” and the “who.” In other words, it describes *what* should happen in a fair amount of detail but it says much less about *how* things will get implemented and *who* will take responsibility for further planning or implementation or both. The next task for the various authorized bodies and the community is to review the vision and the strategies put forward in the plan and to arrive at consensus about the specific roles that different agencies and organizations will play and how these ideas will be translated into reality.

*A Cautionary Note:* This planning process was originally conceived as a joint effort of two agencies, the Arts Council of Santa Clara County and the City of San Jose Office of Cultural Affairs. To date, there has been consensus on every aspect of the planning process and the plan is intended to lead to a jointly-held vision of the future. However, the objective of achieving this jointly held vision and a mutually agreed upon set of strategies does not mean that there is a requirement for consensus at every step beyond general agreement on what is contained in this report. That alone will be a tremendous achievement. Later, coordinated, but independent, agency planning must go forward with an understanding that the plan will provide each agency with the overall blueprint for further design.

Indeed, there has always been a recognition on the part of the two client agencies — the Arts Council of Santa Clara County and the City of San Jose — that at some point their planning processes would diverge. Each will develop its own response to the plan (as will many other institutions and individuals). Continued joint planning can be done and coordination is clearly an issue. But much of the work that must occur after the report is revised and accepted will involve independent agency responses that cannot be held back by a continued requirement for consensus.

### *When Will the Process Be Completed?*

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If this is a sound document and provides a blueprint for the next decade, the planning process will continue well beyond the official accep-

tance of the plan by authorized bodies. As has already been suggested, various agencies and organizations will prepare their individual plans. Specific areas such as facility development or arts education will require follow-up work. Short-term objectives and fund-raising goals will have to be established in a number of areas. The better this plan, the more work remains to be done and the longer the planning process must continue.

For that reason, it is important for all those who have had a hand in shaping this report not to wait until the planning process is "finished" to celebrate its successful completion. If the planning activities end soon, it will be a sign that this report has become a dusty document on a shelf. If the process continues and becomes increasingly more focused on implementation, this report can continue to be a guide.

There has never been a cultural planning process in the United States in which so many people of good will have given so much of their time because they cared so deeply about the future of their community. It is important for those people and others to come together and celebrate the vision that they themselves have fashioned. It is an inspiring vision and one that will assure a central place for arts and culture in the region for years to come.

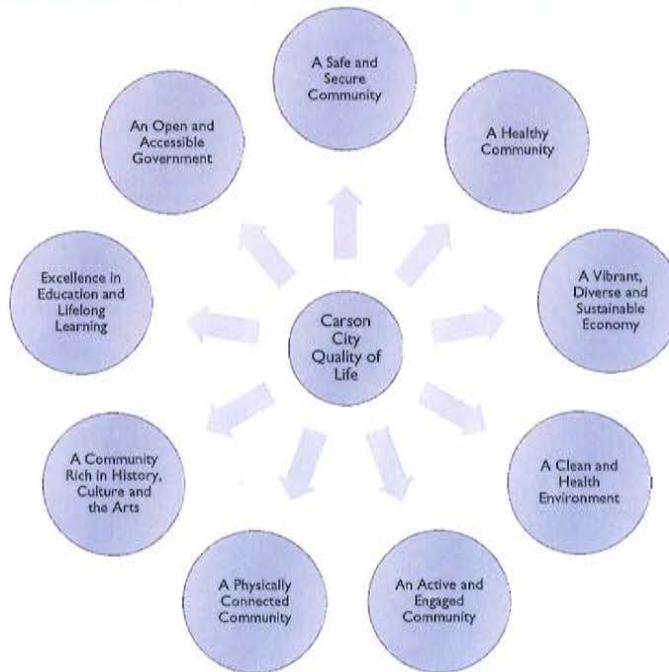
### *Acknowledgments*

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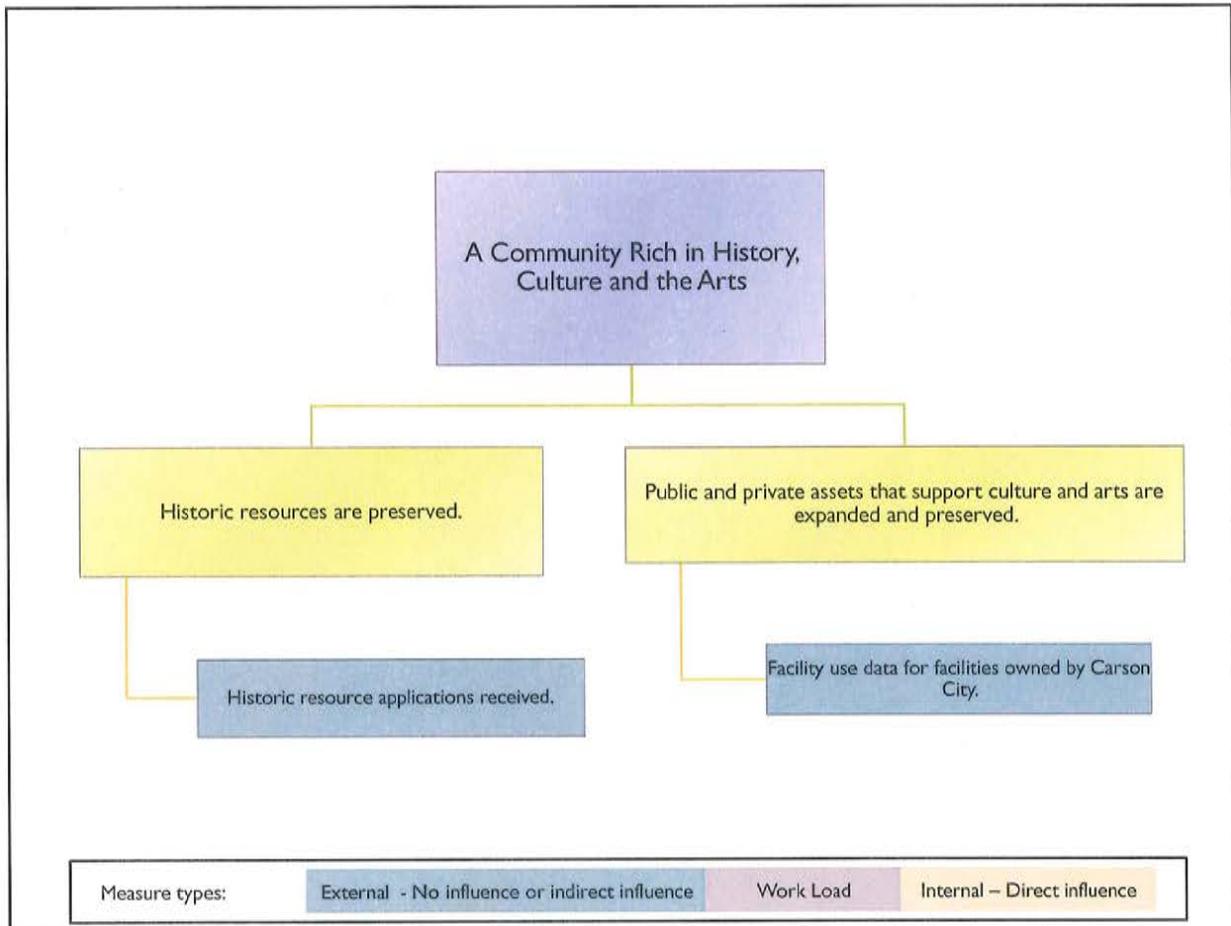
A process of this scale can only be successful when it involves the active participation of many people. San Jose/Santa Clara County is blessed with individuals who care about the quality of the lives of their fellow citizens and the quality of their communities. Special thanks to all those listed in the Appendix to Part II who collectively contributed over 10,000 hours to this effort.

## City Perspectives

Based upon factors that contribute to Quality of Life



Linda Ritter  
Ritter Consulting Associates, Inc.



# Exhibit E

To: Vern Krahn  
From: Mary Works Covington  
RE: Requested grant information

## **JACKPOT GRANTS: GRANT AMOUNT: Up to \$1,000.**

Quarterly Jackpot Grants support new or exemplary art projects by nonprofit arts and non-arts organizations, schools, public institutions or artists that take place during a three-month period. Examples of eligible projects include, but are not limited to: art exhibitions, performances, readings and concerts, sponsoring of arts-related workshops and conferences, marketing and promotional activities and **planning**, implementation, and/or evaluation of arts education/learning programs for school-aged students or other targeted participants.

- An applicant may receive only one Jackpot Grant per fiscal year.
- Next deadline is **February 13, 2015** for projects occurring April 1 - June 30, 2015. You would be applying to use these funds to explore the viability of embarking on a cultural planning process.
- 1:1 cash match for organizations. NAC requires that grantees report all in-kind contributions of goods and services as they have a cash value and demonstrate a broad base of community support
- In fiscal year 16 you could apply for another \$1000 Jackpot Grant for a different phase of the project. That deadline is **May 15, 2015** for projects occurring July 1 – September 30, 2015.

## **CIRCUIT RIDER GRANTS: GRANT AMOUNT: Up to \$3,500**

Nevada Circuit Rider (NCR) Grants provide affordable technical assistance to nonprofit arts and cultural organizations. Grant recipients use consultants on the Nevada Circuit Riders Roster to address specific issues and/or challenges such as advocacy, board development, fiscal management, fund raising, marketing programming, **planning** or technology.

- This is a non-competitive grant. If money becomes available before the end of the fiscal year, we will notify you. Otherwise the next deadline is July 1, 2015.
- You are strongly encouraged to get your application in within the first few days of July as there are only 4 grants available per year and it is first come, first served.