

**CULTURAL COMMISSION SUBCOMMITTEE
STAFF REPORT**

Meeting Date: August 12, 2015

Agenda Item Number: 3A

Applicant: Subcommittee Members
Roger Moellendorf, Parks and Recreation Director
Vern L. Krahn, Senior Park Planner

Request: **For Possible Action:** To identify topics and/or issues in the Draft/Un-adopted Carson City Cultural Commission's Strategic Plan (Dated January 2011) for use in the Carson City Arts and Culture Master Plan.

General Discussion: In the July 15, 2015 meeting agenda packet, staff provided the Subcommittee members with the draft and un-adopted Carson City Cultural Commission's Strategic Plan, including Committee member Barton's email on the plan's background as additional information for the subcommittee to review. (Exhibit A) During the July 29, 2015 Subcommittee meeting, member D'Anneo felt the strategic plan had some important information the Subcommittee should consider including in the Arts and Cultural Master Plan. City staff has placed this item on the agenda for the Subcommittee to discuss the Strategic Plan and identify those topics and/or issues to include the development of the Master Plan.

Recommended Action: I move to identify the following topics and/or issues;

- 1) _____
- 2) _____
- 3) _____

in the Draft/Un-adopted Carson City Cultural Commission's Strategic Plan (Dated January 2011) for use in the Carson City Arts and Culture Master Plan.

Exhibit A

Vern Krahn

From: Peter Barton <PBarton@nevadaculture.org>
Sent: Wednesday, June 17, 2015 10:05 AM
To: Vern Krahn
Cc: Roger Moellendorf
Subject: RE: CCCC Cultural Plan

FYI

Vern,

The plan certainly, my comments give it some context, so yes, probably both...

Peter D. Barton

Administrator, Nevada Division of Museums & History
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pbarton@nevadaculture.org

Our Vision

Recognized as the most trusted stewards and engaging storytellers of Nevada's heritage.



From: Vern Krahn [<mailto:VKrahn@carson.org>]
Sent: Wednesday, June 17, 2015 10:02 AM
To: Peter Barton
Cc: Roger Moellendorf
Subject: RE: CCCC Cultural Plan

Peter.....

Just a quick question ???

Do you want me to share just the 2011 strategic plan or the plan and your below thoughts with all the Commission members ???

VERN

From: Peter Barton [<mailto:PBarton@nevadaculture.org>]
Sent: Wednesday, June 17, 2015 9:25 AM
To: Vern Krahn
Subject: CCCC Cultural Plan

Vern,

Good morning. As discussed last evening I am attaching the draft of an earlier cultural/strategic planning effort undertaken by the CCCC. This plan results from an initiative begun in April 2009 by the Commission, discussed at subsequent quarterly meetings and culminating with this incomplete draft plan. It was presented to the CCCC at the December 2010 meeting as I recall. It was never adopted as it was never finished. You will likely conclude it is too

“wordy” going off in directions perhaps not immediately recognized as relevant to Carson City. Nonetheless, it is a piece of the this giant puzzle we are assembling.

I do not in any way suggest that this earlier effort is particularly relevant to the present undertaking but do feel it is important to establish somewhere in the plan that whatever we present now is influenced by earlier works; the 2001 Assessment, 2002 Arts plan, and this 2011 plan. I say that as there are several common threads arising in these different plans. For instance, the need for organizational capacity building, sustainability, facility needs, funding from public and private sources, the need for inclusivity and outreach to traditionally underserved if not ignored audiences.

The elephant in the room has and seems to continue to be situation with the BAC. For many years the BAC has been the de-facto standard-bearer for supporting arts in many manifestations in Carson City. Their struggles impact confidence for the public and other arts organizations. We need to hear from them in terms of a realistic plan and goals for their organization. Likewise hearing from the Nevada Arts Council in terms of their recent community meetings would be of great value in understanding the public’s assessment of the Cason City arts and culture landscape. That, together with the public input on the downtown plan and theming are guiding lights for completing this daunting task the Commission faces. I very much appreciate your sharing the latter findings with us. That data can help confirm we’re sailing with the wind, not against it.

Thanks Vern for your wisdom, guidance and patience.

Regards,

Peter D. Barton

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Exhibit A

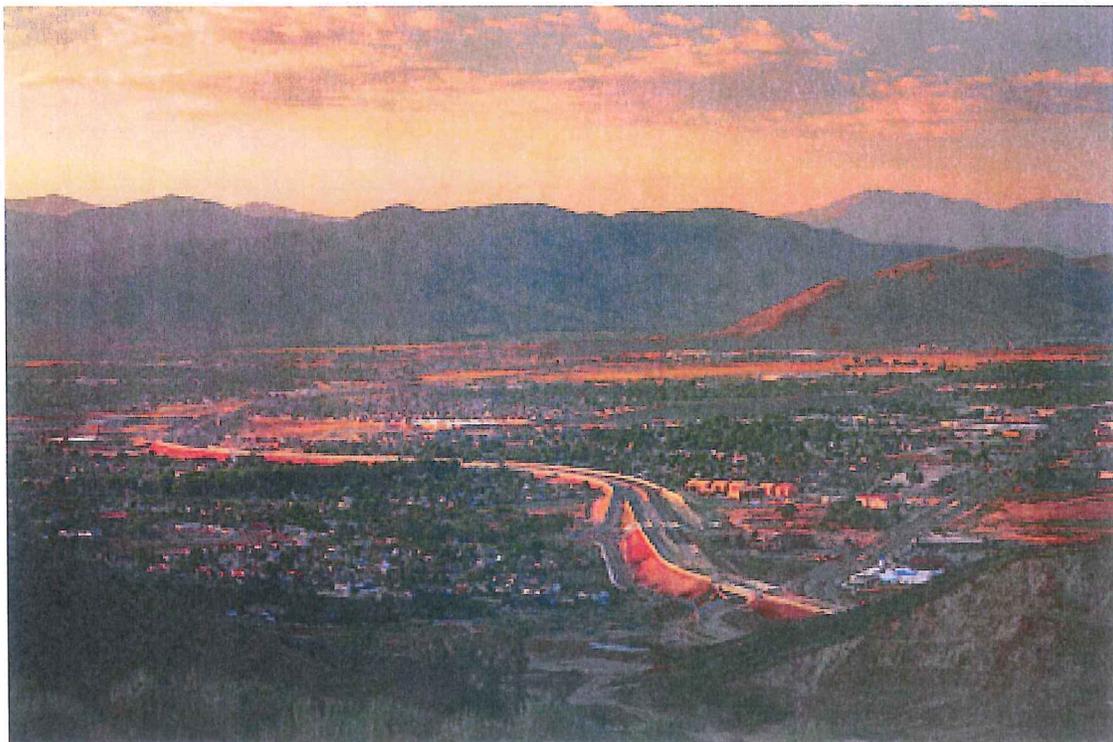
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Carson City Cultural Commission

Strategic Plan

January 2011





Acknowledgements

Robert Crowell
Mayor

Larry Werner
City Manager

Joe McCarthy
Office of Business
Development

Board of Supervisors

Karen Abowd, Ward 1
Shelly Aldean, Ward 2
John McKenna, Ward 3
Molly Walt, Ward 4

Commission Members

Peter Barton, Chair
Karen Abowd, Vice Chair
Jed Block
Delsye Mills
Jim Shirk
Jeffery Scott
Molly Walt

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From the Chairman

The Carson City Cultural Commission (CCCC), an advisory body for the Carson City Board of Supervisors, is an appointed government entity made up of separate individuals who volunteer to serve as a voice for all of Carson City in matters regarding arts and culture. The Commission's role is also to widen an extensive appreciation of the community's heritage as it interrelates with culture, history, the arts and humanities. Culture enhances the health, safety, welfare, the physical beauty, the built environment and economic health and prosperity of a community. The Commission serves as the coordinator and catalyst bringing government, the arts & cultural community and the public together for the benefit of all Carson City citizens by making available a current, formal, written plan for financial and programmatic sustainability in terms of economic goals and impact measures. The work plan process includes the community's creative voices and expands the discussions around art and culture's contributions to the values of our community.

The CCCC came to be as a natural extension of a volunteer organization formed in 2006, the Carson City Arts & Culture Coalition (CCACC). The CCACC is a group of individual arts and culture entities who are practitioners of the craft – they are the producers of arts and culture expressed, exhibited and available in Carson City. They are comprised of private for-profit folks, private not-for-profit folks and public institutions operated by the State or City. (www.carsoncityarts.org)

The Carson City Cultural Commission was authorized by City Ordinance in 2008. Seven members appointed by the Board of Supervisors for terms of three years were seated. The initial Commissioners convened their first meeting on September 16, 2008.

A strategic planning workshop, facilitated by Ms. Robin Hodgkin, Community Arts Development Program Coordinator for the Nevada Arts Council, was conducted on April 18, 2009. The following work plan, in part, is an outgrowth of that workshop along with the continued contributions from the Arts and Culture Coalition, the community at-large and individual Commission members. This work plan hopes to be a compelling document that has had broad community participation, multi-level public engagement while providing a rich understanding of both the plan's expanded vision and support for its implementation. The goal is to produce a work plan that is innovative and creative, vital and useful. In addition, a community-inspired plan intends to engender "buy-in" from decision-makers, those with access to both financial and process capabilities. The work plan avoids generic solutions, but it hopes to be dynamic and flexible enough to anticipate accommodating future changes to the financial landscape of our community.

What follows is the Carson City municipal code sections as they pertain to the creation of the Carson City Cultural Commission:

Purpose of the Carson City Cultural Commission

The Carson City Cultural Commission will act as the primary advisory body for the Carson City board of supervisors for matters relating to arts and culture and will serve as the coordinator and

catalyst bringing government, the arts and cultural community and public together for the cultural benefit of all Carson City's citizens.

(Ord. 2008-4 § 2, 2008).

Findings supporting the creation of the Carson City Cultural Commission.

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The Carson City board of supervisors finds that:

1. The creation of the Carson City Cultural Commission:
 - a. Is necessary to further develop our community's heritage as it relates to culture, history, the Arts and the Humanities.
 - b. Will enhance the interests of the peace, health, safety and welfare of the community.
2. The professions relating to the performing, fine arts and the humanities are essential to human needs and enhance the city's physical beauty, economic health and quality of life.
3. An increase in cultural amenities is crucial to further stimulate economic development and redevelopment.

(Ord. 2008-4 § 3, 2008).

Creation of the Carson City Cultural Commission.

1. There is hereby established the Carson City Cultural Commission.
2. The creation of the Carson City Cultural Commission is consistent with the objectives of the community at large as those objectives relate to arts and culture in Carson City.

(Ord. 2008-4 § 4, 2008).

Membership and terms of office of the Carson City Cultural Commission.

1. The Carson City Cultural Commission shall consist of seven members appointed by the board of supervisors.
2. Except as otherwise provided in this subsection, members shall be appointed for a term of 3 years which commence and end on January 1st and may serve for unlimited consecutive terms. For the initial terms of the members of the commission, 2 members shall be appointed to serve a term beginning on the date of appointment and ending on January 1, 2009; 3 members shall be appointed to serve a term beginning on the date of appointment and ending on January 1, 2010 and 2 members shall be appointed to serve a term beginning on the date of appointment and ending on January 1, 2011.
3. A member shall continue in office for the term for which that member was appointed or until a successor is appointed.
4. If a member has three unexcused absences from regularly scheduled meetings of the Carson City cultural commission in a single calendar year, the office of the member shall be declared vacant. Carson City staff assigned to assist the commission shall advise the

Carson City board of supervisors of any member with 3 absences from regular meetings. Attendance at meetings called outside the regular schedule, are not subject to absence quotas.

5. The board of supervisors may remove any member of the commission for cause.
6. Vacancies, whether scheduled or unscheduled, shall be filled, by appointment by the board of supervisors.

(Ord. 2008-4 § 5, 2008).

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Requirements for membership on the Carson City Cultural Commission.

Members of the commission must meet the following qualification criteria:

1. Be residents of Carson City;
2. Have a broad and informed perspective of the arts along with a demonstrated knowledge and responsiveness to the existing arts community and community at large;
3. Represent a cross section of the city's age, multi-cultural, socio-economic, professional, artistic and volunteer diversity;
4. Have an appreciation for Carson City's rich cultural tradition.

(Ord. 2008-4 § 6, 2008).

Duties and powers of the Carson City Cultural Commission.

1. At the first meeting of the Carson City cultural commission, and thereafter at its first meeting of each subsequent year, the members shall elect a chair and a vice chair. In the absence or disability of the chair and vice chair, the commission may designate a temporary chair.
2. The commission shall meet at least quarterly and all its meetings shall be open to the public pursuant to the Open Meeting Law.
3. The commission's chair or a majority of the commission may call special meetings.
4. A seat will be deemed filled once the city clerk has sworn in a nominee.
5. The commission shall keep minutes, which shall be available for public inspection, of all of its resolutions, proceedings, and other actions.
6. The commission shall adopt and amend, by the affirmative vote of a majority of the members, rules and regulations for the conduct of the commission's business. Such rules and regulations shall be submitted to the board of supervisors and shall not become effective until approved and ordered.
7. The commission shall submit an annual report and work-plan to the board of supervisors no later than May 1 of each year. Attendance records of members shall be included as part of the annual report.
8. Members of the commission shall be required to file annual statements of economic interest pursuant to the city's conflict of interest requirement pursuant to Nevada Revised Statutes. Members are expected to declare their conflicts of interest on associated agenda items and must abstain from any votes taken in relation to declared conflicts of interest.

9. The commission may create committees and subcommittees to advise the commission on any of the functions, duties or responsibilities of the commission.

(Ord. 2008-4 § 7, 2008).

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Functions of the Carson City Cultural Commission.

The functions of the Carson City cultural commission include, but are not limited to:

1. Advising the board of supervisors on matters pertaining to the city's arts and cultural programming.
2. Fostering public and private partnerships for providing arts and cultural programs for the citizens of Carson City, without directly engaging in program management deemed in competition with existing constituent organization programming.
3. Promoting access and awareness for the public to the highest quality arts opportunities possible.
4. Promoting an environment that supports the work and advancement of artists and arts groups and celebrate the city for its ethnic diversity, creativity and its leadership in arts and culture.
5. Making recommendations to the board of supervisors regarding grants-in-aid to individual and group of artists, cultural groups and arts organizations.
6. Encouraging the provision of cultural and artistic facilities and features in public and commercial construction.
7. Facilitating and promoting the establishment of an Art in Public places policy that supports the installation of publicly significant art installations, and encourage the inclusion of public art components in private development.
8. Helping to identify and designate cultural districts, neighborhoods and landmarks throughout the city.
9. Promoting a cultural environment that stimulates economic development, cultural tourism and enhanced public participation.
10. Promoting greater arts education in the schools and through programs accessible to the public.

(Ord. 2008-4 § 8, 2008).

Cooperation of Carson City Cultural Commission with other private and public entities.

1. The Commission may act in the capacity of a peer panel:
 - a. To select public art and art in public places;
 - b. To review and evaluate requests for funding; and
 - c. To advise on the allocation of funds from a cultural trust fund and other general fund revenues appropriated to the arts.
2. From time-to-time, the commission shall make recommendations to the board of supervisors on the selection of professional management firms and staff to administer the city's arts and cultural program and initiatives.

3. The Commission will work with its partners in the community including, but not limited to, the Carson City Arts & Culture Coalition, Western Nevada College, Nevada Department on Cultural Affairs, Carson City's Convention & Visitors Bureau, the Carson City Redevelopment Authority and Carson City's future downtown business improvement district.

(Ord. 2008-4 § 9, 2008).

Duties of Carson City to support the Carson City cultural commission and other arts and cultural entities.

Carson City shall provide staff support to the Carson City cultural commission, local and regional philanthropic organizations and foundations, and various partner organizations affiliated with the Carson City Arts & Cultural Coalition.

(Ord. 2008-4 § 10, 2008).

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Executive Summary

A profound structural change in the nation's economy has caused traditional cultural development models to adjust and new models to emerge. In Carson City, our art and cultural organizations are adjusting and adapting to a new economic landscape and building capacity to better serve the community, act as an integral part of the community and appeal directly to all of our citizens. To achieve full potential and continue to be a force in the creation of economic opportunity for its citizens, our cultural community is implementing a unique set of inventive approaches to achieve success, open up new marketplaces, stimulate job creation, achieve visibility and engage our community directly.

The Carson City Cultural Commission is the launching pad for the emergence of our arts and cultural community in its continued effort to broaden public awareness. With the creation of the Cultural Commission, our public officials have embraced a unique opportunity to fine-tune its long-term strategies, fulfilling the City's potential to be well-served, livable home to an abundant cultural community. Our Board of Supervisors recognizes that our future economic success may require that our arts and cultural community have a greater voice in animating this message.

To build a great cultural community is a journey, one that takes courage. But the rewards are plentiful. Nationwide, the non-profit arts industry alone, with \$36.8 billion in annual revenue, is a potent force in economic development. Communities that have already integrated arts and cultural into their economic development arsenal achieve a wide range of direct and indirect economic goals. Cultural programming serves as a component of high-impact economic development programs by assisting local government in effectively promoting new partnerships among state agencies, communities, and the business sector. It harnesses the people power, unites communities, creates economic opportunity through capital investment, and improves the quality of life.

Our elected officials, our business community and our educational institutions are championing the Cultural Commission's artistic and cultural goal of fostering a community of creation and invention. John D. Ong, Chairman Emeritus of The B.F. Goodrich Company explains it best, "Even in traditional manufacturing industries, most new value is created through human capital-intensive activities and interactions requiring a mix of analytical, creative, and managerial skills—engineering, product design,

marketing, branding, and advertising. People who create in our companies—whether they be scientists, marketing experts or business strategists—benefit from exposure to the arts. People cannot create when they work and live in a culturally sterile environment....The economic benefits of the arts greatly transcend and outlive any of the normal cycles. That is why business invests in the arts—even when times are tough, and when there is increased pressure to manage money carefully.”

The unmistakable evidence coming out of research links cultural and heritage programming, arts education, music, theater, dance performance, creative writing and visual art expression have a direct link to personal achievement. The Cultural Commission parlays these irrefutable facts by promoting the importance of community indicators to measure the most important elements directly related to access to arts and culture for all our citizens of all ages. Access means a community attuned to inheriting the businesses and jobs of tomorrow. Partnerships and support for our core art and cultural institutions include large and small...institutions such as our symphonies, children’s theater companies, college-based arts educational programs, libraries and museums, public and private school programs, musical production companies, contemporary visual arts organizations, dance companies, literary presses, and more. In Carson City, these core arts and cultural activities and institutions in our town already embody ingenuity, communication skills and intuitive instincts. They create the high-touch and in-demand abilities that businesses want and need in their employees to differentiate and succeed in a very competitive marketplace.

Today, the creative industry overall, both for-profit & non-profit, exceeds 200 billion dollars annually in goods and services. A conservative upside over the next ten years, we could be looking at this industry making a jump to 6.1 trillion dollars annually in goods and services. That is possibly 15 percent of our future Gross Domestic Product. Carson City has a genuine opportunity to breathe life into its collective vision – a true long-term prosperity. Prosperity will come from attending to a diversified, cluster-based economy.

A Vision for the Future: A Work Plan, its Goals and Process

- Assemble a leadership team – a number of the groups driving the cultural commission’s master plan/strategic plan are the same ones that should lead this next effort
- Conduct research on options and opportunities – with or without outside support, the leadership team should undertake research on the how’s and why’s of an arts and culture-based, economic development strategy.
- Develop a measurable set of community indicators
- □Design the cultural development strategy – based on the results of the research and data, particularly the information on audiences, artists and facilities
- Incorporate into the plan budgets, schedules and implementation strategies
- Implement a percent for art program, focused on public art and a re-granting program
- □Communicate potential impacts and benefits in the region, to build general support for the plan as a basis to solicit funds for its execution

- Continually refine a vision for far-reaching creativity that excites the community, sparks initiative and action and provides both a direction and a foundation for bringing public and private resources behind implementation
- Consider and embody:
 1. A natural balance of ideas and a variety of cultural and artistic perspectives and disciplines, e. g. contemporary art, environmental art, music composition, literary arts, emerging playwrights, new media, conceptual and performance art
 2. New forms of public art that are unexpected and inclusive
 3. Opportunities for art throughout the public realm: public buildings, streetscape, landmarks, pathways, parks and open space, public utility infrastructure, transportation corridors
 4. Artist participation shaping capital projects
 5. A structure and process for a long-term approach to arts and culture programming and our City departments' stewardship of our public realm

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Cultural Heritage

Arts, culture and heritage activities are prominent features in many states and regions, from Broadway and off-Broadway in New York City, the entertainment industry in Southern California; the summer dance, theater and music festivals of the Berkshires, jazz in New Orleans and the handmade folk arts in numerous small communities in the South, to name a few. It is important to note that “historic railroading” continues to be a spark for local, regional, national and international tourism, from Pennsylvania to Colorado, from California to Nevada. In fact, our young tourist railroad “startup,” the Virginia and Truckee Railroad, in its brief showcase so far, even before completion of its 17- mile long scenic route, has garnered 200,000 out-of-town visitors in 2010 who generated over \$1,000,000 in economic output. Embedded history-related activities establish a community identity that becomes a regionally and nationally recognizable destination. In this sense, culture, arts and heritage-related events have long been regarded as integral to long-term cultural development. Cultural activities attract tourists and spur the creation of ancillary facilities such as restaurants, hotels, and the services needed to support them. Cultural facilities and events enhance property values, tax resources and overall profitability for communities. In doing so, the arts become a direct contributor to urban and rural revitalization.

Take Elko, Nevada, one of our iconic rural communities with a rich western heritage. Elko has become the stuff of poetry. Though known as strong silent types, good with a rope and gun, our cowboys entertained each other with poems they memorized or rhymes they made up on the spot. Folklorists began surveying local ranchers to find out more about cowboy poets. What they found convinced them that Elko, once the hub for Nevada’s 19th century cattle empire, was a perfect choice for a Cowboy Poetry Gathering. With support from NEA, the county and the City, Elko held its first gathering in 1985. Since then, this wildly successful event has grown into a phenomenon that attracts 8,000 visitors and adds some \$6 million to Elko’s economy. Its success spawned more than 200 similar events across the nation, as well as books and radio shows. Carson City has a similar opportunity surrounding the reconstruction of the historic Virginia and Truckee Railroad.

Throughout its history, Charleston, South Carolina, has stood as a cultural center of the South, but its glory had faded by the late 1960s. Rather than bulldoze its past, culture and history became building

blocks for the city's revitalization. The resurrection of its historic homes and districts balanced with commercial development has been one of the hallmarks of Charleston's rebirth as a destination that uses its cultural capital to draw visitors and to create an attractive working environment. The city's renewal coincided with the birth of its world-class cultural event—the Spoleto Festival USA.

The event's founder, eminent Italian composer Gian-Carlo Menotti, saw Charleston as a perfect reflection of its counterpart—Spoleto, Italy, with its wealth of theaters, churches, and other performance spaces. The lessons learned in Charleston became the seed for the Mayor's Institute on City Design, which is funded by the National Endowment for the Arts in cooperation with the U.S. Conference of Mayors and the American Architectural Foundation. At the institute, the value of design and a city's cultural assets as tools of economic development are key lessons for leaders seeking solutions to renewing their cities and states as attractive places to work, live and visit. Carson City Mayor, Robert Crowell, in 2010, attended a session sponsored by the Institute and came away believing that the city's sponsorship of culture, especially the development of a state-of-the-art Knowledge and Discovery Library, an the essential component of a proposed City Center Project, made ideal economic sense for Carson City.

In a new economy, arts and culture are gaining recognition for their role in making communities attractive to workers who want to be identified with—and participate in—these opportunities during their scarce leisure time. The arts and cultural life of a region is also a principal determinant and widely recognized as a critical factor in location decision-making for both workers and companies. Culture-based economic development requires:

- The leveraging human capital and cultural resources to generate economic vitality in under-performing regions through tourism, crafts, and cultural attractions
- Restoring and revitalizing communities by serving as a centerpiece for downtown redevelopment and cultural renewal
- Creating vibrant public spaces integrated with natural amenities, resulting in improved urban quality of life, expanded business and tax revenue base, and positive regional and community image
- Contributing to a region's 'innovation habitat' by simultaneously improving regional quality of life—making communities more attractive to highly desirable, knowledge-based employees—and permitting new forms of knowledge intensive production to flourish.
- Knowing that “quality of life” is the second most important factor—just below salary—and more important than benefits, stock options, or company stability. Arts and culture combine with more traditional quality-of-life factors including safe neighborhoods, good schools, strong infrastructure, and accessible recreational and outdoor “natural” attractions, to create more viable, desirable and livable communities.
- Recognizing that a culturally vibrant community promotes teamwork and capacity building, advance visual skills, increased standardized test scores and problem-solving—all necessary elements for a productive and self-sufficient workforce. As such, investment in the arts and culture may be among the most innovative workforce development tools at the disposal of local government.

Economically, the non-profit arts and culture sector has an important—if difficult to measure—symbiotic role with its sister commercial sector. According to the Policy Economics Group of KPMG Peat Marwick, the non-profit sector acts as a research and development arm for many for-profit enterprises, such as television and film, design, advertising, media, publishing, recording and emerging multimedia and digital media industries.

Comprehensive nationwide research on the economic impact of the arts and culture sector as a whole, combining for-profit and non-profit arts industries, can be measured by statistics in an order-of-magnitude comparison. For example, public interest in the performing arts has increased yearly to such an extent that these activities now outdraw sporting events and movie houses. According to the Bureau of Economic Analysis, consumers spent \$9.4 billion on admissions to performing arts events in 2009—\$2.6 billion more than admissions to motion pictures and \$1.8 billion more than total spending on spectator sports. Spending on performing arts events increased by 16 percent in 2009. In the same time period, real expenditures for both motion pictures and spectator sports grew by one-third that amount.

The arts generated \$849 million in revenue for...businesses, provided 18,850 full- and part-time jobs, and produced \$307 million in value-added income for Nevada's workforce and entrepreneurs. Total spending of \$188 million by non-profit arts organizations in Nevada has provided nearly 2,500 full-time jobs and produced \$4.8 million in state and local government revenues. Every dollar Nevada invests in the state's Department of Cultural Affairs results in \$10 of in-state direct spending. Nevada is home to 441 non-profit arts and cultural institutions that injected \$100.2 million of direct spending in the state's economy in fiscal 2008. Nevada's non-profit arts sector employed 3,623 individuals.

Performance indicators to measure

- Population totals by age
- Population totals by race and Hispanic origin
- Percent voter participation
- Number of K-12 students
- High school graduation rates – Freshman thru Senior
- High School drop out rates
- Transit ridership
- Number of payers for hospital services
- Visitor room nights
- Room tax revenues
- Sales tax
- Median home prices
- Per capita household income
- Unemployment rate

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By partnering with the cultural sector, state, county and municipal governments are melding business incentives and the arts to revitalize decaying downtown areas. Cities and towns use the creation of arts districts as centerpieces in efforts to combat crime and business flight by restoring vitality to the downtown areas. Government led efforts have catalyzed private development interest in the adaptive

reuse of urban structures to create retail, residential, commercial, and cultural spaces. As these projects gain momentum, additional private capital has flowed into the areas surrounding these projects.

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The Arts, Quality of Place, and the Knowledge Economy

In the past decade, states have begun to realize that their economic fortunes are increasingly tied to the location preferences of highly mobile knowledge-workers who form the intellectual backbone of the new economy. These workers value “quality of place” above nearly all other factors—including job market conditions—in choosing where to locate. According to Professor Richard Florida of Carnegie Mellon University, four factors determine quality of place: lifestyle, environmental quality, a vibrant music and arts scene, natural and outdoor amenities

In part, this reflects the changes in cultural preferences related to the demographics of this workforce. Vibrant cultural districts hold strong appeal to younger employees, whose skills are seen as essential to success in many industries. Professor Florida explains, “Beyond simple residential preference, there are solid economic reasons for skills-based workers to seek a vibrant culture relating to the nature of work in the New Economy. First, creativity is an essential raw material: cultural participation keeps the creative skills required of a knowledge-based workforce sharp.”

As Joel Kotkin and Ross DeVol articulate in a recent report produced by the Milken Institute, “Packaging, positioning, and the culturally intensive role in production have become far more important, whether selling new clothes, furniture, or restaurant concepts.” Further, access to, and contact with, the creative and cultural sectors is increasingly fundamental for business success. In a network economy, according to Peter Calthorpe and William Fulton, “Economic activity is volatile and unpredictable. It is impossible to predict what an entrepreneur or a business or even an employee might need from one day to the next in order to thrive.” In recent years, innovative commercial businesses, non-profit institutions and independent artists all have become necessary ingredients in a successful region’s innovation “habitat.” Inner-city warehouse districts and other nontraditional business environments are particularly fertile locations for the development of new industries that require a high degree of creativity, intellectual expansiveness, and collaborative work among multiple firms in related industries.

In recent years, innovative commercial businesses, nonprofit institutions and independent artists all have become necessary ingredients in a successful region’s innovation “habitat.” The production of software, media vehicles, and other complex intangible products may flourish in knowledge-value neighborhoods, where knowledge spillovers and collaborative innovation can most easily occur.

Strategies for the Commission to pursue

Local government leadership recognizes that our unique cultural environment will be a competitive asset to the New Economy. Through deliberate and strategic action, we can build a diversified local economy on the base of a thriving set of cultural centers recognized for its outstanding quality-of-place. Our civic leaders are taking stock of artistic and cultural assets, recognizing that they are essential to quality of life, which is, in turn, necessary for sustained growth. We certainly have several motives to promote the arts as a critical component in an overall economic development strategy. These range from community renewal and revitalization to contributing to an innovative business climate. The effective synthesis of strategies related to the arts and cultural industries into a broader economic development plan provides

our City with tools and solutions for areas in which more traditional policy instruments have returned unsatisfactory results.

Arts and culture based strategies provide the missing link. Where traditional approaches have not been effective on their own, they may, coupled with the arts, become powerful tools for change. One of the most appealing aspects of a culture based economic development strategy is the degree of strategic flexibility it can afford local leadership. To advance the integration of the arts in economic development, there are several strategies to pursue:

- Encourage collaboration among the business community, state arts agencies, economic development, tourism, parks and recreation and education departments to create a more integrated approach to public investments.
- Evaluate and nurture culturally based industries indigenous to the region, especially areas or regions that have difficulty sustaining “imported” businesses due to lack of infrastructure or other factors.
- Focus on changing regional and community images by capitalizing on the design of more people-friendly sites that encourage foot traffic and increased retail and commercial ventures.
- Where vibrant high-technology economies exist, use the arts to continually improve quality of life and the creativity of the business environment—recognizing the needs of the present workforce as well as helping to attract new knowledge workers.
- Work to eliminate stereotypical views of the arts and introduce them as a tool for our planning and economic development strategies by highlighting their contributions to the state, regional and local economies.
- Stay informed of innovation concerning the arts on the local level. Future policy initiatives can be consistent with what is already occurring, strengthening current initiatives while building on them—thereby creating a win-win situation for the City.
- Take stock of artistic and cultural assets, recognizing that they are essential to quality-of-life, which is, in turn, necessary for sustained growth in the new economy.
- Restore and revitalize our community by serving as a centerpiece for downtown redevelopment and cultural renewal;
- Create vibrant public spaces integrated with natural amenities, resulting in improved urban quality of life, expanded business and tax revenue base, and positive regional and community image; and
- Contribute to a region’s ‘innovation habitat’ by simultaneously improving regional quality of life—making Carson City more attractive to highly desirable, knowledge-based employees—and permitting new forms of knowledge intensive production to flourish.

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- Combine cultural initiatives with more traditional quality-of-life factors including safe neighborhoods, good schools, strong infrastructure, and accessible recreational and outdoor “natural” attractions, to create more viable, desirable and livable communities.
- Promote teamwork and team building, advance visual skills, may help increase standardized test scores and encourage problem solving—all necessary elements for a productive and self-sufficient workforce. As such, investment in the arts may be among the most innovative workforce development tools at the disposal of our local government.

Directions, Priorities and Goals

1. Deepen Community Connections. To effectively, work as a catalyst for the cultural community in Carson City, the Cultural Commission responsibilities are to:
 - a. Reach out to the entire cultural landscape of the town
 - b. Build and expand relationships within and between the cultural communities,
 - c. enhance the commission’s role as a community resource
 - d. Give each cultural organization a opportunity to broaden, deepen and diversify as it builds capacity
 - e. Promote and assist the community’s awareness and opportunities to participate in and experience the highest quality of arts & cultural programming possible
 - f. Assist in bridging the gap between public and private organizations to work together for the advancement of the arts
 - g. Advise and recommend to the Board of Supervisors on matters pertaining to the city’s arts and cultural programming, including recommending grants-in-aid to individual and/or groups of artists, cultural groups and arts organizations, designating cultural districts, neighborhoods and landmarks
 - h. Promote arts education and a cultural environment that stimulates economic development, cultural tourism and enhanced public participation

2. Cultivate linking the community with:
 - a. Support and assistance of like-minded individual and groups
 - b. Expanded opportunities to facilitate regional meetings, workshops and arts and culture networking
 - c. Improving the visibility of the Commission and staff
 - d. An expanded commitment to making arts and culture accessible to all of Carson City

3. Collaborate with other local government, businesses, non-profits and arts and culture patrons to explore strengthening Carson city’s creative capacity by supporting individual arts and arts organizations and community groups with:
 - a. Grant awards
 - b. Information and research services
 - c. The Foundation Center
 - i. Build the fundraising capacity of non-profits
 - ii. Help non profits deliver vital programs and programs

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- iii. Make available databases, directories, publications and research reports
 - iv. Provide grant-seeker training courses
 - d. Technical financial and accounting assistance and training
 - e. Board development and strong governance
 - f. Staff Development
 - g. Community foundation support
 - h. Maximizing administrative capacity
 - i. Upgrading technology proficiency
 - j. Federal, state and local reporting requirements
 - k. HR training
 - l. Day-to-day operational strategies
 - m. 12 month operational action planning
4. Institute, support and solidify special programs and capital projects by:
- a. Supporting the construction of the new Knowledge and Discovery Library in the city Center project
 - b. Supporting the construction of a Downtown regional repertory theater that housing a permanent professional theater company and professional dance company
 - c. Supporting the creation of a “Percent for public Art” program to enhances the public art displays on both public and private property
 - d. Promoting housing and affordable spaces for artists and arts organizations
 - e. Following the “best practices” blueprint laid out in the National Governors Association’s while paper: *Arts and the Economy*
5. Communicate the value of arts and culture to our citizens by:
- a. Striving to increase community awareness of the public value of imagination and creativity
 - b. Striving to increase an understanding of the commission’s role in supporting and celebrating arts and culture in Carson City
 - c. Building partnerships to increase awareness
 - d. Defining a public need by highlighting the positive role arts, culture and the imagination play both in education and economic development
 - e. Employing media to educate and inform

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