

Planning Process Timeline

"Those who fail to plan, plan to fail!"

- SCHEDULE -

September 14, 2015

Telephone conference call with City staff, Nevada Arts Council staff and CCCC Chairman and Vice Chairman

September 24, 2015*

Facilitate a CCCC public workshop to build consensus on advancing criteria and content for the *Carson City Arts and Culture Master Plan*

September 28 - October 2, 2015

Consolidate comments and direction from the workshop into a written summary document. Determine a method to address public comments, and incorporate key background components from 1) *CCCC Draft Plan (2011)*, 2) *Creative Capital Plan (2002)*, and 3) *Carson City Arts Assessment (2001)*

October 5 - 16, 2015

Prepare draft document with City Staff Review (10 - 15 pages)

October 19, 2015

Deliver draft *Arts and Culture Master Plan* to City Staff for posting on City website, press release and CCCC distribution

October 26, 2015

Present draft document to CCCC at public hearing for review and comment.

November 16 or 23, 2015

CCCC meeting, if needed, to respond to public comments from the draft plan, with CCCC adoption of final draft plan.

December 17, 2015*

Presentation (non-action) to the Board of Supervisors on the draft *Arts and Culture Master Plan* for review and comments prior to the Plan's official submission to the Planning Commission

Late January, 2016

Presentation of *Arts and Culture Master Plan* to the Planning Commission for Adoption

February 2016

Presentation of *Arts and Culture Master Plan* to the Board of Supervisors for Adoption

*Circuit Rider Consultant in Carson City.

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"Clarity is Power in Planning."

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B I O G R A P H Y

B A C K G R O U N D S U M M A R Y

Kendall Hardin provided the driving force behind *ArtServe*, the largest arts incubator in the country in Fort Lauderdale. Under her leadership, *ArtServe* was awarded the first Arts & Culture Award from the National Association of Counties (NACo) in 1999, from a field of over 500 other national applicants. She was recognized in the same year as a *Woman of Distinction* in Broward County for her technology innovations benefiting the cultural industry in South Florida. She left *ArtServe* in 2000 to join *Cylant Technology* in Bend, Oregon, where she served as Chief Marketing Officer and helped create the company's foundation before moving to Reno in 2002.

In the Pacific Northwest, Hardin spearheaded the visual arts program for the *Spokane World's Fair Exposition* and worked on the *Governor's ARTSPLAN* team in Washington State to pioneer one of the first public participation cultural plans in the country. In the mid-80s, she directed Atlanta's *Action Arts Plan 2000*, the celebrated blueprint for the cultural explosion now underway in the Peachtree City.

Hardin has assisted dozens of communities in designing numerous cultural amenities planning projects, including *Main Street Programs* and "Destination Downtown" initiatives, as well as the establishment of cultural arts districts, new local arts agencies and statewide advocacy programs.

She was selected to work for the National Endowment for the Arts as one of twelve national consultants for the NEA's *Advancement Program*, serving the country's most promising emerging arts organizations. She's impacted major institutions across the country - including *Pacific Science Center*, *Seattle Opera*, Tampa's *Museum of Science and Industry*, the *African-American Heritage Society*, and the *National Museum of Naval Aviation* - as well as dozens of museums, symphonies, theatres and cultural centers from Montana to Puerto Rico. In 1999, she developed the groundbreaking arts and technology

grant, "Southern Circuits" awarded by the NEA to underserved arts organizations in the nine states served by the Southern Arts Federation.

Hardin has over two decades of experience as a start-up consultant for small businesses and non-profit organizations through her company *Idea Factory*, including clients in arts and entertainment, education, health care and business services. Her institutional image and fundraising campaigns have captured top awards from numerous competitions in advertising, public relations, marketing and design - including a "Best of Show" Gold Addy Award for her "Born to Fly" campaign promoting the *National Museum of Naval Aviation* and both a Prestige Award and CASE Award for the *University of West Florida's* "Discover West Florida" campaign.

A popular presenter and trainer, her workshops have been offered through the *Florida Association of Local Arts Agencies (FALAA)*, the *Center for Arts Administration at Florida State University* and the *Southern Arts Federation*, among others, to over 400 cultural groups. She also initiated Florida's cultural tourism training program and "Marketing Survival Kit" for arts institutions in Palm Beach County.

A Mortar Board Scholar and recipient of the Lydia Bates Fellowship, Hardin received her bachelor's degree in arts history and graphic communication from the University of Illinois and her master's degree in art history from Ohio State University, and has continued to pursue post-graduate work in business. She is also an award-winning graphic designer and fiber artist.

In 2004 she helped Nevada Opera reorganize to eliminate its accumulated debt, and most recently served as development director for the Division of Health Sciences at the University of Nevada in Reno. She is also a popular consultant in high demand for the Nevada Arts Council's *Circuit Rider Program* offering technical assistance to emerging cultural organizations.

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Key Commitments

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

- PURPOSE -

To provide access, leadership, opportunity and support to the cultural community - promoting quality, diversity and economic growth - as a return on the investment benefiting the whole community

- KEY GOALS -

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

■ **Improving Quality**

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

■ **Extending and Equalizing Access**

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

■ **Preserving Cultural Pluralism and Promoting Diversity**

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

■ **Creating a Nurturing Cultural Environment**

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

■ **Promoting Aesthetic Considerations in Local Decision-Making**

The plan is a focus for concerns about the aesthetics of the built community and urban "place making", as well as the role of arts and culture in economic development, cultural tourism, and community problem-solving.

■ **Conducting Ongoing Cultural Planning**

The CCCC should view ongoing cultural planning as a major role - from neighborhood initiatives to comprehensive regional planning - engaging public participation in the planning process.

Benchmarking With the Best

"In planning, you always get what you settle for."

CHARACTERISTICS OF CITIES AND LOCAL ARTS AGENCIES (LAAs) ON THE LEADING EDGE

- They support the whole spectrum of arts and culture with passion and equanimity.
- Lack of available monies is never a deterrent; innovative public-private financial instruments are invented to adapted to fund culture.
- Vision is the critical key; leadership follows the common vision (not the money of lack thereof).
- The LAA becomes a catalyst to form an "empowered: cultural constituency"; whining and begging is replaced by pragmatic political pressure, peer pressure, media pressure, donor pressure and public leverage.
- The underlying commitment is to quality, diversity, innovation and cooperation - characterized by real relationships (e.g. partnerships, alliances, coalitions), rather than hostile competition and unbridled self-interest. A "win-win" effort links all the arts and related activities under one umbrella of culture.
- The arts are considered "essential services" - a key part of the planning and decision-making process at the local and regional level.

POLICY DIRECTIVES

1. Commit to improving artists' quality throughout the region.
2. Promote cultural activity as a catalyst for redevelopment and quality of life.
3. Encourage neighborhood cultural activity as a component for building community and a "sense of place" throughout the region.
4. Commit to a planning continuum - the *process* is as important as the plan itself . . . which requires continuous refinement and updating.
5. Commit to regional planning, programming and funding.
6. Commit to joint marketing of cultural activity whenever possible.
7. Commit to supporting management capabilities of the LAA's staff and volunteers.
8. Build support for heritage and folklife culture, as well as for traditional cultural expressions.
9. Lead the support for cultural tourism.
10. Use "support for the whole" as the central criteria for choices affecting resource allocation and programming.
11. Seek strategic partnerships in program development, advocacy and funding solutions.
12. Develop the CCCC's ability to operate and support programs as "social entrepreneurs" in the new decade ahead.

STRUCTURE

(From *50 Cities: Local Government and the Arts*)

1. There is a need for non-partisan decision-making.

Local arts agencies do not flourish amidst the strains of highly political environments. The fact that the arts themselves are often critics of society make bi-partisan support essential.

2. There is a need for access to broadly based community leadership.

Local arts agencies need access to the brightest and best of their community's public and private leadership. The ability to perform well is directly related to the ability to link together arts, humanities, business, educational, recreational and political interests. Aggressive pursuit of culturally pluralistic leadership is imperative.

3. Access to adequate resources is crucial.

Local arts agencies need adequate financial, human, and materials resources. Because these agencies are nexus for many interests and needs, they generally require professional leadership and staffing, capable support personnel, office and computer equipment, a setting which is attractive and has both confidential and group meeting spaces, and good communications capacity.

4. Appropriate visibility is a key factor.

The structure works best when the agency's goals, programs and services are widely communicated throughout the community on an ongoing basis. The agency operates as a central resource for sharing information, resources, training and referrals - the one-stop go-to locale for all the arts.

5. A balance of stability and flexibility is important.

The agency needs operating structure in terms of solid policies and procedures which ensure fairness and openness, while allowing flexibility, creativity and innovation.

6. Efficiency, accountability and credibility are critical.

Local arts agencies face a fairly high degree of public skepticism, especially in their youth. Prudence dictates open, efficient, accountable techniques of management and communication.

SOURCES OF REVENUE

In identifying sources of revenue for cultural programs, local governments must consider several critical factors. Appropriate sources of revenue:

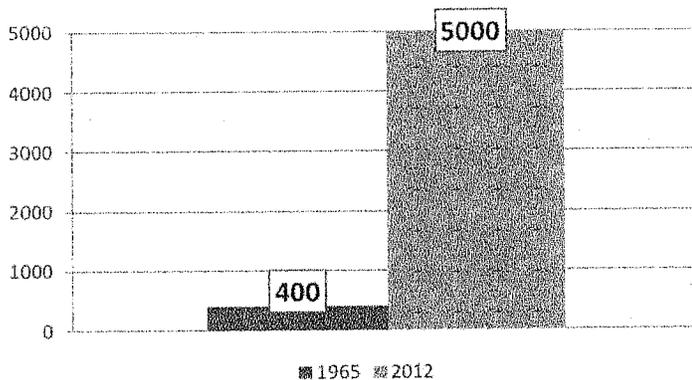
1. Are acceptable to a majority of the jurisdiction's residents.
2. Are compatible with the locality's history and methods of taxation, and with its overall financial structure.
3. Are sensitive to the political context in which they must be established and maintained.
4. Support the purpose for which the cultural program is designed.
5. Comply with applicable laws and restrictions.
6. Are administratively feasible.
7. Provide an adequate, stable influx of dollars in relation to the identified level of need and have the potential to keep pace with anticipated growth in that need.
8. Complement, rather than duplicate or detract from, other potential sources.



Arts Facts . . . Local Arts Agencies

Local arts agencies work to ensure a vital presence for the arts in communities across the country. They provide services to sustain their local arts industries and endeavor to make the arts accessible to every member of their community.

Estimated Growth in Number of Local Arts Agencies: 1965 to 2012



Local Arts Agency Programs

Cultural Programming	81%
Services to Artists and Organizations	79%
Arts Education	72%
Grantmaking	67%
Facility Management	54%
Cultural Planning	34%

A local arts agency (LAA) promotes, supports, and develops the arts at the local level and seeks to integrate the arts into the daily fabric of community living. There are 5,000 LAAs in the U.S.: 75 percent are private nonprofit organizations, 25 percent are agencies of city or county government. LAA budgets range from all-volunteer to \$156 million. Each LAA in America is unique to the community that it serves and each changes as its community changes—no two are exactly alike. What they all share is the goal of enabling diverse forms of arts and culture to thrive, ensuring their broad accessibility to the public and building healthier communities through the arts.

Local government arts funding grew for the fourth consecutive year in 2015 to an estimated \$840 million. This followed a 3-year decline during the Great Recession. LAAs in the 60 largest U.S. cities alone received \$515 million of their \$601 million in expenditures from local government in 2014.

- Funding Innovations:** While not all local government arts dollars flow through their budgets, LAAs are instrumental in leveraging public and private sector support for artists and arts organizations. The establishment of local option taxes—designated tax revenue streams used to fund the arts—provide long-term arts funding benefits: Examples include St. Louis' property tax (\$70 million per year), San Francisco's hotel tax (\$30 million per year), and Denver's sales tax (\$45 million per year).
- Partnerships:** 96 percent of LAAs maintain at least one collaboration or partnership with public or community agencies such as a school district, Parks & Recreation Department, Social Services, Economic Development Agency, or a Chamber of Commerce. 89 percent have three or more ongoing collaborations.
- Cultural Planning:** LAAs typically lead community cultural planning efforts—a community-inclusive process of assessing local cultural needs and mapping a plan of implementation. In communities with a cultural plan, local government arts funding grows at a faster rate than in communities without a cultural plan.
- Arts Education:** 72 percent of LAAs implement arts education programs and activities, including providing artists in the schools, teacher training, and arts education advocacy.

Source: Americans for the Arts, 2015.

ARTS COUNCIL OF NW FLORIDA PROGRAMS, SERVICES, ACTIVITIES & EVENTS

COMMUNI- CATION	GRANTS & REGRANTING	EDUCATION	CULT.ORG PROG'S/SERV'S	ARTIST PROG'S/SERV'S	CULTURAL PLANNING	COMMUNITY COLLAB'S
<ul style="list-style-type: none"> • Vision Newsletter • Annual Clearing-house Calendar • Artsbeat Cable TV • NW FL Cult Directory • 24-hr Hotline/UWF • Regional Cultural Mailing List • Cultural Directory • Telephone Referrals • Panhandle Report AIE Newsletter 	<ul style="list-style-type: none"> • GRANTS & ALLOCAT. - State DCA - City Allocation - Esc. County Allocation - Santa Rosa Allocat. • REGRANTING - General Support - Education - Project Grants - Guest Artist Travel - Cultural Tourism Marketing Grants 	<ul style="list-style-type: none"> • ACE (Arts for a Complete Education) • Teacher Mini-Grants • Disciplined Based Art Ed Teacher Training Institute with UWF • Regional Initiatives E.g. Okaloosa Co. 25% • Very Special Arts FL • Congressional Art Competition for High School Students • WISE (literary) Prog. • Advisor to Arts Magnet 	<ul style="list-style-type: none"> • GGAF Admin. • Night at Seville • Ticket Box Office • Charge Card Services • Technical Assistance Workshops • Sublet Office Space • Business Incubator • Cultural Tourism Marketing Grants • Grantswriting Asst. • Consultant Referral 	<ul style="list-style-type: none"> • Artists Caucuses - Visual Arts - Performing Arts - Literary Arts - Arts in Education • Cinco Banderas Show • TA Workshop for Visual Artists • Lamar Outdoor Gallery Billboard Competition • Gnu Zoo Arts Review • First Night Logo Design Contest • DADA Gallery Nights • Artists Mailing Lists • Chamber of Commerce and Pensacola Regional Airport Galleries • Centerstage Arts Awards 	<ul style="list-style-type: none"> • Annual Arts Congress • DADA - DOWNTOWN Arts District Assoc. • Regional Cultural Development Services: <ul style="list-style-type: none"> - Bay Arts Alliance - FSU's CFAA • Okaloosa Co. LAA • FSU's Annual Institute 	<ul style="list-style-type: none"> • CDAC "First Night" • Chamber of Commerce - Pensacola Area - Santa Rosa - Greater Ft. Walton • Committee of 100 • Pensacola-Esc. County Develop Commission • Downtown Improvement Board • DADA • NSFRE Philanthropy Day • Esc. Co Nursing Home • Dept of Navy • Interagency Council of Esc. Co. (human serv's) • Volunteer Pensacola • PJC • UWF • TACC - Tourism • The Zoo • FSU's Center for Arts Administration • FALAA • Cnt. for Ind Living • Cnt/hearing Impaired • Very Special Arts FL • IB High School Prog.

ADVOACAY	YOUTH PROGS SOC.ENTREPR.	BVA BUS COMM	CULTURAL FACILITIES	CULTURAL TOURISM	COMMUNITY AESTHETICS	GALA/INST. FUNDRAISING
FESTIVALS & OUTREACH	DIVERSITY (ADA)	TECHNICAL ASSISTANCE	TECHNOLOGY (CENTER)	EARNED INC. MERCHANT.	PUBLIC ART/SPACES	IMAGE/INST. MARKETING

ARTS COUNCIL OF NW FLORIDA PROGRAMS, SERVICES, ACTIVITIES & EVENTS

COMMUNI- CATION	GRANTS & REGRANTING	EDUCATION	CULT.ORG PROG'S/SERV'S	ARTIST PROG'S/SERV'S	CULTURAL PLANNING	COMMUNITY COLLAB'S
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ADVOCACY	YOUTH PROG'S SOC.ENTREPR.	BVA BUS COMM	CULTURAL FACILITIES	CULTURAL TOURISM	COMMUNITY AESTHETICS	GALA/INST. FUNDRAISING
FESTIVALS & OUTREACH	DIVERSITY (ADA)	TECHNICAL ASSISTANCE	TECHNOLOGY (CENTER)	EARNED INC. MERCHANT.	PUBLIC ART/SPACES	IMAGE/INST. MARKETING

SIERRA ARTS FOUNDATION

PROGRAMS, SERVICES, ACTIVITIES & EVENTS

Artist Programs & Services

- Artist Registry
- Riverside Artist Lofts
- Artist Training
- Artist Workshops
- Design Service
- Portfolio Reviews
- Media Assistance/Marketing
- Riverside Artist Loft Review Committee
- Outside Art Sales

Cultural Organization Programs & Services

- Fiscal Agent
- Credit Card Processing
- Mailing
- Ticket Sales
- Community Directory
- Media Distribution
- Meeting Room
- Basement Storage
- Gallery Rental
- Equipment Rental / Loan
- Catering Support

Community Collaborations

- Performing Arts Series Performances
- Arts District
- Riverside Merchants
- Sweet Art Dinner
- Grants Panel
- Artown
- RSCVA
- Arts Consortium
- Washoe County School District
- Washoe County
- City of Reno
- City of Sparks
- UNR
- TMCC
- "Be Instrumental" Arts Fund
- Youth Artworks
- Nevada Alliance for Arts Education
- Community Foundation of Western Nevada
- Riverside Loft Tenants
- Pioneer Center
- Nevada Arts Council
- Art Space
- Redevelopment

Education Programs

- Arts In Education
- Dia De Los Muertos
- Arts Alternatives
 - Jan Evans Lockup
 - Intesive Supervision Parole
 - Washoe High School
 - McGee Center
 - TLC- Pathways
- ArtBoxes
- Teaching And Learning The Arts
- Guest Artist Residencies (Minh Tran, 8th Blackbird, Imago)
- Children & Violence

Fundraising

- Brew Ha Ha
- Night of Arts and Oscars
- End-of-year Campaign
- Donor Tree

Events

- River Side!
- Business and the Arts Luncheon
- Holiday Party
- Fall Fine Art Sale
- Downtown Art Market
- Concert Series
- Arts on the Streets

Community Service Programs

- Elder Care Concerts
- Concerts In The Gallery
- Tumblewords

Communication

- Encore
- Website
- Email Blasts
- Event Promotion
- Program Promotion
- Artist Registry Referrals
- Arts Organization Registry
- Telephone/Walk-in Referrals
- Public Relations

Cultural Tourism

- Loft Tours
- Gallery Guide

Advocacy

Membership

Merchandise Sales

Volunteers

WHAT IS ARTSERVE?

A HOME for All the Arts

Hot spot. Cultural magnet. Creative intersection. Whatever you name it, ArtServe provides the ideal habitat for the arts and entertainment industry. For artists and cultural groups in every discipline, it's a dynamic social center and learning lab, a state-of-the-art resource center for the arts in the new century. A place to meet, mix, connect and collaborate with cultural peers and community partners. A new kind of bridge between the arts and technology. A "one-stop" hub of facilities, programs and services designed to help artists and cultural organizations reach for the stars.

Every year over 1,200 events occur at ArtServe in a non-stop array of meetings, performances, conferences, workshops, receptions, gallery openings and social events. The convenient 20,000 square foot facility is centrally located in Fort Lauderdale, with free parking on one side and 100 acres of Holiday Park on the other. As part of its unique cluster of facilities, ArtServe houses the prestigious Bienes Business Center for the Arts, JM Family Enterprises Gallery and ArtServe Auditorium as the perfect backdrop for performances, workshops and receptions of all sizes. Its unique Arts Incubator for start-up groups is the only one of its kind in the country paired with a public library. Beautifully-equipped conference rooms, computer facilities, office suites, classrooms, copy center, kitchen and post office complete the complex.

Most important of all, ArtServe is home to more than 140 member organizations, including over two dozen resident groups. The operation also houses the Volunteer Lawyers for the Arts (VLA) and Business Volunteers for the Arts (BVA), which provide pro bono professional services and counsel to scores of artists and nonprofit clients. A variety of memberships are designed for individual artists, corporations and community supporters who share a passion for the field of arts and entertainment.

An UMBRELLA of Support

ArtServe's unique umbrella of facilities, equipment, technical assistance, technology and information resources - "a universe of support for the arts world" - is designed to advance the business skills and networking opportunities for

South Florida's richly diverse cultural landscape. ArtServe's goal is to help the arts soar all year long. We're at your service with . . .

- **Low-cost office spaces for cultural organizations**
- **Pro bono assistance by Volunteer Lawyers for the Arts**
- **Professional training by Business Volunteers for the Arts**
- **Conference rooms, computer labs and classrooms**
- **Quality rehearsal and dance studio space**
- **Discount ticket services and job bank**
- **Individual consulting and referral services**
- **Information kiosks for promotional materials**
- **Diverse gallery exhibitions showcasing Florida artists**
- **Auditorium accommodating up to 300 seated guests**
- **Copy center with mail, fax and duplicating equipment**
- **Post office with daily pick-up and delivery**
- **Advertising discounts through the Cooperative Marketing Program**
- **Innovative technical assistance workshops, clinics and roundtables**
- **Special forums, institutes and guest speakers**
- **Annual Encore Awards for arts and business leaders**
- **On-site audio-visual equipment for state-of-the-art presentations**
- **Resource library of books, videos and trade publications**
- **Information and technology services for artists and groups**
- **Quality catering services for meetings and events**
- **Networking events and fun for members and friends!**

A CATALYST to Create Your Future

Throughout the year ArtServe offers a challenging menu of workshops, roundtables, clinics and guest speakers - all of which help individuals and organizations master business and technology skills. One-on-one legal counsel and professional mentoring are provided by seasoned attorneys, accountants, designers, marketing professionals, management consultants and a variety of other business specialists who extend an experienced hand to start-up groups and artists. Professional staff members provide day-to-day support and referrals. ArtServe operates a number of programs which

benefit artists and nonprofit groups on their way to the top: The *Cooperative Marketing Program* leverages nearly \$400,000 of advertising for over 70 participants; the *Cultural Diversity Program* affords minority arts groups top flight organizational training through a team of consultants; the spacious *JM Family Enterprises Gallery* hosts dozens of exhibits and gala openings each year to showcase Florida artists; and ArtServe's *Tickets Program* promotes discount seats to local performances and events. Once a year ArtServe members salute their "Star" volunteers and outstanding community leaders at the prestigious *Encore Awards*.

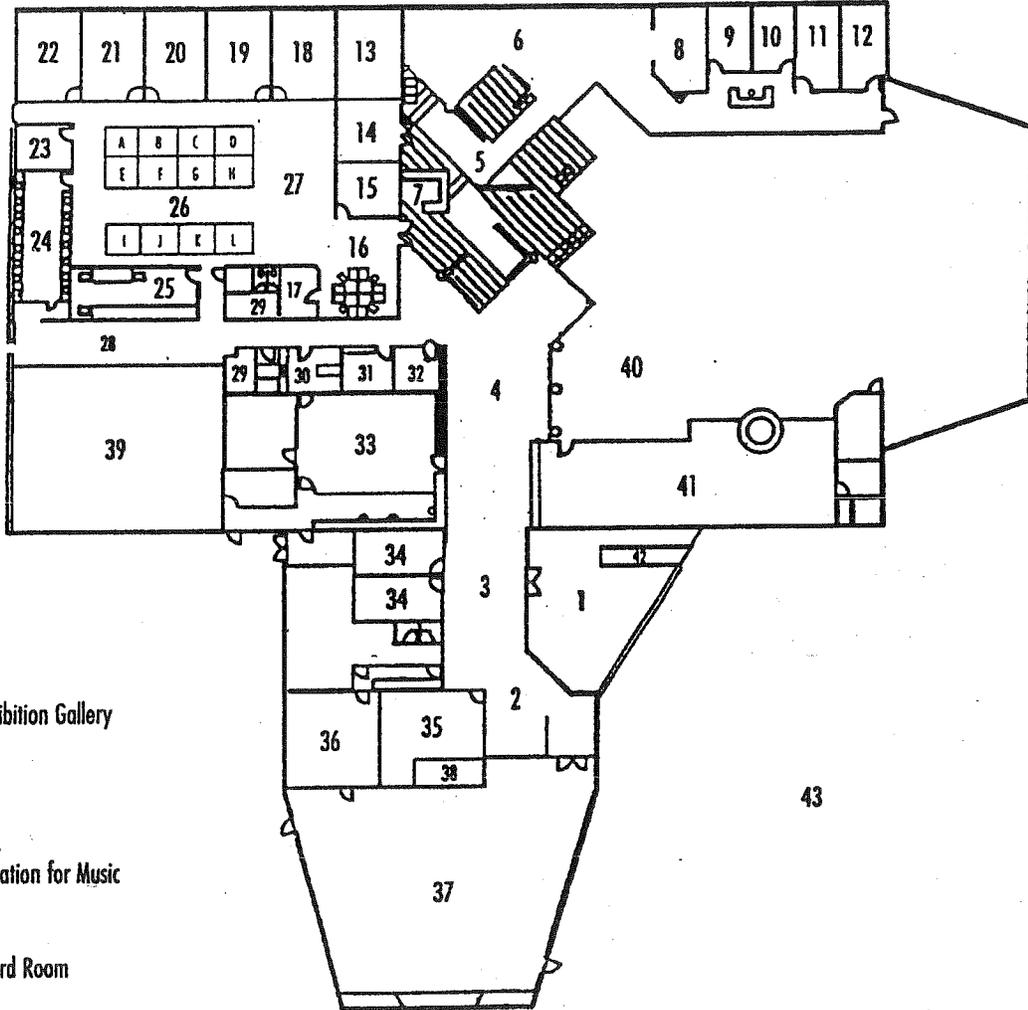
ArtServe nurtures collaborations, partnerships and alliances between cultural groups, educational institutions and social service groups, which create innovative programs and services for at-risk children and teens, senior citizens, and physically or mentally-challenged audiences. Business alliances, civic associations and technology groups are also encouraged to use the facilities and link up with artists and cultural organizations.

THE ULTIMATE CONNECTION Wired for Success

ArtServe is wired for success and connected to cyber space around the world. Incubator spaces are designed for easy move-in by just plugging in a organization's computer and telephone. Members without computers can access both Macintosh and Windows-based technology in the nearby Computer Lab. Technology training takes place in the Cyber Den Training Lab, adjoining the Living Room-Library and Internet Cafe, which offers global information services to the cultural community and outside world. The Library hosts a current collection of books, publications, newsletters and videos for professional development and research. In addition, an array of audio-visual and technical equipment is available for conferences and meetings.

For as little as \$10 a month, individuals and groups can become ArtServe members. For a free package on all the benefits of membership, call 954/462-9191 #323 or drop by for a personal tour Monday through Saturday. It's all at ArtServe. A universe of support is waiting just for you!

ARTSERVE FACILITY SCHEMATIC



- 1 Entrance
- 2 Auditorium Lobby
- 3 Entrance Lobby
- 4 Gallery Lobby
- 5 JM Family Enterprises Exhibition Gallery
- 7 Information & Tickets
- 8 Conference Room
- 9-12 Office Suites/East Wing
 - 9: Ancestral Legacies, Inc.
 - 10: Peace Research Foundation for Music
 - 11: HeART & Soul
 - 12: Innermotion
- 13 Jay Harris Leadership Board Room
- 14 Conference Room
- 15 Administrative Operations Office
- 16 Internet Café
- 17 Membership Services & Scheduling
- 18 Cyber Den Training Lab
- 19 Kids Ecology Corps
- 20 Goldblatt Arts Studio
- 21 Accounting & Finance Office
- 22 Director's Office
- 23 Program & Marketing Office
- 24 Computer User Lab
- 25 Copy Center
- 26 Arts Incubator Cubicles
 - A) ArtServe Volunteers
 - B) Co-op Marketing
 - C) Living History
 - D) Kids Ecology Corps

- E) Broward Literacy Coalition
- F) Women's History Coalition
- G) Women's History Archives
- H) Nebula Educational Arts
- I) Horton Dance
- J) Art of Living
- K) HeartBridge
- L) Community ServeNet
- 27 Living Room Library
- 28 Central Storage
- 29 Staff Restrooms
- 30 Small Kitchen
- 31 Post Office

- 32 Small Conference Room
- 33 ArtWorks Dance Studio
- 34 Public Restrooms
- 35 YMCA Satellite/Voices in the Schools
- 36 Meeting/Rehearsal Room
- 37 ArtServe Auditorium
- 38 Technical Booth
- 39 Future Site for Multi-Media Lab
- 40 Public Library
- 41 Public Library Staff Offices
- 42 Butterfly Garden/Wheelchair Ramp
- 43 Parking Lot



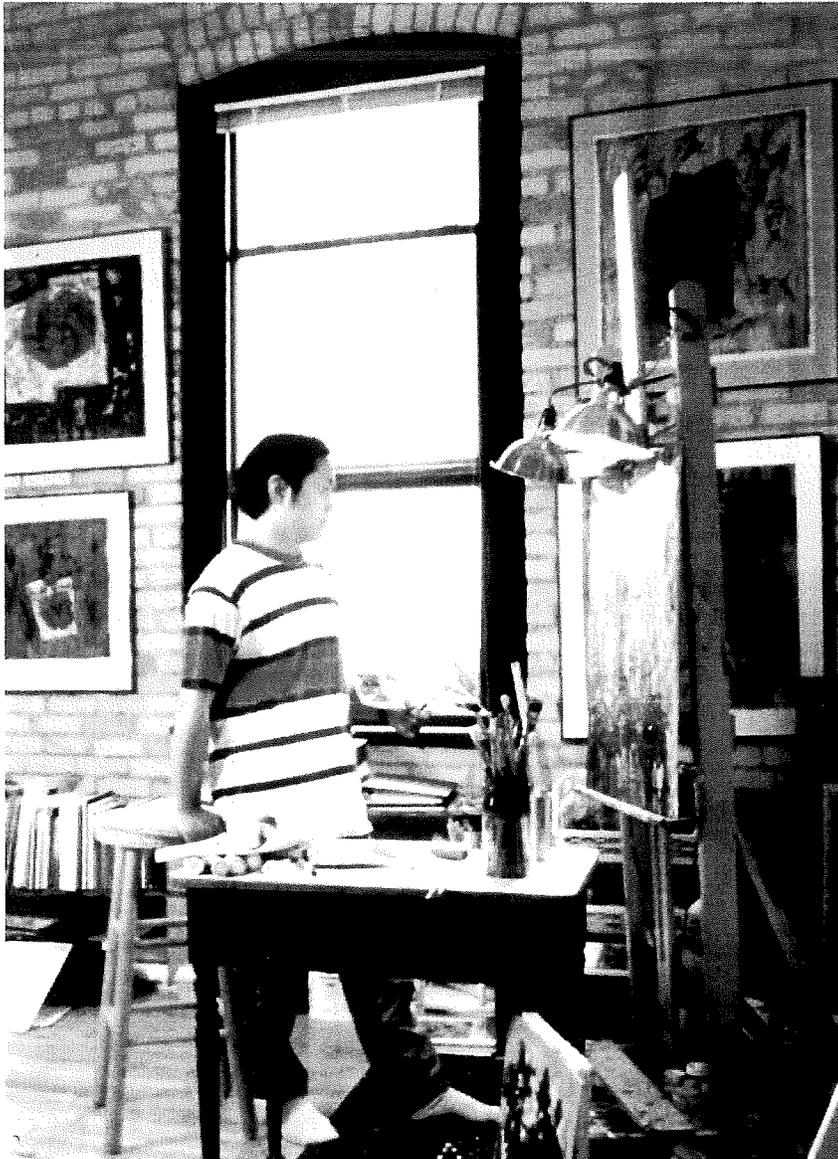
W A V

THE WĀV PROJECT - WORKING ARTISTS VENTURA

WĀV is the first sustainable arts community in the world. The Working Artists Ventura (WĀV) project is a state-of-the-art, sustainable village designed for artists and creative businesses. Located in the cultural district of downtown Ventura, California, WĀV provides affordable living and working space for over a hundred artists of every kind; painters, sculptors, dancers, poets, musicians, filmmakers and more. The WĀV Theater Gallery offers

performances, art openings and public gatherings. Arts-friendly small businesses that are coming soon include coffee houses, galleries, cafes, wine bars and jazz clubs that will draw foot traffic and contribute to the vitality of the neighborhood. With the community involved in every phase of development, the WĀV project is filled with diverse, mixed-income families and individuals. Supportive Housing provides homes and services to those at the lowest end of the

income scale. Solar-powered, ocean-view condominiums that come with a hybrid car bring higher-income households to the community and help to cross capitalize the affordable components. The entire community is designed and built to the highest standards of green building technology (seeking LEED™ Gold Award), including recycled building materials, car sharing, water and energy conservation, and renewable power from the sun.



AFFORDABLE HOUSING & SUPPORTIVE HOUSING

The WĀV project provides sixty-nine new units of affordable housing, all serving low-income artists, families and individuals from across the region. Because artists need high ceilings, plentiful light and open space, they and their families find it particularly difficult to live and work in traditional affordable housing. That's why WĀV offers fifty-four affordable units especially designed and funded for the needs of artists with families.

Fifteen of the units are designed and specially funded to provide permanent supportive housing to the region's most economically distressed families and individuals including young people aging out of the foster care system and recently homeless families. Rents will adjust on a sliding scale, creating opportunities for people to have homes regardless of their income.

Project Understanding, a Ventura-based nonprofit, will coordinate crucial services necessary to help these households break the cycle of severe poverty and homelessness. Supportive Housing is a national movement proving to be extremely effective. The US Department of Health and Human Services reports that almost 84% of homeless households were still housed after one year in supportive housing, and emergency room visits were dramatically reduced saving health care costs.

A number of WĀV homes are part of a family reunification effort that reunites families that have been separated by homelessness.



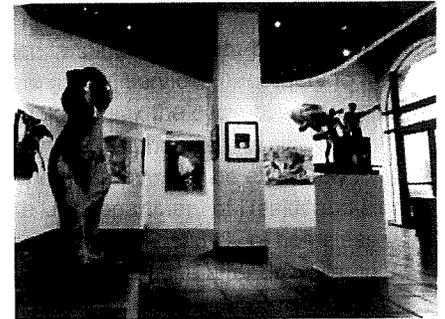
MARKET-RATE, FOR-SALE UNITS

Smart developments provide housing opportunities for people of all incomes. Thirteen market-rate, for-sale spaces will offer ocean views. The net proceeds from the sale of these units will provide nearly \$2 million in cross-subsidy to the affordable spaces.



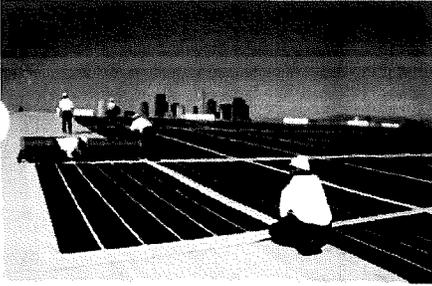
COMMUNITY COMMONS

WĀV integrates with the downtown community like few affordable housing projects. Not only will cultural activities draw thousands of visitors, but the WĀV Theater Gallery offers opportunities for community performances, art openings and neighborhood gatherings.



ARTS-FRIENDLY BUSINESSES

WĀV promotes small business development. Galleries, coffee houses, and art supply stores and jazz clubs will provide jobs for our residents, promote small businesses, and contribute to the tax base and the vitality of our community.



GREEN BUILDING/ SOLAR ENERGY

Buildings consume sixty-seven percent of America's electricity, while spewing out half the nation's greenhouse emissions. Almost half of the waste choking our landfills comes from construction. We can do better. WÄV will be the first

LEED™ Certified affordable housing project in Ventura, and only the second in the State of California. The WÄV project will harness enough solar energy to actually provide electricity to the regional grid. LEED™ designed buildings are healthier for the inhabitants and the environment, while conserving our precious natural resources.



VITAL STATISTICS

WÄV

WÄV Project Sponsors

Project Architects

Construction Manager

General Contractor

Location

Unit Mix

Commercial Space

Total Financing Package

Total Construction Cost

Property Size

Building Size

Proximity to Mass Transit

Rents & Sale Prices

Green Building Features

WORKING ARTISTS VENTURA

PLACE, a 501(C)3 nonprofit organization with offices in Minneapolis and Ventura, in partnership with The John Stewart Company, a California housing management and development company.

Santos Prescott Architects & CardeTen Architects

Sean Leonard, SL Leonard & Assoc.

Bernards Construction

175 South Ventura Avenue at the corner of Ventura Ave & Thompson Blvd in downtown Ventura.

69 affordable rental, 13 for sale at market rate

6100 sf for arts-friendly businesses including, coffee houses, galleries, sidewalk cafes, etc.

\$61 million

Bernards awarded \$29.7 million GMP contract

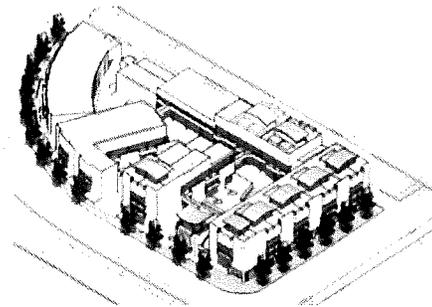
1.7 acres

4 stories, 130,000 square feet

Within 2 blocks of 4 local and regional transit lines.

Affordable artist apartments begin in the \$400s. Supportive Housing units rent on a sliding scale. Market-rate penthouses start at \$625,000.

LEED™ Certified, Energy-Star Appliances, Car-sharing program, Solar Power



The WÄV project is a community-driven development effort made possible by the participation of civic and community leaders, nonprofit leaders, builders and unions, volunteers, business leaders, neighbors, and, of course, artists.

PLACE

T/612.309.3889 F/612.395.9189

100 Portland Avenue South, Suite 100, Minneapolis, MN 55401

www.placeonline.us

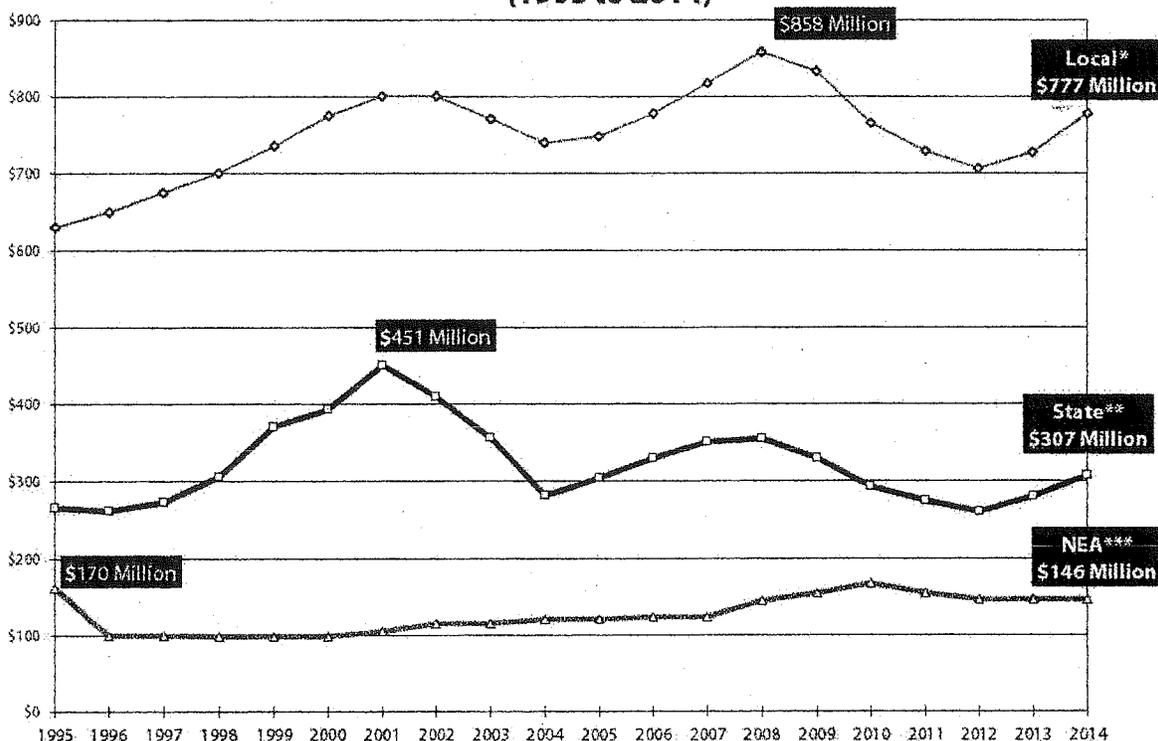




Arts Facts . . . Government Arts Funding

After four years of decline, local and state government arts funding both show solid growth in 2014, following modest increases in 2013. NEA funding remains flat at the \$146.0 million appropriation level.

Twenty Years of Government Support for the Arts Federal, State and Local (1995 to 2014)



- Local** government arts funding continues to grow steadily after a four-year decline during the Great Recession. The 2013 figures showed a modest increase, and 2014 continues the trend, with an estimated \$777 million in 2014—up 7 percent from \$727 million in 2013. 2008 was a high-water mark for local government arts funding, reaching \$858 million before a recession-driven decline. The Local number is very conservative, as the top 60 US Cities by population alone received \$478 million from their local governments. *

(\$777 million = \$2.45 per capita)
- State** legislative arts appropriations also continued their solid increase—rising from \$279 million in 2013 to \$307 million in 2014 (10 percent increase). State arts funding, which tracks closely with the economy, had record growth in the late 1990s—reaching a high of \$451 million in 2001. That was followed by a precipitous drop to \$281 million by 2004 (38 percent decrease). **

(\$307 million = 97 cents per capita)
- Federal** appropriations to the National Endowment for the Arts have remained stable at \$146 million since 2012, when there was a 6 percent decrease from \$155 million in 2011. The NEA's 2013 budget was \$138 million after sequestration, but appropriations have remained at the \$146 million level.

(\$146 million = 46 cents per capita)

*Estimated; **Includes line item appropriations; *** In FY 2013, this total was reduced to \$138.4 million through sequestration under the Balanced Budget and Emergency Deficit Control Act as amended by PL 112-240.

Sources: Americans for the Arts, National Assembly of State Arts Agencies, 2014.

Carson City Arts and Culture Master Plan

September 2015

■ SECTION 1: **Carson City Cultural Commission (CCCC)**

1.1 City Arts and Culture Agency

1.2 Cultural Policy Guidelines

1.3 Annual Cultural Assessment

1.4 Ongoing Planning and Research

1.5 Economic Impact Study for Arts and Culture

1.6 Designated Arts Agency

RESPONSIBILITIES

1. Carry out contracted services according to the priorities for implementation contained in the Carson City Arts and Culture Master Plan.
2. Be accountable to the City for record keeping, periodic progress reports, and meeting the schedule for products and services required in the contract.
3. Be responsible for staffing advisory committees and task forces.
4. Coordinate the efforts of the City and private cultural organizations.
5. Evaluate and monitor progress toward meeting the Arts and Culture Master Plan objectives.
6. Organize an annual public meeting to report on progress and invite ideas from the community regarding new initiatives and plan priorities

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

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

A goal without a plan is just a wish.

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

■ SECTION 2: *Facilities*

2.1 FACILITIES INVENTORY/DATABASE

That the Commission annually update an inventory of cultural and heritage facilities, park amenities and city venues, which includes facility capacity, hours of operation, seating charts, architectural layout, on-site amenities and services, rental equipment, fee schedules, etc.

2.2 FACILITIES PLANNING GROUP

That the Commission create a *Cultural Facilities Planning Group* to project facility development needs and policies in terms of public-private support and outline the priorities of a comprehensive facilities development plan for Carson City, which serves to consolidate vision, avoid duplication of effort, and improve cost-effectiveness.

2.3 CENTRAL ARTS DISTRICT/CULTURAL CORRIDOR

That the Commission promote the designation of an official "arts district" or "cultural corridor" within the downtown community, while addressing the burgeoning needs of suburban and rural areas, which can tap into Carson City's centralized resource.

2.4 ARTS SPACES AND PLACES

That the Commission provide an inventory database of available private and public spaces for emerging arts groups and individual artists, which includes information on exhibition and performance venues, landlord-tenant relationships, purchasing options, business incubators, and redevelopment grant opportunities. (Cf. *The Torpedo Factory* in Alexandria, Virginia)

2.5 MULTICULTURAL AND HERITAGE FACILITIES/VENUES

That the Commission support facility development - such as the Stewart Indian Center, Hispanic Centers, and other facilities that showcase the rich cultural traditions that contribute to Carson City's diverse cultural traditions and rich history . . . encompassing language, food, art, crafts, architecture, ethnic celebrations, customs, historical and religious events.

OTHER OPTIONS TO CONSIDER:

- a. Co-venture with Nevada Museum of Art to establish a satellite museum in Carson City's downtown area
- b. Arts Incubator (e.g. shared offices, training facilities, resource library, board room, access to legal and financial services, business center, exhibit gallery, etc.)
- c. Heritage Archival Center
- d. Facility(-ies) for Youth Programming (esp. after-school, weekends and holidays)
- e. Central "Showcase Gallery" for thematic art exhibits by local artists

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

-- Creative Capital, 2002

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

*-- Ellen Johnson Sirleaf,
2011 Nobel Prize Winner*

■ SECTION 3: *Communications and Marketing*

3.1 CULTURAL ATTRACTIONS MAP

That the Commission work with the Visitor Bureau, Chamber of Commerce and cultural organizations on a cultural attractions map, which could include quarterly calendars of events and joint advertising, which promotes the area's cultural activities, major events and resources.

3.2 CULTURAL DIRECTORY

That the Commission update and produce a cultural directory on an annual basis and promote it year-round to government agencies, developers, relocation businesses, travel and tourism professionals and hospitality field, as well as to local citizens.

3.3 TICKET SAMPLER SERIES AND ONLINE TICKET OUTLET

That the Commission work with local arts groups to develop a number of "sampler" series to a variety of performances and cultural activities in the form of a downloadable cultural coupon book (offering discounts, Two-fer tickets, incentives and premiums to consumers); and that the ticket website becomes the one-stop-shopping, go-to outlet for handling ticket sales, corporate group sales, and "rush" tickets for seniors and students through downloadable vouchers.

3.4 ARTS AND CULTURE WEBSITE PORTAL

That the Commission ensure that a centralized website be designed and maintained to promote arts and culture in Carson City, which can include the cultural attractions map, cultural directory (with e-links), ticket outlet, and short promotional video (5 to 7 minutes) - with follow-up contact info for complete details. (Cf. Palm Beach County's "Got Art?" campaign).

3.5 ARTS AND CULTURE MASTER MAILING LIST

That the Commission solicit, update and provide an arts and culture master mailing list - at low cost to users - through a local mailing bureau.

3.6 ARTS & CULTURE ADVERTISING CAMPAIGN

That the Commission organize a "Tiger Team" of advertising and design professionals to create an overarching promotional campaign for Carson City's "Capital Art Town."

3.7 HOT TIX PROGRAM

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

3.8 KEY PROMOTIONAL MATERIALS

That a platform of key promotional materials be designed in addition to the above (e.g. festivals brochure, tourist brochure, family stay-cations in Carson City, etc.)

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

--Seth Godin, author of The Purple Cow

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

--Albuquerque Cultural Alliance

Communications and Marketing, cont'd.

OTHER OPTIONS TO CONSIDER:

- a. Street Signage, Banners and Markers
- b. Gifts to the City Program (cf. Seattle's *Bye Crackie Program*)
- c. Pro Bono Advertising Campaign for Arts and Culture - e.g. "Arts for All!"
- d. Cultural Tourism Campaign - What are Carson City's "hooks"?
- e. Culture Publication or Piggyback Insert
- f. Coop Marketing Program (cf. program model with Broward County Cultural Council)

■ SECTION 4: ***Technical Assistance, Training, Mentoring***

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

That the Commission expand its program of technical assistance and professional development for new and emerging cultural organizations in Carson City, which builds capacity, management stabilization and business acumen in the cultural community.

4.2 SPECIALIZED TRAINING AND NETWORKING FOR INDIVIDUAL ARTISTS

That the Commission increase its programs of workshops, seminars, guest speakers, networking forums and grant opportunity announcements expressly for individual artists.

4.2 SKILLS BANK FOR ARTS AND CULTURE

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

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

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

OTHER OPTIONS TO CONSIDER:

- a. Arts Incubator (e.g. ArtServe in Ft Lauderdale)
- b. Advancement Grants (receive money only after successful professional training)

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

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

Creativity is intelligence having fun.
-- *Albert Einstein*

■ SECTION 5: *Program*

5.1 ANNUAL ARTS CONGRESS

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

5.2 ARTS WAREHOUSE

That the Commission coordinate a center for nonprofit groups which offers free or low-cost furniture, equipment supplies and raw materials which are donated by business and industry.

5.2 FESTIVAL COLLABORATIOS

That the Commission promote cooperation, collaboration and co-venturing among cultural and heritage festivals in the region to leverage increased cultural tourism, economic impact, and audience development. That the City encourage the development of a shared festival office, to promote economies of scale, professional level productions, and increased cooperation among year-round celebrations of arts, heritage and food ways.

5.3 GRANTS PROGRAM(S)

That the Commission establish a re-granting program which serves to support and provide access for "all the arts for all the people" - complete with policies and procedures, grant amounts, adjudication methods and evaluation. Considerations include:

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

5.4 PUBLIC ARTS GRANTS PROGRAM(S)

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

5.5 ANNUAL RECOGNITION CELEBRATION

That the Commission, in partnership with the private and nonprofit sector, host an annual awards celebration to honor those who have advanced the arts and the city's heritage.

It's quite fun to do the impossible.

-- Walt Disney

"Imagination is more important than knowledge."

--Albert Einstein

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

-- Yogi Berra

Program, cont'd.

OTHER OPTIONS TO CONSIDER:

■ SECTION 6: *Individual Artists*

6.1 COMPREHENSIVE STUDY OF INDIVIDUAL ARTISTS

That the Commission include and evaluate the needs of individual artists in all disciplines as part of its annual data collection and program development and evaluation.

6.2 PROJECTS EXPRESSLY FOR INDIVIDUAL ARTISTS

That the Commission consider special project categories for special programs which involve and employ individual artists, such as neighborhood and city street murals, banner competitions, video documentaries, street furniture and signage, artist residencies, and community problem-solving artist teams.

6.3 ARTIST REGISTRY

That the Commission ensure that a roster of local artists in all disciplines, as well as arts-related industries, be included in the Cultural Directory (also posted as a resource registry on the central website).

6.4 ARTISTS "OPEN STUDIOS" AND TOURS

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

SEE ALSO:

3.4 ART PLACES AND SPACES

4.2 SPECIALIZED TRAINING AND NETWORKING FOR INDIVIDUAL ARTISTS

7.3 AESTHETIC DESIGN STANDARDS AND BRANDING FOR THE ARTS DISTRICT

OTHER OPTIONS TO CONSIDER:

a. Include arts-related businesses in the cultural registry and cultural economic impact study for Carson City (e.g. architects, graphic designers, apparel designers, publishers, film makers, printers, bands, advertising professionals, agents, etc.)

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

-- Maya Angelou, writer

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

-- Kzure, visual artist

b. Initiate a competitive program for artists to paint utility boxes throughout the community (cf. "Zap Program" in Las Vegas and similar program in Reno).

c. Investigate adapting what Beet Street in Ft. Collins (CO) does with "Streetsmosphere", "Culture Cafes" and "Creative Garden's Bohemian Nights."

■ SECTION 7: *Arts-in-Education*

7.1 CARSON CITY EDUCATION TASKFORCE

That the Commission initiate an Arts-in-Education taskforce to plan, secure resources and advocate for an integrated program of arts and arts education in the school and in the community - with an innovative emphasis on STEAM (science, technology, arts and math). Members will represent public and private schools, colleges, cultural organizations, parents and community organizations in a community partnership effort..

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

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

7.2 ARTS TEAM ON LOAN TO SCHOOLS

That the Commission launch an "arts team on loan to the schools" program to demonstrate the role of the arts in childhood development and help schools adopt arts education goals in the curriculum.

7.3 MULTI-CULTURAL ARTS ACTIVITIES

That the Commission increase multi-cultural arts activities in schools, recreation programs and arts organizations by offering coordination and securing local financial support for successful diversity outreach programs.

7.4 ARTS EDUCATION EXCELLENCE

That the Commission establish an annual "Awards for Excellence in Arts Education" recognition program.

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

-- Darrell Hammond, American actor and comedian

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

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

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

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

■ SECTION 8: *Special Populations and Diversity*

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

8.1 INITIATIVES FOR SPECIAL POPULATIONS

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

■ SECTION 9: *Social Entrepreneuring*

9.1 YOUTH-AT-RISK COLLABORATIONS THROUGH THE ARTS

That the Commission encourage arts groups and social service agencies to collaborate on projects geared to building self-esteem and multidisciplinary skills for at-risk youngsters and teenagers, which deter crime and drug use, while offering creative alternatives during after-school hours, on weekends and during holidays and summer recess.

9.2 INTERGENERATIONAL PROJECTS WITH THE ARTS

That the Commission foster future project opportunities to being seniors and youngsters together around the arts, with special emphasis on media arts, oral histories, heritage events, and festival activities.

■ SECTION 10: *Government*

10.1 CULTURE AND ECONOMIC DEVELOPMENT TASK FORCE

That the Commission initiate a consortium or task force of arts professional and business leaders to focus specifically on the role and impact of local arts and culture on economic development, tourism, international trade and commercial applications in Carson City.

10.2 CARSON CITY ARTS AND CULTURE COALITION

That the Commission convene periodic meetings with leaders of local arts organizations to build an network alliance of dedicated professionals to share information and mutual concerns, to create collaborative projects and cement an advocacy network which unites the City.

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

-- Albuquerque Arts Plan

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

--Elderly Quilt-Maker

10.3 AESTHETIC DESIGN STANDARDS AND BRANDING FOR THE ARTS DISTRICT

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

SECTION 11: Funding and Resource Development

11.1 The Planning Matrix

That the Commission evaluate the planning priorities and budget costs of each recommendation listed in the matrix at the end of the planning document.

11.2 Models Research

That the Commission investigate and identify other successful funding models created by cities and counties across the country, and build criteria for the selection of the best funding models and approaches that work for Carson City.

11.3 Designated Funding Source(s)

That the Commission Work with the City to secure a long-term designated funding source(s) for funding (e.g. fixed percentage of a tax, impact fee or special tax district plan).

11.4 Advocacy Case for Support

That the Commission work with the cultural community to secure the acceptance of and funding support for the Carson City.

11.5 Evaluation and Annual Report

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

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

- National Governors Association (NGA) Center for Best Practices

The money always follows the vision - not the other way around.

-- Timeless funding axiom

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

-- Apple Computer Company

CARSON CITY ARTS AND CULTURE MASTER PLAN

RECOMMENDATIONS AND STRATEGIES	PRIORITY	COST ESTIMATE	TARGET COMPLETION	RESPONSIBILITY/POINT PERSON	OUTCOME
<p>Section 1: CARSON CITY CULTURAL COMMISSION</p> <p>1.1 City Arts and Culture Agency X</p> <p>1.2 Cultural Policy Guidelines X</p> <p>1.3 Annual Cultural Assessment X</p> <p>1.4 Ongoing Planning and Research X</p> <p>1.5 Economic Impact Study for Arts and Culture X</p> <p>1.6 Designated Arts Agency Responsibilities X</p>					
<p>Section 2: FACILITIES</p> <p>2.1 Facilities Inventory/Database X</p> <p>2.2 Facilities Planning Group X</p> <p>2.3 Central Arts District/Cultural Corridor X</p> <p>2.4 Arts Spaces and Places X</p>					
<p>Section 3: COMMUNICATIONS AND MARKETING</p> <p>3.1 Cultural Attractions Map X</p> <p>3.2 Cultural Directory X</p> <p>3.3 Ticket Sampler Series/Online Outlet X</p> <p>3.4 Arts and Culture Website Portal X</p> <p>3.5 Arts and Culture Master Mailing List X</p> <p>3.6 Arts and Culture Advertising Campaign X</p> <p>3.7 Hot Tix Program X</p> <p>3.8 Key Promotional Materials X</p>					
<p>Section 4: TECHNICAL ASST./TRAINING/MENTORING</p> <p>4.1 Capacity Building for Arts Organizations X</p> <p>4.2 Skills Bank for Arts and Culture X</p> <p>4.3 Business Volunteers for the Arts (BVA) and Volunteer Lawyers for the Arts (VLA) X</p>					

RECOMMENDATIONS AND STRATEGIES	PRIORITY	COST ESTIMATE	TARGET COMPLETION	RESPONSIBILITY/POINT PERSON	OUTCOME
Section 5: PROGRAM					
5.1 Annual Arts Congress	X				
5.2 Arts Warehouse	X				
5.3 Festivals	X				
5.4 Grants Program	X				
5.5 Public Arts Program	X				
5.6 Annual Recognition Celebration	X				
Section 6: INDIVIDUAL ARTISTS					
6.1 Individual Artists Study	X				
6.2 Artists Projects	X				
6.3 Artists Registry	X				
6.4 Artists "Open Studios" / Tours	X				
Section 7: ARTS IN EDUCATION					
7.1 Education Taskforce	X				
7.2 Arts Team On Loan	X				
7.3 Multicultural Arts Activities	X				
7.4 Arts Education Excellence	X				
Section 8: SPECIAL POPULATIONS AND DIVERSITY					
8.1 Initiatives for Special Populations	X				
Section 9: SOCIAL ENTREPRENEURING					
9.1 Youth-at-Risk Collaborations	X				
9.2 Intergenerational Projects with the Arts	X				

RECOMMENDATIONS AND STRATEGIES	PRIORITY	COST ESTIMATE	TARGET COMPLETION	RESPONSIBILITY/POINT PERSON	OUTCOME
<p>Section 10: GOVERNMENT</p> <p>10.1 Culture and Economic Taskforce</p> <p>10.2 Carson City Arts and Culture Consortium</p> <p>10.3 Aesthetic Design/Branding for Arts District</p>	<p>X</p> <p>X</p> <p>X</p>				
<p>Section 11: FUNDING AND RESOURCE DEVELOPMENT</p> <p>11.1 Planning Matrix Evaluation</p> <p>11.2 Models Research</p> <p>11.3 Designated Founding Sources</p> <p>11.4 Advocacy Case for Support</p> <p>11.5 Evaluation and Annual Report</p>	<p>X</p> <p>X</p> <p>X</p> <p>X</p> <p>X</p>				

KEY GOALS & PAYOFFS OF THE ARTS PLANNING PROCESS

INWARD

SURVEYS

Artists and Cultural Groups
NEEDS ASSESSMENT
& DATABASE

Steering Committee

Select, Convene, Orient
and Meet to Review

Methodology, Master Schedule,
Scope, Data Analysis, Key Issues,
Findings, Draft Plan, Final Plan,
Distribution, Media Strategies,
Public Presentation
and Celebration

INFORMANT INTERVIEWS

Key Stakeholders in
Public, Private and
Nonprofit Sectors

OUTWARD

FORUMS

Community Mtgs/Public Input
NEEDS ASSESSMENT
& CREATIVE INPUT

GOALS

- **ACCESS**
Provide greater accessibility to
quality culture for all people
- **CULTURAL HERITAGE
AND ARTS DEVELOPMENT**
Identify, conserve and
develop region's cultural
heritage and artistic
resources
- **CULTURE AS CENTRAL
ECONOMIC SOCIAL AND
CREATIVE FORCE**
Define, document and con-
nect culture as an economic
force of 21st century
- **CULTURAL COOPERATION,
COLLABORATION & CO-VENTURING**
Synergistic partnership
opportunities with tourism,
historic preservation, recre-
ation, economic develop-
ment, archaeology, educa-
tion, business, government
and social services sector
- **"COMMUNITY" ARTSPAN**
for grassroots ownership, to
establish civic pride and a
legacy for the future – one
that ultimately benefits resi-
dents, tourists, visitors and
future generations

TASKFORCES

Teams of Professional Experts
and Stakeholders at work on
KEY ISSUES:

from
Tourism, Media,
Fundors, Business,
Education, Urban/Rural
Aesthetics, Economic Development
Diversity, Law, Individual Artists, etc.

BENCHMARKING

Compare/Adapt Best-of-Breed
Program MODELS,
Cultural Assessments
& Funding Options from
Other Leading Communities

DRAFT PLAN

Draft Recommendations
with Compilation
of Data and Findings

FINAL PLAN

Presentation, Media Launch,
Distribution & Celebration

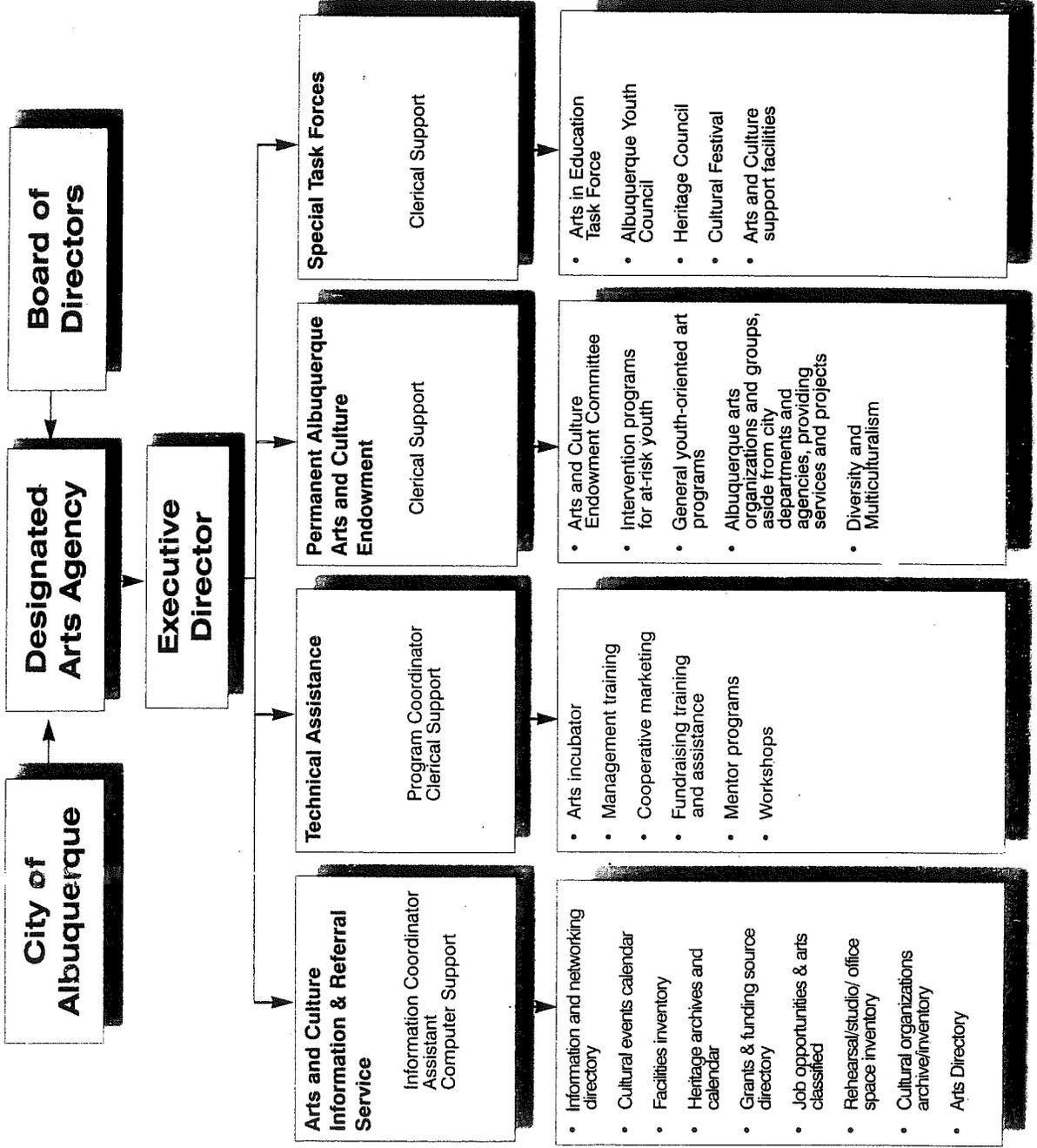
WORK THE PLAN

With Ongoing
Monitoring, Evaluation
and Training

PAYOFFS

- **CULTURAL INVENTORY AND
COMMUNITY PROFILE OF ARTS**
- **STUDY ECONOMIC IMPACT
OF ARTS AND CULTURE**
- **ASSESS AND DOCUMENT**
Needs of individual artists,
arts organizations, cultural
industry and general public
- **IDENTIFY NEW FUNDING
OPTIONS, SOURCES, PATTERNS**
- **COMMUNICATIONS
AND MEDIA CAMPAIGN**
- **CREATE COMMUNITY
EMPOWERMENT**
To embrace agenda of
sustainable culture and
ongoing change
- **BUILD COMMUNITY**
by making the area safer,
culturally enriched,
more attractive and fun--
with a new "sense of place"
- **CELEBRATION OF COMMUNITY**
Honoring what's unique
special and different in
Fresno and neighboring
areas – finding unity in
diversity – and civic pride in
creating cultural amenities

D E S I G N A T E D A R T S A G E N C Y
O R G A N I Z A T I O N A L C H A R T



FINANCING APPROACHES

COMM PARTNERSHIP

- Community Partnership for Arts & Culture - Combination of LAA and United Arts Fund (Cleveland Model)
- Corporate Council for the Arts (Seattle)

PUBLIC ENDOWMENT

- This model is a stable investment fund that produces interest earning to be used to support the arts. Principal remains intact, with interest earnings usually distributed annually as competitive grants to artists and arts organizations.
- Endowments can supplement or replace existing public funds over time - established through a commitment of public funds - that leverage private funds from corp's, foundations and individuals.

TOURISM DIVISION

- Arts groups and artists are trained in cultural tourism approaches to projects and organizational funding . . . with incentives and close partnership support from departments of tourism and economic development
- LAA enjoys peer status with tourism division, often sitting on the tourism board
- Sometimes, LAA is housed in Tourism or Economic Development Office

CHAMBER OF COMM.

- LAA or subgroup, like Business Volunteers for the Arts and Volunteer Lawyers for the Arts, is housed and supported by the local or area Chamber of Commerce
- Bond issues
- One-time allocation of public funding
- Dedicated revenue streams for endowments (Missouri and Texas have established endowment funds with a goal of replacing general fund support for the arts)
- Tribal contributions
- Per Capita Funds
- Regional Taxes (eg. Pittsburgh, St. Louis, Indianapolis, Denver)

OTHER?

PROS AND CONS

- Can be used to complement the designated LAA(s) - Seattle's CCA funded the Seattle Arts Commission, King County Arts Commission, and other arts-related projects throughout the Puget Sound area
- In 1996, Arizona established Arizona ArtShare for a total funding goal of \$20 million by 2007. State legislature may appropriate up to \$2 million/yr for 10 years from an existing amusement tax. Arts community, local foundation and corporate citizens committed to generating at least \$20 million in new private contributions. Public endowments are public-private partnerships for stability and awareness of long-term arts needs.
- Focus is on tourism and economic development
- Palm Beach County has tourism arts fund of over \$300 million for arts groups annually
- Common thread, however, is that funded programs and services have to have some connection to local tourism goals
- Source of funding is tourist/bed tax, emphasis on cultural facilities
- Can work well in smaller communities to jumpstart an LAA, with good visibility, central location and direct access to business community
- Can divide or unite arts and culture groups
- Requires strong lobbying/awareness campaign
- Costs of campaigning against no-tax groups is costly and a gamble today

Funding Models

- Most municipal offices of cultural affairs or arts councils receive funding through city general funds (e.g., Boston, Portland, Seattle) as well as from other sources (e.g., Chicago receives funds through hotel/motel taxes).
- Most of the cities (and regional arts councils) studied offer grants to cultural organizations (Chicago, Portland, Seattle, Boston).
- Many offices of cultural affairs work with dozens of other municipal departments on cultural initiatives (e.g., Boston Dept. of Neighborhood Development, Boston Redevelopment Agency, Chicago Department of Housing; Seattle's work with Department of Neighborhoods, etc.).
- Some of the municipal offices of cultural affairs convene some form of coalition or network of arts and cultural leaders (e.g., Chicago, Seattle).
- Some cities (e.g., Boston, Chicago) integrate tourism with municipal offices of arts and culture or feature cultural tourism initiatives (e.g., Denver's Cultural Tourism Committee and Ticket West, a "last minute" ticket campaign; Portland's Office of Cultural Tourism).
- Regional funding is a cornerstone of support for cultural groups in the Denver metro area, as well as in Portland. In Seattle, King County is also involved through a semi-independent cultural authority.
- Both Boston and Portland utilize folklorists or other initiatives (e.g., Portland's Arts for New Immigrant Program) to address issues of diversity in arts and cultural offerings, especially among new immigrant populations.
- Many city departments and local arts agencies (e.g., Boston, Portland) provide some form of technical assistance to cultural groups and/or coordinate the work of technical assistance providers (e.g., Chicago, Seattle's Arts Resource Network).
- Parks & Recreation Departments and Districts (Boston, Chicago, Seattle) are substantially involved in the city's provision of arts and cultural programs and venues.
- Boston features a non-profit arts service organizations that provide ticketing, marketing, and other services (e.g., ArtsBoston).
- Few Chambers of Commerce were noted to play important roles in the cultural ecology of these cities (Boston, Denver).
- Many of the cities feature extensive discipline-based and other arts-focused service organizations (Boston, Chicago, Portland, Seattle).
- A few specific Creative Economy Initiatives have been launched (Creative Economy Council, a project of the New England Council and New England Foundation for the Arts; exploration of a Chicago Music Office; Portland's Creative Economy Initiative; Seattle's Arts Coalition).

T H E C A S E F O R

Why Government Should Support the Arts

"Arts and culture are consistent sources of economic growth, during both good and difficult economic times. Specifically, arts and culture policies and programs increase economic development in cities by attracting businesses, creating new jobs, increasing tax revenues and promoting tourism."

- National Conference of State Legislatures -

The arts are an important policy asset and prosperity generator for cities and towns. In addition to their inherent value to society, the arts offer a distinctive blend of benefits:

■ **ECONOMIC DRIVERS**

The arts create jobs and produce tax revenue. A strong arts sector is an economic asset that stimulates business activity, attracts tourism revenue and retains a high quality work force. The arts have been shown to be a successful and sustainable strategy for revitalizing rural areas, inner cities and populations struggling with poverty.

■ **EDUCATIONAL ASSETS AND WORK-FORCE BENEFITS**

The arts cultivate young imaginations and facilitate success in school, enhancing students' academic achievement in multiple subject areas. They provide the critical thinking, communications and innovation skills essential to a productive 21st century work force.

■ **HEALTH AND WELLNESS**

The arts foster physical, mental and emotional health, aiding recovery processes and contributing to well-being. The arts can be effective tools for achieving and maintaining wellness for aging adults and people suffering from trauma, including military combat personnel and veterans.

■ **CIVIC CATALYSTS AND CREATIVE "PLACEMAKING"**

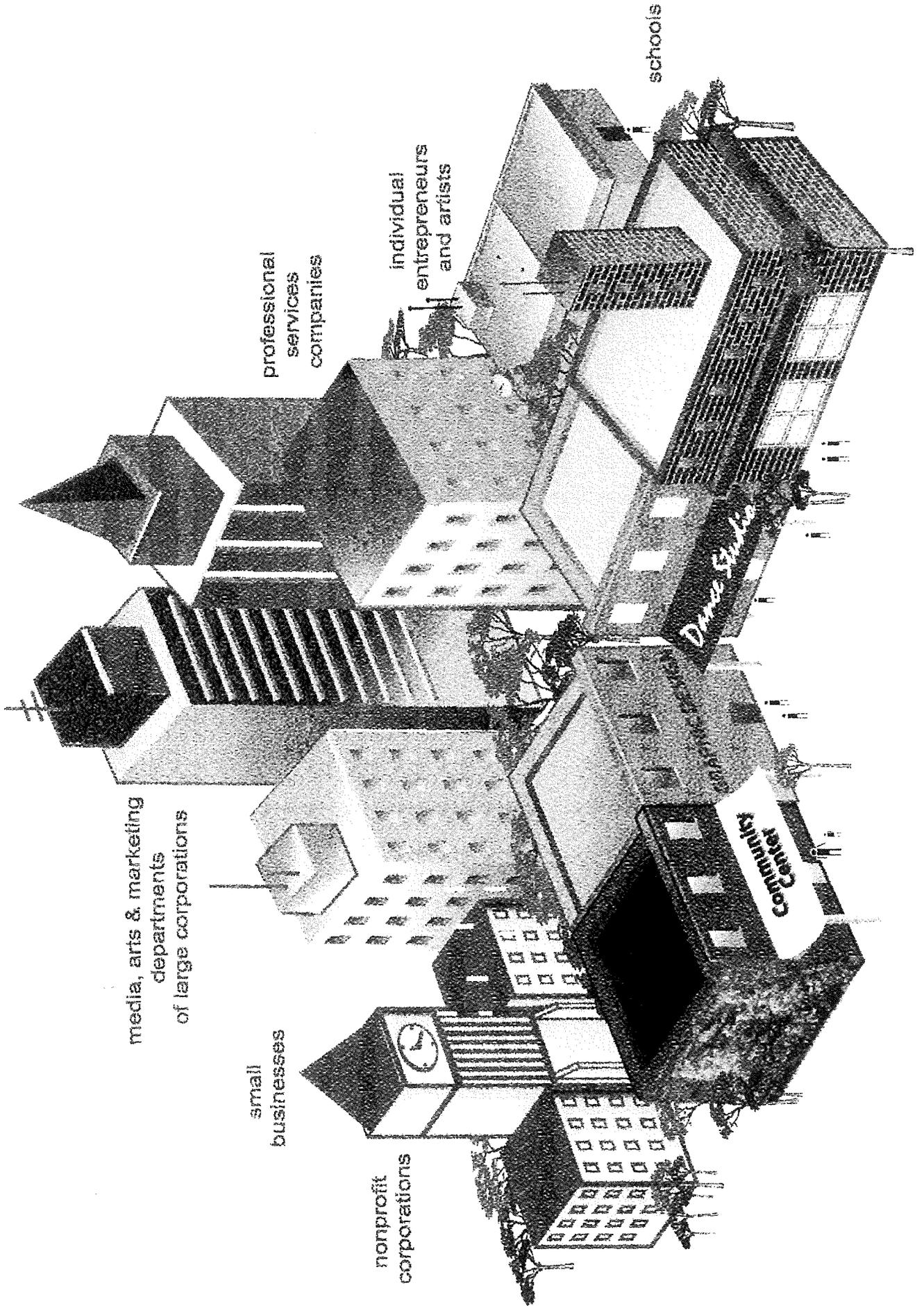
The arts create a welcoming unique sense of place and a desirable quality of life. The arts also support a strong democracy, engaging citizens in civic discourse, providing forums for important issues and encouraging collective problem-solving.

■ **CULTURAL LEGACIES AND COMMUNITY REVITALIZATION**

The arts preserve culture and heritage, passing along a city's unique character and traditions to future generations of citizens.

LEADING PUBLIC SECTOR ORGANIZATIONS - including the National Governors Association, the National Conference of State Legislatures, the US Conference of Mayors and the Education Commission of the States - have recognized the arts as part of a strong policy portfolio. Business leaders, economists, property developers, tourism officials and community planners have joined with parents, educators and civic leaders to promote public policies that strengthen the arts. They do so because they recognize the benefits that accrue to communities when government helps to foster a robust arts sector. -- National Assembly of State Arts Agencies (NASAA)

CREATIVE SECTOR ECOLOGY



WHAT THE RESEARCH SHOWS

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

1. Economic Benefits

The arts help communities to prosper.

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

The arts put people to work.

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

The arts attract tourism revenue.

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

The arts are a sound rural development strategy.

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

The arts are a business magnet.

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

The arts give industries a competitive edge.

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

The arts create a distinctive city identity.

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

The arts enhance property values.

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

2. Educational and WorkForce Benefits

Students engaged in the arts perform better academically.

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

The arts help kids to succeed in school and life.

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

Education in the arts is more important than ever.

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

Arts education provides skills critical to 21st century success.

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

The arts address a shortage of creative workers.

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

The arts keep kids in school.

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

The arts help at-risk youth.

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

Voters are committed to arts education.

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

3. Health Benefits

The arts promote physical health and expedite medical recovery.

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

The arts contribute to healthy aging.

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

The arts can help wounded warriors and trauma survivors.

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

The arts improve medical environments.

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

The arts are good for mental and emotional wellness.

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

4. Civic Benefits

The arts contribute to community vitality.

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

The arts bring public spaces to life.

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

The arts contribute to collective efficacy.

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

The arts foster civic participation and a strong democracy.

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

The arts are a communications asset in a global society.

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



10 Reasons to Support the Arts

1. **Arts promote true prosperity.** The arts are fundamental to our humanity. They ennoble and inspire us—fostering creativity, goodness, and beauty. The arts help us express our values, build bridges between cultures, and bring us together regardless of ethnicity, religion, or age. When times are tough, art is salve for the ache.
2. **Arts improve academic performance.** Students with an education rich in the arts have higher GPAs and standardized test scores, and lower drop-out rates—benefits reaped by students regardless of socio-economic status. Students with 4 years of arts or music in high school average 100 points higher on the verbal and math portions of their SATs than students with just one-half year of arts or music.
3. **Arts strengthen the economy.** The U.S. Bureau of Economic Analysis reports that the arts and culture sector is a \$699 billion industry, which represents 4.3 percent of the nation's GDP—a larger share of the economy than transportation and agriculture. The nonprofit arts industry alone generates \$135 billion in economic activity annually (spending by organizations and their audiences) that supports 4.1 million jobs and generates \$22.3 billion in government revenue.
4. **Arts are good for local merchants.** Attendees at nonprofit arts events spend \$24.60 per person, per event, beyond the cost of admission on items such as meals, parking, and babysitters. Attendees who live outside the county in which the arts event takes place spend twice as much as their local counterparts (\$39.96 vs. \$17.42)—valuable revenue for local businesses and the community.
5. **Arts drive tourism.** Arts travelers are ideal tourists, staying longer and spending more to seek out authentic cultural experiences. The U.S. Department of Commerce reports that the percentage of international travelers including museum visits on their trip has grown steadily since 2003 (18 to 28 percent). The share attending concerts and theater performances has grown from 14 to 18 percent since 2003.
6. **Arts are an export industry.** U.S. exports of arts goods (e.g., movies, paintings, jewelry) grew to \$75 billion in 2012, while imports were just \$27 billion—a \$47 billion arts trade surplus.
7. **Arts spark creativity and innovation.** The Conference Board reports that creativity is among the top 5 applied skills sought by business leaders—with 72 percent saying creativity is of high importance when hiring. The biggest creativity indicator? A college arts degree. Their *Ready to Innovate* report concludes, “The arts—music, creative writing, drawing, dance—provide skills sought by employers of the 3rd millennium.” Nobel laureates in the sciences are 17 times more likely to be actively engaged in the arts than average scientists.
8. **Arts have social impact.** University of Pennsylvania researchers have demonstrated that a high concentration of the arts in a city leads to higher civic engagement, more social cohesion, higher child welfare, and lower crime and poverty rates. The arts are used by the U.S. Military to promote troop force and family readiness, resilience, retention and for the successful reintegration of veterans into family and community life.
9. **Arts improve healthcare.** Nearly one-half of the nation's healthcare institutions provide arts programming for patients, families, and even staff. 78 percent deliver these programs because of their healing benefits to patients—shorter hospital stays, better pain management, and less medication.
10. **Arts mean business.** The Creative Industries are arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. A 2015 analysis of Dun & Bradstreet data counts 702,771 businesses in the U.S. involved in the creation or distribution of the arts that employ 2.9 million people—representing 3.9 percent of all businesses and 1.9 percent of all employees.

Why are the arts a good public-sector investment?

Elected officials and public-sector employees recognize other value-added advantages to making the arts a part of public policy:

■ *Incorporating the arts improves the impact of other city/county policies and services.*

Numerous cities have recognized this and have incorporated the arts into economic revitalization, education, literacy, work-force development, tourism, community sustainability and social service plans.

■ *Small businesses and individual entrepreneurs are critical to every city's economy.*

The arts are a dynamic contributor to the small business sector. The creative industries are composed of many talented workers who are self-employed, freelancers or employed by microenterprises. According to National Endowment for the Arts (NEA) analysis of U.S. Census occupational data, artists are 3.5 times more likely than other workers to be self-employed. Nonprofit organizations, too, are small businesses and play an important role in training creative workers and incubating artistic enterprises

■ *The arts make communities vibrant, welcoming, desirable and safe.*

Cultural places, events and opportunities are magnetic, attracting not only artists and arts entrepreneurs, but also families, travelers and businesses. Creative placemaking — the gravitational effect of culture on neighborhoods — positively impacts local economies, boosts quality of life and improves public safety through vibrant activities. It creates jobs, stimulates commercial foot traffic and locally recirculates income, all of which leverage neighborhood revitalization, attract diverse populations and strengthen communities. Capitalizing on these effects of creative placemaking requires strong public-sector support.

■ *The arts are a hallmark of local innovation.*

The arts are part of a city's creative capacity, spurring innovation and creating unique products and services. Creativity is part of any city's competitive edge in today's global marketplace, where distinctive design and effective communications can spell the success or failure of a business or policy venture.

City investments in the arts are citizen-driven and beholden to the public interest. They support inclusive experiences and community-based activities and ensure that all areas of the community benefit. Public-sector support also . . .

- Provides fair access to arts resources, especially among underserved populations;
- Accurately assesses the city's cultural needs and assets, then organizes efforts to help the community achieve goals that are relevant to its policy priorities;
- Provides accountability, ensuring transparency of decision making that involves citizens in award adjudication;
- Reduces barriers to public participation in the arts, such as those linked to poverty, geographic isolation, limited education, lack of information, disability, age or ethnicity.

ARTS EDUCATION

Why you should support funding for arts-based education programs as an elected official

- Quality arts education policy recognizes the arts as a core learning subject in the school curriculum, and supports after-school arts learning opportunities and arts education partnerships between schools and community arts and cultural organizations.
- Active participation and learning in the arts improve overall academic achievement, socialization and preparation for college and the work force. Students engaged in the arts perform better academically. Numerous longitudinal research studies have documented that students who receive arts education exhibit improvements in their performance in other subjects, including reading and math achievement, and on standardized test scores.
- The arts make a tremendous impact on the developmental growth of every child and have proved to level the “learning field” across socioeconomic boundaries.
- The arts help at-risk youth. Participation in arts programs decreases young people’s involvement in delinquent behavior, increases academic outcomes for disadvantaged children, and improves students’ attitudes about themselves and their future.
- The arts help children develop literacy skills in reading, writing, speaking, listening and viewing.

(See NASAA’s arts education resources and Fact Sheet: Support for Arts Education.)

ARTISTS

Why you should support artists

Artists form the foundation of a city’s creative environment. Artists act as creators and individual entrepreneurs who provide many of the products and designs that drive innovation and shape a community’s cultural character.

Many artists also work as educators, providing training in creative skills and passing on cultural traditions from one generation to the next. However, few programs in either the private or public sector assist artists. Local arts agencies play an important role in offering resources, information and training programs that help artists develop their careers, market their products and share their ideas with others.

NEW ENGINES OF GROWTH Five Roles for Arts, Culture and Design

FROM THE NATIONAL GOVERNORS ASSOCIATION (NGA)

Overcoming Challenges Using Arts, Culture, and Design

1. PROVIDE A FAST-GROWTH, DYNAMIC INDUSTRY CLUSTER

- Targeting Creative Industries for Economic Development
- Supporting Artists and Designers as Entrepreneurs

2. HELPING MATURE INDUSTRIES BECOME MORE COMPETITIVE

- Using Arts and Design to Strengthen Manufacturing
- Using Arts, Culture, and Design to Strengthen Tourism

3. PROVIDE CRITICAL INGREDIENTS FOR INNOVATIVE PLACES

- Launching Cultural Districts and Arts Enterprise Zones
- Creating Spaces for Artists and other Creative Talent to Cluster, Interact, and Thrive
- Establishing Innovation Hubs that Encourage Collaboration

4. CATALYZE COMMUNITY REVITALIZATION

- Using the Arts and Historic Preservation to Restore Distressed Communities and Reclaim Abandoned Spaces
- Improving Livability and Quality of Life through Creative Public Spaces

5. DELIVER A BETTER-PREPARED WORKFORCE

- Incorporating Arts and Creativity in K–12 Education Standards
- Integrating Arts into K–12 Cross-Curricular Learning
- Engaging At-Risk Youth in Art and Sustainability Activities
- Including the Arts and Design in Adult Education and Workforce Training

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Carson City, Nevada

From Wikipedia, the free encyclopedia

"Carson City" redirects here. For other uses, see Carson City (disambiguation).

Carson City, officially the **Consolidated Municipality of Carson City**, is an independent city and the capital of the state of Nevada, named after the mountain man Kit Carson. As of the 2010 census, the population was 55,274.^[1] The majority of the population of the town lives in Eagle Valley, on the eastern edge of the Carson Range, a branch of the Sierra Nevada. Carson City is about 30 miles (50 km) south of Reno and originated as a stopover for California bound emigrants, but developed into a city with the Comstock Lode, a silver strike in the mountains to the northeast. The city has served as the capital of Nevada since statehood in 1864 and for much of its history was a hub for the Virginia and Truckee Railroad, although the tracks were removed in the 1950s. Prior to 1969, Carson City was also the county seat of Ormsby County. In 1969, the county was abolished, and its territory was merged with Carson City to form the Consolidated Municipality of Carson City.^[2] With the consolidation, the city limits today extend west across the Sierra Nevada to the California state line in the middle of Lake Tahoe. Like other independent cities in the United States, it is treated as a county-equivalent for census purposes.

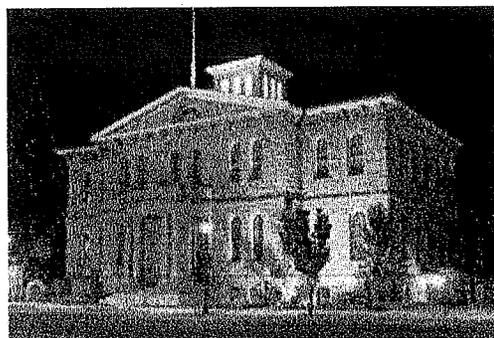
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- 3 Economy
- 4 Government and politics
- 5 Climate
- 6 Education

Carson City, Nevada

Independent city

Consolidated Municipality of Carson City



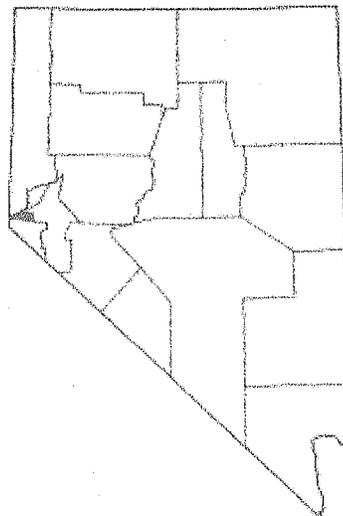
Carson City Mint at night



Seal

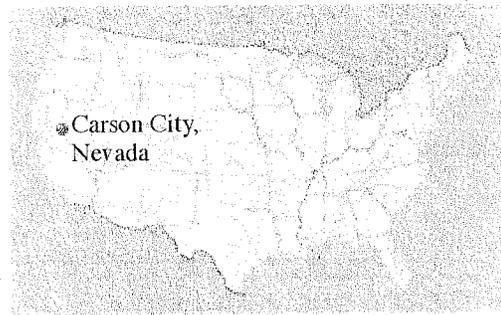
Nickname(s): Carson, CC, The Capitol

Motto: Proud of its Past...Confident of its Future



Location in Nevada

- 7 Sports and recreation
- 8 Points of interest
 - 8.1 Museums
 - 8.2 Open land
- 9 In popular culture
 - 9.1 Films
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- 10 Notable people
- 11 Transportation
- 12 Historic buildings
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Location in the United States

Coordinates: 39°9′39″N 119°45′14″W﻿ / ﻿39.16083°N 119.75361°W﻿ / 39.16083; -119.75361

Country	United States
State	Nevada
Founded	1858
Government	
• Mayor	Bob Crowell (D)
• State Senator	Ben Kieckhefer (R)
• State Assemblyman	Pete Livermore (R)
• U.S. Representative	Mark Amodei (R)

Area	
• Total	157 sq mi (410 km ²)
• Land	145 sq mi (380 km ²)
• Water	13 sq mi (30 km ²) 8.0%

Elevation	4,802 ft (1,463 m)
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Population (2010)	
• Total	62,580
• Density	382/sq mi (147/km ²)

Time zone	Pacific (UTC−8)
• Summer (DST)	Pacific (UTC−7)

ZIP code	89701-89706, 89711-89714, 89721
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Area code(s)	775
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Website	carson.org (http://www.carson.org/index.aspx)
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Nevada Historical Marker	
Reference no.	44

History



Abraham Curry

The first European Americans to arrive in what is known as Eagle Valley were John C. Fremont and his exploration party in January 1843.^[3] Fremont named the river flowing through the valley Carson River in honor of Christopher "Kit" Carson, the mountain man and

scout he had hired for his expedition. Prior to the Fremont expedition, the Washoe people inhabited the valley and surrounding areas. Settlers named the area Washoe in reference to the tribe.^[4]

By 1851 the Eagle Station ranch located along the Carson River served as a trading post and stopover for travelers on the California Trail's Carson Branch which ran through Eagle Valley. The valley and trading post received their name from a bald eagle that was hunted and killed by one of the early settlers and was featured on a wall inside the post.

As the area was part of the Utah Territory, it was governed from Salt Lake City, where the territorial government was headquartered. Early settlers bristled at the control exerted by Mormon-influenced

officials and desired the creation of the Nevada territory. A vigilante group of influential settlers, headed by Abraham Curry, sought a site for a capital city for the envisioned territory.^[5] In 1858, Abraham Curry bought Eagle Station and thereafter renamed the settlement Carson City.^[6] As Curry and several other partners had Eagle Valley surveyed for development. Curry had decided for himself that Carson City would someday serve as the capital city and left a 10-acre (40,000 m²) plot open in the center of town for a future capitol building.



Illustration of Carson City in 1877

Following the discovery of gold and silver in 1859 on the nearby Comstock Lode, Carson City's population began to rise. Curry built the Warm Springs Hotel a mile to the east of the center of town. When the territorial governor James W. Nye traveled to Nevada, he chose Carson City as the territorial capital, influenced by Carson City lawyer William Stewart, who escorted him from San Francisco to Nevada.^[7] As such, Carson City bested Virginia City and American Flat. Curry loaned the Warm Springs Hotel to the territorial Legislature as a meeting hall. The Legislature named Carson City to be the seat of Ormsby County and selected the hotel as the territorial prison with Curry serving as its first warden. Today the property still serves as part of the state prison.

When Nevada became a state in 1864 during the Civil War, Carson City was confirmed as Nevada's permanent capital. Carson City's development was no longer dependent on the mining industry and instead became a thriving commercial center. The Virginia & Truckee Railroad was built between Virginia City and Carson City. A wooden flume was also built from the Sierra Nevadas into Carson City. The current capitol building was constructed from 1870 to 1871. The United States Mint operated a branch mint in Carson City between the years 1870 and 1893, which struck gold and silver coins. People came from China during that time, many of them to work on the railroad. Some of them owned businesses and taught school. By 1880, almost a thousand Chinese people, "one for every five Caucasians," lived in Carson City.^[8]

Carson City's population and transportation traffic decreased when the Central Pacific Railroad built a line through Donner Pass, too far to the north to benefit Carson City. The city was slightly revitalized with the mining booms in Tonopah and Goldfield. The US federal building (now renamed the Paul Laxalt Building) was completed in 1890 as was the Stewart Indian School. Carson City resigned itself to small city status, advertising itself as "America's smallest capital." The city slowly grew; by 1960 it had reached its 1880, boom-time population.

20th-century revitalization and growth

As early as the late 1940s, discussions began about merging Ormsby County and Carson City. By this time, the county was little more than Carson City and a few hamlets to the west. However, the effort never got beyond the planning stages until 1966, when a statewide referendum formally approved the merger. The required constitutional amendment was passed in 1968. On April 1, 1969, Ormsby County and Carson City officially merged as the Consolidated Municipality of Carson City.^[2] With this consolidation, Carson City absorbed former town sites such as Empire City, which had grown up in the

1860s as a milling center along the Carson River and current US 50. Carson City could now advertise itself as one of America's largest state capitals with its 146 square miles (380 km²) of city limits.^[9]

In 1991, the city adopted a downtown master plan, specifying that no building within 500 feet (150 metres) of the capitol would surpass it in height. This plan effectively prohibited future high-rise development in the center of downtown.^[10] The Ormsby House is currently the tallest building in downtown Carson City, at a height of 117 feet. The structure was completed in 1972.^[11]

Demographics

Carson City is the smallest of the United States' 366 Metropolitan Statistical Areas.

As of the 2010 census there are 55,274 people, 20,171 households, and 13,252 families residing in the city. The population density is 366 people per square mile (141/km²). There are 21,283 housing units at an average density of 148/sq mi (57/km²). The racial makeup of the city is 81.1% White, 1.9% Black or African American, 2.4% Native American, 2.1% Asian, 0.2% Pacific Islander, 9.4% from other races, and 2.9% from two or more races. 21% of the population are Hispanic or Latino of any race.

As of the 2000 census, there are 20,171 households, out of which 29.8% have children under the age of 18 living with them, 50.0% are married couples living together, 11.0% have a female householder with no husband present, and 34.3% are non-families. 27.8% of all households are made up of individuals and 11.00% have someone living alone who is 65 years of age or older. The average household size is 2.44 and the average family size is 2.97. The city's age distribution is: 23.4% under the age of 18, 7.9% from 18 to 24, 28.9% from 25 to 44, 24.9% from 45 to 64, and 14.9% who are 65 years of age or older. The median age is 39 years. For every 100 females there are 106.90 males. For every 100 females age 18 and over, there are 108.20 males.^[17]

Data from the 2000 census indicates that the median income for a household in the city is \$41,809, and the median income for a family is \$49,570. Males have a median income of \$35,296 versus \$27,418 for females. The per capita income for the city is \$20,943. 10.0% of the population and 6.9% of families are below the poverty line. Out of the total population, 13.7% of those under the age of 18 and 5.8% of those 65 and older are living below the poverty line.

Languages

As of 2010, 82.31% (42,697) of Carson City residents age 5 and older spoke English at home as a

Historical population

Census	Pop.	%±
1850	714	—
1860	714	0.0%
1870	3,042	326.1%
1880	4,229	39.0%
1890	3,950	−6.6%
1900	2,100	−46.8%
1910	2,466	17.4%
1920	1,685	−31.7%
1930	1,596	−5.3%
1940	2,478	55.3%
1950	3,082	24.4%
1960	5,163	67.5%
1970	15,468	199.6%
1980	32,022	107.0%
1990	40,443	26.3%
2000	52,547	29.9%
2010	55,274	5.2%
Est. 2014	54,522 ^[12]	−1.4%

U.S. Decennial Census^[13]
 1790-1960^[14] 1900-1990^[15]
 1990-2000^[16] 2010-2013^[11]

primary language, while 14.12% (7,325) spoke Spanish, 0.61% (318) French, and numerous Indic languages were spoken as a main language by 0.50% (261) of the population over the age of five. In total, 17.69% (9,174) of Carson City's population age 5 and older spoke a mother language other than English.^[18]

Economy

The following is a list of the top employers in Carson City from the fourth quarter of 2012:^[19]

1,500 - 1,999 Employees

- Carson Tahoe Health

1,000 - 1,499 Employees

- Carson City School District

500 - 999 Employees

- Carson City Municipal Government
- Nevada Department of Transportation
- Western Nevada College

200 - 499 Employees

- Nevada Department of Corrections
- Legislative Counsel Bureau
- Nevada Department of Motor Vehicles
- Casino Fandango
- Walmart
- Click Bond, Inc.
- Precision Castparts Corp.
- Gold Dust West Hotel and Casino
- Carson Nugget
- Costco Wholesale Corporation
- Nevada Department of Conservation and Natural Resources
- Chromalloy Nevada

100-199 Employees

- Nevada Department of Health and Human Services, Division of Welfare and Supportive Services
- Nevada Department of Taxation
- Sierra Surgery and Imaging

Government and politics

Ormsby County consolidated with Carson City in 1969, and the county simultaneously dissolved.^[20] The city is now governed by a five-member board of supervisors, consisting of a mayor and four supervisors.^[20] All members are elected at-large, but each of the four supervisors must reside in respective wards, numbered 1 through 4.^[20] The mayor and supervisors serve four year terms; elections are staggered so that the mayor, supervisors from Wards 2 and Ward 4 are elected in presidential election years, and the supervisors from Ward 1 and 3 are elected in the even-numbered years in between.^[20]

Nevada's capital is generally considered a Republican stronghold, often voting for Republicans by wide margins. In 2004, George Bush defeated John Kerry 57-40%. In 2008 however Barack Obama became the first Democrat since 1964 to win Ormsby County/Carson City, defeating John McCain 49% to 48%, by 204 votes, a margin of under 1%.^[21]

Carson City, being the state capital, is home to many political protests and demonstrations at any given time.^{[22][23][24]}

In an attempt to either make proposed spent nuclear fuel storage facility at Yucca Mountain prohibitively expensive (by raising property tax rates to the maximum allowed) or to allow the state to collect the potential federal payments of property taxes on the facility, the state government in 1987 carved Yucca Mountain out of Nye County and created a new county with no residents out of the area surrounding Yucca called Bullfrog County. Carson City became the county seat of Bullfrog County, even though it is not located in Bullfrog County and is more than 100 miles (160 km) from Yucca Mountain. A state judge found the process unconstitutional in 1989, and Bullfrog County's territory was retroceded to Nye County.

Climate

Carson City features a semi-arid climate^[25] with cool but not inordinately cold winters and hot summers. The city is situated in a high desert river valley approximately 4,802 feet (1,464 m) above sea level. There are four fairly distinct seasons, all of which are relatively mild compared to many parts of the country and to what one may expect given its elevation. Winters see typically light to moderate snowfall, with a median of 8.9 inches (23 cm).^[26] Most precipitation occurs in winter and spring, with summer and fall being fairly dry, drier than neighboring California. There are 37 days of 90 °F (32 °C)+ highs annually,^[26] with 100 °F (38 °C)+ temperatures occurring in some years.

The Carson River flows from Douglas County through the southwestern edge of Carson City.

Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year
Record high °F (°C)	72 (22)	76 (24)	81 (27)	88 (31)	94 (34)	101 (38)	107 (42)	105 (41)	103 (39)	93 (34)	79 (26)	75 (24)	107 (42)
Average high °F (°C)	45.2 (7.3)	49.9 (9.9)	56.7 (13.7)	62.7 (17.1)	71.4 (21.9)	81.1 (27.3)	89.6 (32)	88.0 (31.1)	80.4 (26.9)	67.9 (19.9)	54.4 (12.4)	45.0 (7.2)	66.0 (18.9)
Average low °F (°C)	21.7 (−5.7)	25.3 (−3.7)	29.9 (−1.2)	33.9 (1.1)	40.8 (4.9)	47.1 (8.4)	52.2 (11.2)	50.6 (10.3)	43.4 (6.3)	34.6 (1.4)	27.1 (−2.7)	21.9 (−5.6)	35.7 (2.1)
Record low °F (°C)	−27 (−33)	−22 (−30)	−5 (−21)	3 (−16)	18 (−8)	25 (−4)	33 (1)	26 (−3)	17 (−8)	6 (−14)	−5 (−21)	−26 (−32)	−27 (−33)
Average precipitation inches (mm)	1.59 (40.4)	1.50 (38.1)	1.15 (29.2)	0.43 (10.9)	0.43 (10.9)	0.40 (10.2)	0.19 (4.8)	0.21 (5.3)	0.39 (9.9)	0.77 (19.6)	1.19 (30.2)	1.43 (36.3)	9.66 (245.4)
Average snowfall inches (cm)	3.4 (8.6)	3.4 (8.6)	1.9 (4.8)	0.2 (0.5)	0 (0)	0 (0)	0 (0)	0 (0)	0 (0)	0 (0)	0.9 (2.3)	3.9 (9.9)	13.8 (35.1)
Average precipitation days (≥ 0.01 in)	6.3	5.7	5.1	3.4	3.1	2.3	1.1	1.4	1.9	3.3	4.1	5.1	42.6
Average snowy days (≥ 0.1 in)	1.4	1.2	0.9	0.1	0	0	0	0	0	0	0.5	1.1	5.4
Source: NOAA (extremes 1893–present) ^[26]													

Also notably, Carson City has warmed more than any other city in the nation during the last 30 years.^[27]

Education

The Carson City School District operates ten schools in Carson City. The six elementary schools are Bordewich-Bray Elementary School, Empire Elementary School, Fremont Elementary School, Fritsch Elementary School, Mark Twain Elementary School, and Al Seeliger Elementary School. The two middle schools are Carson Middle School and Eagle Valley Middle School. Carson High School and the alternative Pioneer High School serve high school students. Carson High is on Saliman Road.^[28]

Western Nevada College (WNC) is a regionally accredited, two-year and four-year institution which is part of the Nevada System of Higher Education. It has an education program. The school also offers associate of arts, associate of science.^[29]

Sports and recreation

Carson City has never hosted any professional team sports. However, a variety of sports are offered at parks and recreation.^[30] Many neighborhood parks offers a wide variety of features, including picnic

tables, beaches, restrooms, fishing, softball, basketball, pond, tennis, and volleyball. The largest park is Mills Park, which has a total land area of 51 acres (0.21 km²) and includes the 2 ft (610 mm) narrow gauge^[31] Carson & Mills Park Railroad.^[32] While there are no ski slopes within Carson City, the city is located close to Heavenly Mountain Resort, Diamond Peak and Mount Rose skiing areas.^[33]

Points of interest

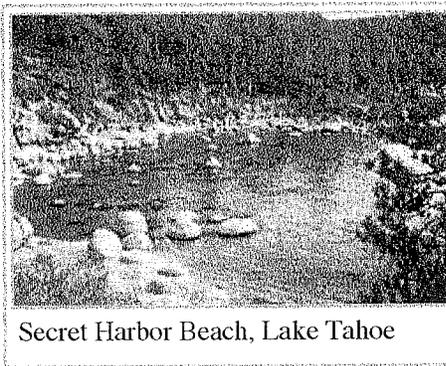
See also: National Register of Historic Places listings in Carson City, Nevada

Museums

- Nevada State Capitol – original capitol still housing the governor's offices with museum exhibits
- Nevada State Museum – former state mint featuring rock, mining and prehistoric exhibits, and a recreated Wild West village
- Nevada State Railroad Museum – featuring the Inyo locomotive and relocated Wabuska Railroad Station
- Stewart Indian School – museum collection includes items from former faculty, students and school^[34]
- Foreman-Roberts House Museum^[35] – Gothic Revival architecture, tours available.
- Sears-Ferris House^[36] (not open to public) – home of George Ferris, inventor of the Ferris wheel
- Yesterday's Flyers, an aviation museum located in Carson City.^[37]

Open land

- Silver Saddle Ranch (<http://www.carson.org/Index.aspx?page=1203>)
- Mexican Dam – 1860s stone dam across the Carson River
- Prison Hill (<http://www.carson.org/Index.aspx?page=1091>) – California Trail historic markers, location of the Stewart "S"
- Carson Aquatic Trail (<http://www.carson.org/index.aspx?page=5823>)
- Humboldt-Toiyabe National Forest (Carson Ranger District)
 - Kings Canyon Falls (<http://www.waterfallswest.com/waterfall.php?id=19>)
 - Snow Valley Peak – 9,214 ft (2,808 m) – highest point within Carson City
- Tahoe Rim Trail
- Lake Tahoe – Nevada State Park
- Lake Tahoe beachfront (several beaches along Lake Tahoe lie within the city limits)
 - Chimney Beach
 - Secret Harbor
 - Whale Beach
 - Skunk Harbor
- Washoe Lake State Park – borders city to the north



Secret Harbor Beach, Lake Tahoe

KEY GOALS & PAYOFFS OF THE ARTS PLANNING PROCESS

INWARD

SURVEYS

Artists and Cultural Groups
NEEDS ASSESSMENT
& DATABASE

Steering Committee

Select, Convene, Orient
and Meet to Review

Methodology, Master Schedule,
Scope, Data Analysis, Key Issues,
Findings, Draft Plan, Final Plan,
Distribution, Media Strategies,
Public Presentation
and Celebration

INFORMANT INTERVIEWS

Key Stakeholders in
Public, Private and
Nonprofit Sectors

OUTWARD

FORUMS

Community Mtgs/Public Input
NEEDS ASSESSMENT
& CREATIVE INPUT

GOALS

- **ACCESS**
Provide greater accessibility to
quality culture for all people
- **CULTURAL HERITAGE
AND ARTS DEVELOPMENT**
Identify, conserve and
develop region's cultural
heritage and artistic
resources
- **CULTURE AS CENTRAL
ECONOMIC, SOCIAL AND
CREATIVE FORCE**
Define, document and con-
nect culture as an economic
force of 21st century
- **CULTURAL COOPERATION,
COLLABORATION & CO-VENTURING**
Synergistic partnership
opportunities with tourism,
historic preservation, recre-
ation, economic develop-
ment, archaeology, educa-
tion, business, government
and social services sector
- **"COMMUNITY" ARTSPLAN**
for grassroots ownership, to
establish civic pride and a
legacy for the future – one
that ultimately benefits resi-
dents, tourists, visitors and
future generations

TASKFORCES

Teams of Professional Experts
and Stakeholders at work on
KEY ISSUES:

from
Tourism, Media,
Fundors, Business,
Education, Urban/Rural
Aesthetics, Economic Development
Diversity, Law, Individual Artists, etc.

BENCHMARKING

Compare/Adapt Best-of-Breed
Program MODELS,
Cultural Assessments
& Funding Options from
Other Leading Communities

DRAFT PLAN

Draft Recommendations
with Compilation
of Data and Findings

FINAL PLAN

Presentation, Media Launch,
Distribution & Celebration

WORK THE PLAN

With Ongoing
Monitoring, Evaluation
and Training

PAYOFFS

- **CULTURAL INVENTORY AND
COMMUNITY PROFILE OF ARTS**
- **STUDY ECONOMIC IMPACT
OF ARTS AND CULTURE**
- **ASSESS AND DOCUMENT**
Needs of individual artists,
arts organizations, cultural
industry and general public
- **IDENTIFY NEW FUNDING
OPTIONS, SOURCES, PATTERNS**
- **COMMUNICATIONS
AND MEDIA CAMPAIGN**
- **CREATE COMMUNITY
EMPOWERMENT**
To embrace agenda of
sustainable culture and
ongoing change
- **BUILD COMMUNITY**
by making the area safer,
culturally enriched,
more attractive and fun-
with a new "sense of place"
- **CELEBRATION OF COMMUNITY**
Honoring what's unique
special and different in
Fresno and neighboring
areas – finding unity in
diversity – and civic pride in
creating cultural amenities