

STAFF REPORT FOR PLANNING COMMISSION MEETING OF JANUARY 27, 2016

FILE: MPA-15-181

AGENDA ITEM: F-1

STAFF AUTHOR: Susan Dorr Pansky, Planning Manager

MASTER PLAN AMENDMENT REQUEST: To adopt a resolution recommending to the Board of Supervisors approval of a Master Plan Amendment from the Carson City Parks and Recreation Department to adopt the Carson City Arts and Culture Master Plan as an element of the City's Master Plan.

APPLICANT: Carson City Parks and Recreation Department

RECOMMENDED MOTION: "I move to adopt Resolution No. 2016-PC-R-1 recommending to the Board of Supervisors approval of MPA-15-181, a Master Plan Amendment from the Carson City Parks and Recreation Department to adopt the Carson City Arts and Culture Master Plan as an element of the City's Master Plan based on the findings contained in the staff report."

LEGAL REQUIREMENTS: CCMC 18.02.050 (Review); 18.02.070 (Master Plan)

DISCUSSION:

On May 21, 2015, during the Cultural Commission's 2014/15 Annual Report and 2015/16 Work Plan presentation to the Board of Supervisors, the Board took action to have the Commission prepare an Arts and Culture Master Plan for Carson City. Since that time, the Cultural Commission and Parks and Recreation Department staff have been working to develop an Arts and Culture Master Plan. In July and August 2015, the Commission formed a subcommittee that met four times to refine the elements that were to become the basis of the master plan. During this time, the Parks and Recreation Department staff applied for and received a \$4,000 Nevada Arts Council Circuit Rider Grant to hire Ms. Kendall Hardin, Idea Factory, to take the subcommittee's work and create the master plan. On September 24, 2015, the Commission had a public workshop with Ms. Hardin to discuss the development of the master plan. On October 26 and November 23, the Commission held public meetings to vet the Arts and Culture Master Plan and provide the public the opportunity to provide comments. On December 17, 2015, the Board of Supervisors and public were given the opportunity to provide comments on the master plan. As a result of the Board of Supervisors' comments and public testimony, minor language changes have been incorporated into the attached Arts and Culture Master Plan.

To accomplish the incorporation of the Arts and Culture Master Plan into the overall Carson City Master Plan, staff has prepared a Master Plan Resolution for the Planning Commission to recommend approval to the Board of Supervisors, and has proposed an additional section in Appendix A of the Master Plan that discusses related plans and implementation documents.

PUBLIC COMMENTS:

Pursuant to Section 18.02.070(8)(a) – Notice of Master Plan Amendments or Elements, a Master Plan Amendment that does not change the boundaries of the land use categories of the land use plan map, e.g. text change, shall not require property owner noticing as set forth in Title 18. As of the writing of this staff report, no comments have been received in support or in opposition of the proposed Master Plan Amendment. Any comments that are received after this report is completed will be submitted prior to or at the Planning Commission, depending on their submittal date to the Planning Division.

OTHER CITY DEPARTMENT OR OUTSIDE AGENCY COMMENTS:

No comments or concerns were received from any city departments or outside agencies regarding the requested Master Plan Amendment.

FINDINGS: Staff recommends the following findings for approval of the Master Plan Amendment pursuant to the Carson City Municipal Code Section 18.02.070, Master Plan and 18.02.075, Zoning Map Amendments and Zoning Code Amendments.

Master Plan Amendment Findings

1. *The proposed amendment is in substantial compliance with the goals, policies and action programs of the Master Plan.*

The proposed amendment is in substantial compliance with the goals, policies, and action programs of the Master Plan. The Parks and Recreation Department believe the Arts and Culture Master Plan is in compliance with the City's Comprehensive Master Plan's goals and policies. They are as follows:

Chapter 5: Economic Vitality

Support heritage tourism activities, particular those associated with historic resources, cultural institutions and the State Capital (5.4a).

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, generate employment and tax revenues and provide goods and services to 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 the gross domestic product (GDP). 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, technicians, designers, carpenters, professionals, and workers in a wide variety of other trades. Cultural tourism is a very large economic engine, 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. Also, the arts are a magnet for businesses, attracting companies that want to offer their employees and clients a creative climate and an attractive community with high value amenity. This emphasis on the arts can boost employment and help diversify the city's economy by creating sustainable small businesses, improving quality of life for residents, and attracting visitors and investment.

Chapter 5: Economic Vitality

Promote revitalization of the Downtown core (5.6a).

Public art and cultural activities make downtown public spaces livable, attractive, distinctive, and engage residents in the creation of welcoming and sustainable place to live, work, play, and raise families. Carson City's downtown physical landmarks, its culture, traditions, and character are a part of this community's magnetism. Including arts and culture as part of the downtown's identity is an economic asset that can help the local businesses to prosper. There is a growing body of research that 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 city/state's cultural heritage. The arts contribute to the community's fabric by incorporating public art and cultural entertainment venues into the downtown that attracts both tourist and residents. Also, public art helps to create an

identity for the downtown by “place making” the urban fabric.

Chapter 6: Livable Neighborhood and Activity Centers
If located Downtown, incorporate appropriate public spaces, plazas, and other amenities (8.1d).

As other communities have seen throughout the country, public spaces and plazas can enrich the quality of life for a community and its residents and become community gathering spaces. The City’s Comprehensive Master Plan requires compact, mixed-use activity centers and a vibrant downtown center for the community. This includes housing types as a part of mixed use development. The arts, especially public art can be one of those amenities that make downtown residential areas attractive places to live, work, and play. Also, the arts help to revitalize blighted areas and strengthen both commercial and residential housing markets. In many communities across the country, arts and culture plays a key role in urban revitalization and community renewal strategies.

2. ***The proposed amendment will provide for land uses compatible with existing adjacent land uses and will not have detrimental impacts to other properties in the vicinity.***

This finding is not applicable, as the proposed Master Plan Amendment will not change any land uses.

3. ***The proposed amendment is in response to changed conditions that have occurred since the plan was adopted and the requested amendment represents a more desirable use of land.***

This finding is not applicable, as the proposed Master Plan Amendment will not change any land uses.

4. ***The requested amendment will promote the desired pattern of orderly physical growth and guides development based on the projected population growth with the least amount of natural resource impairment and the efficient expenditure of funds for public services.***

This finding is not applicable, as the proposed Master Plan Amendment will not change any land uses.

Attachments:

- Planning Commission Master Plan Amendment Resolution 2016-PC-R-1
- Carson City Master Plan – Revised Appendix A: Related Plans & Implementation Documents
- Application including Arts and Cultural Master Plan Document (MPA-15-181)

RESOLUTION 2016-PC-R-1

A RESOLUTION RECOMMENDING TO THE BOARD OF SUPERVISORS APPROVAL OF MPA-15-181, A MASTER PLAN AMENDMENT TO ADOPT THE CARSON CITY ARTS AND CULTURE MASTER PLAN AS AN ELEMENT OF THE CARSON CITY MASTER PLAN.

WHEREAS, NRS 278.210 requires that any adoption of a Master Plan Amendment shall be by resolution of the Planning Commission; and

WHEREAS, the Planning Commission has given proper notice of the proposed amendment in accordance with the provisions of NRS and CCMC 18.02.070, and is in conformance with City and State legal requirements; and

WHEREAS, on January 27, 2016, the Planning Commission obtained public testimony and duly considered recommendations and findings for the proposed master plan amendment and approved Master Plan Amendment MPA-15-181 by an affirmative vote of a two-thirds majority of the Commission, at least five members of the seven-member Commission, pursuant to NRS 278.210, based on four findings of fact; and

WHEREAS, the proposed Master Plan element would be consistent with the existing Carson City Master Plan;

NOW, THEREFORE, the Carson City Planning Commission hereby recommends to the Board of Supervisors approval of the Master Plan Amendment to adopt the Carson City Arts and Culture Master Plan as an element of the Carson City Master Plan, as illustrated in the attached "Exhibit A", and;

ADOPTED this 27th day of January, 2016.

VOTE: AYES:

NAYS:

ABSENT:

Paul Esswein, Chairman

ATTEST:

LEE PLEMEL, AICP
Community Development Director

Appendix A: Related Plans & Implementation Documents

Following is a list of related plans and regulatory documents which are intended to be used in conjunction with the Master Plan. Although their broad policy intent is reflected within the citywide Master Plan and they are in most instances considered ‘elements’ of the citywide Master Plan, Related Plans provide more focused background information along with more detailed policies and actions that pertain to a specific area of focus. Regulating Documents serve as implementing mechanisms of the Plan (e.g., Zoning Code, Development Regulations).

RELATED PLANS

The public review process for the adoption of the Electric Master Plan is anticipated to begin shortly after the adoption of the Comprehensive Master Plan. The Electric Master Plan will be incorporated as an element of the Comprehensive Master Plan upon its adoption by the City.

ARTS AND CULTURE MASTER PLAN (2016)

The purpose of the Arts and Culture Master Plan is to provide access, leadership, opportunity and support to the cultural community and promote quality, diversity and economic growth benefiting the whole community. It is important to encourage life-long participation in arts and culture and make cultural events accessible to all Carson City residents through performances, exhibits, events and activities in neighborhoods throughout the community. The Arts and Culture Master Plan provides the following:

- *Extending and Equalizing Access: Provide for sensitivity to changing demographics, and to economic, physical and cultural barriers;*
- *Conducting Ongoing Cultural Planning: Engage in ongoing cultural planning including neighborhood initiatives and comprehensive regional planning;*
- *Creating a Nurturing Cultural Environment: Support artists, arts organizations, arts-related businesses and*

audiences throughout the urban, suburban and rural communities in and around Carson City;

- *Improving Quality: Programs, services and events which serve to expand and advance artistic and administrative quality;*
- *Preserving Cultural Pluralism and Promoting Diversity: Nurture and support multicultural diversity of art, heritage and cultural traditions;*
- *Promoting Aesthetic Considerations in Local Decision Making: Focus on aesthetics of the built environment and urban “placemaking” as well as on the role of arts and culture in economic development, cultural tourism and community problem-solving.*

PARKS AND RECREATION MASTER PLAN (2006)

The purpose of the Parks and Recreation Master Plan is to identify the parks and recreation needs of today’s residents, to anticipate those of tomorrow, and to assure they will be met through proper planning. The Parks and Recreation Master Plan provides the following:

- A broad-based vision of where we the City is today and where it wishes to go (with regard to parks and recreation);
- A planning tool to coordinate the development of parks and recreation in conjunction with other land use decisions in the City;
- A compilation of policies that guide future decision-making with regard to parks and recreation; and
- An action-oriented list of strategies that become the Parks and Recreation Department’s “to do” list for upcoming years.

UNIFIED PATHWAYS MASTER PLAN (2006)

The Unified Pathways Master Plan was developed concurrent with this Master Plan and the Parks and Recreation Plan and provides an evaluation of pathway needs in Carson City, incorporates additions and improvements to the City’s existing pathways system, and also offers solutions to reduce conflicts and safety concerns. The Plan contains a map of existing and planned pathways facilities for the City.

There are currently several plans governing pathways in the Carson City area including the City’s Bicycle Systems plan, BLM trails plans, USFS trails plans and State trails plans. There is no one document that guides the design and implementation of the City’s sidewalk, bicycle facilities and off-street trail system. By

creating a consolidated pathways plan, the City will be able to consistently plan and update its pathways system. This Plan will direct the planning, development and management of Carson City's pathways. It is intended to serve as the guiding document for the expansion of Carson City's pathways system and will be incorporated into the City's overall Master Plan.

The Carson City's Unified Pathways Master Plan will show connections to other agencies' trails. It will also propose new trails and trail heads to be implemented in partnership with other agencies. While the Unified Pathways Master Plan will serve as the 'umbrella' document for guiding the development of Carson City's pathways system.

WASTEWATER COLLECTION SYSTEM MASTER PLAN (2006)

The Wastewater Collection System Master Plan outlines capital improvements related to continued growth within the City as well as to provide a plan for rehabilitation and replacement of the existing City sewer collection system.

The final report is expected to be completed in the summer of 2006 and will provide the following:

- A computerized sewer system model based on land uses for existing developed areas, and build out based on the new land use plan. Average and peak flow rates for use in planning and forecasting will be determined.
- Flow monitoring is being conducted at 25 locations for 1 week to check zoning and land use flow rate calculations and to also produce diurnal curves for use in the computer model.
- Review and inventory of the existing collection system attribute data.
- Integration of attribute data with the Carson City GIS System.
- Review of existing force mains and lift stations capability and future requirements.
- Review of current system ordinances, standards, and guidelines and recommendations for updating.
- Recommendations for maintaining compliance with State and Federal Regulatory Agencies.
- Planning and forecasting sewer system improvements through build-out of the City.
- 5-year and 20-year capital improvement plans.

- Prioritized rehabilitation and replacement plan for the collection system.

WATER MASTER PLAN (2005)

The Water System Master Plan is an integrated planning document that describes existing regulatory and legal commitments, water rights, supply sources, storage and distribution infrastructure and characterization of water use. In addition, minor capital improvements required through 2025 to meet projected demand and the addition of new service areas for a target population of 75,000 to 80,000 persons are presented in the Water System Master Plan.

The Water System Master Plan assumes that up to 80,000 persons will need to be served by the year 2025, although the actual year when this population occurs may extend well past 2025. The City currently has adequate water rights to serve the projected population. The anticipated maximum day demand for water is expected to increase by approximately 37 percent from 2005 to the “buildout” population of up to 80,000, from about 27 million gallons per day to about 37 million gallons per day. This increase will require additional supply sources and storage capacity, as well as upgrades to the City's water distribution system.

Carson City must plan for maximum supply and storage capacity during the seasonal period when surface water flows and groundwater levels are at their lowest given that: 1) surface water and groundwater resources in its service area are subject to variable climatic variations; and 2) water supply and storage capacities must supply peak demands that occur for a relatively short duration during the summer months. Given that consecutive low-precipitation years can dramatically affect Carson City's water resources, planning for drought conditions is a key factor in the City's ability to continue to provide a high level of service to its customers.

STORMWATER MASTER PLAN (2005)

The Stormwater Master Plan is integral part of a larger Stormwater Management Program currently being implemented by Carson City. The Program will guide the City through a number of challenging issues in managing stormwater, including recurring flooding in various areas of the City, increasing demands for infrastructure, and continued competition for funding to upgrade, operate, and maintain the existing drainage system.

The Plan is divided into three phases and will incorporate a majority of the urban area of the City, and will guide development and infrastructure for the next twenty years.

Phase 1 – Completed

- Management and coordination between City staff and consultants on overall GIS data integration.
- Coordination with the City and the City’s Storm Drain Advisory Committee (SDAC) to establish Stormwater Utility.

Phase 2 – In progress

- Gather and review existing stormwater data and reports
- Establish a comprehensive inventory of the existing stormwater infrastructure.
- Review and update existing hydrologic model
- Establish working system model
- Provide strategies to enable the City to meet NPDES Phase II requirements.

Phase 3 – Future work

- Develop a series of infrastructure alternatives to mitigate the design storm.
- Assist the City in selecting the most appropriate alternatives.
- Establish accurate construction cost estimates.
- Provide a detailed Stormwater Master Plan document

CARSON AREA 2004 TRANSPORTATION PLAN

Prepared for the Carson Area Metropolitan Planning Organization (CAMPO) and approved July 29, 2004, this plan details the future transportation needs of Carson City based upon population and employment growth estimates and previously established planning goals and visions of Carson City. The plan breaks down the transportation needs into six elements: streets and highways, public transportation, bicycle, pedestrian, airport, and financial.

AIRPORT MASTER PLAN (2001)

The Carson City Airport Master Plan is an adopted element of the citywide Master Plan. The Airport Master Plan was cooperative effort between the Carson City Airport Authority (CCAA) and the Federal Aviation Administration (FAA). This Airport Master Plan

provides a comprehensive analysis of airport facility needs and alternatives with the purpose of providing guidance for the future development of the facility.

The preparation of the Airport Master Plan is evidence that the CCAA recognizes the importance of Carson City Airport to the community and the region, as well as the associated challenges inherent in accommodating future aviation needs. The cost of maintaining an airport is an investment which yields impressive benefits to a community. A sound and flexible Master Plan will ensure that the Carson City Airport continues to be a major economic asset for the region.

The primary objectives of the Airport Master Plan was to develop and maintain a long-term development program that will yield a safe, efficient, economical and environmentally acceptable air transportation facility. The accomplishment of this objective required the evaluation of the existing airport and a determination of what actions should be taken to maintain an adequate, safe and reliable airport facility that meets the needs of the area. The Airport Master Plan provides an outline of the necessary development and gives responsible officials advance notice of future needs to aid in planning, scheduling and budgeting.

OPEN SPACE PLAN (1999)

The Open Space Plan was created largely in response to voter approval of ballot question #18, the Quality of Life Initiative, which authorized a .25% increase in the sales tax to raise funds for open space, parks, and pathways. The plan provided guidance on how these and other public funds were to be used to acquire properties for open space. The Plan also provides a framework that can be used to achieve certain open space objectives such as:

- Ground water recharge,
- Stormwater management,
- Protection of wildlife habitat,
- Preserving views, and
- Air quality improvement, etc.

CARSON RIVER MASTER PLAN (1996)

The Carson River Master Plan is intended to help set the foundation for any future development along the river in order to protect, enhance, and restore the area's natural and cultural resources. The Plan is administered by the Carson River Advisory Committee and contains a number of goals specific to

the Carson River corridor, a number of which have been implemented during the life of the Plan.

CARSON CITY HISTORICAL/ARCHEOLOGICAL PROPERTIES PRESERVATION PLAN (1996)

This preservation plan is meant to guide the implementation of the historical properties master plan element. This document has three goals regarding historical properties:

- Maintain an inventory listing historical, archeological and architectural properties.
- Preserve significant historical, archeological and architectural properties.
- Prevent the destruction or degradation of significant historical properties.

The plan recommends that these goals be pursued through the appropriate review of actions that may impact or destroy historical, archeological and architectural properties and suggests a variety of tools available to the City to aid in the preservation process. These tools include structure preservation, public purchase, easements, zoning, entombing, excavation and documentation, federal tax incentive for historic rehabilitations, and property tax incentives.

TAHOE REGIONAL PLANNING AGENCY

The western-most portion of Carson City is located within the Lake Tahoe basin. Properties in the Lake Tahoe basin that are within Carson City boundaries are predominantly U.S. Forest Service or State of Nevada-owned, with very few parcels in private ownership.

Properties within the Lake Tahoe basin are subject to the regulations of the Tahoe Regional Planning Agency (TRPA), a bi-state (Nevada and California) regional planning agency, in addition to Carson City land use regulations. The boundary is generally defined by the geographic area where water runoff drains into Lake Tahoe. The TRPA was created to protect the Lake Tahoe environment.

TRPA regulations divide the Lake Tahoe basin into Plan Areas. Plan Area Statements provide a description of land use for particular areas in the Basin. For each Plan Area, a "statement" is made as to how that particular area should be regulated to achieve environmental and land use objectives.

The TRPA Regional Plan, Code of Ordinances and Plan Area Statements should be referred to for properties within the Lake Tahoe basin but are used separately from Carson City planning documents. Where Carson City and TRPA regulations are in conflict, the more restrictive regulation generally applies. More information on TRPA regulations can be obtained at www.trpa.org.

SIERRA PACIFIC POWER COMPANY ELECTRIC MASTER PLAN

The Sierra Pacific Power Company (SPPCo) worked concurrently with the Envision Carson City planning process on an Electric Master Plan as an element of the Carson City Comprehensive Master Plan.

To develop the Electric Master Plan, it is important to know not only how much growth is anticipated to occur in Carson City, but also where that growth will occur. This allows for the proper planning of future electric facilities, including substations and transmission lines, to serve the community in the future. SPPCo planners worked with City staff during the Envision Carson City process to ensure that electric plans will be consistent with the proposed land use development pattern in terms of where new residential, commercial and industrial growth will or may occur, and at what densities.

Based on the draft Land Use Map showing the “compact growth/mixed-use development” scenario, preliminary electric plans indicate the need for an additional “Envision” substation, similar in size to the existing substation on Fairview Drive, in the vicinity of the City corporate yard facilities on Butti Way. Detailed issues related to the future location and timing of the substation and the need for other facilities will be addressed more specifically in the Electric Master Plan.

IMPLEMENTATION DOCUMENTS

CARSON CITY MUNICIPAL CODE—TITLE 18 ZONING

Carson City Zoning Ordinance was created to aid in the implementation of the Carson City Master Plan. The ordinance not only gives descriptions and definitions of Use Districts and terms, it also contains the framework concerning procedures for appeal, amendment and permits, among others.

DEVELOPMENT STANDARDS

The development standards document is a comprehensive resource for the design-oriented standards required by the city for the safeguarding and maintenance of community character, safety, and environment. The design guidelines address specifications for both private and public projects within the city. Key elements of the standards are summarized below:

LAND USE AND SITE DESIGN

This section addresses elements pertaining to site design including architectural design, lighting, storage, screening, and storage.

- **Architectural Design Regulations-** are intended to unify the community character of Carson City to reflect an eclectic mix of harmonious styles. Emphasis is placed on development being human in scale, be compatible in scale, style, and appearance with surrounding buildings, and create visual interest in the built landscape.
- **Site Design Regulations-** address the quality, safety, consistency, and visual impact of the overall site plan from the street view. A primary focus is placed on development being oriented to the street, allowing for convenient and safe access to vehicles, pedestrians, public transit, and bicycles. Development that is clustered and interconnected, offering vegetated buffers and adequate pedestrian spaces is encouraged.
- **Other Regulations Addressed-** satellite dishes and antennae, personal storage, street vendors, outside storage including garbage, fences, walls, and hedges, cornices and uncovered porches and manufactured homes in single-family zoning districts.
- **Performance Standards-** were put forth for the following facilities: group care, child care, youth recreation, wireless telecommunication, and bed and breakfasts.

PARKING AND LOADING

This set of guidelines deals with the facilitation of safe and convenient access and circulation, as well as the design and location of parking and loading facilities.

LANDSCAPING

Landscaping guidelines establish minimum requirements for new or expanded multi-family residences of three or more units, office, commercial, industrial, institutional and public use

developments regarding landscaping. The overarching goals of the landscaping regulations are to enhance the aesthetic appearance of the community and of the streets, to compliment the visual appearance of buildings, enhance property values, buffer land uses, to offer protections against intense land use activities, to insulate from the effects of weather (e.g. sun/shade), and to assist with water conservation.

HISTORIC DISTRICTS

This section pertains specifically to the Historic District established in May 1982, and regulated by the Historic Resources Committee. Several different eras of architectural style are described and the standards seek to recognize and protect the character-defining features of a structure through attention to type and proportions of the roof, windows, siding, ornamentation, and size of structure to ensure that new development and rehabilitations to older structures are compatible with and maintain the historical character of the architecture in the district.

DOWNTOWN BUSINESS DISTRICT

The downtown business districts utilize many of the same regulations specified in the land use and site design section, but devote particular attention to how these relate to the business district. The overall theme is to have a visually consistent, pedestrian-friendly downtown business district.

HILLSIDE DEVELOPMENT

This section applies to hillside development, which is defined as parcels having 15% slope or more (formula and definitions provided). Development on slopes in excess of 33% or more is strongly discouraged and requires a Special Use Permit. Further specifications are provided regarding cut and fill practices, fire and safety, roads, parking and driveways, and landslide/avalanche prevention.

PARK STANDARDS

Park standards are intended to provide quality design and long term maintenance of public areas. They seek to offer the community distinctive site character in context with its surroundings, encourage neighborhood interaction and safety, provide human scale, visual detail, youth recreation equipment, gathering structures and landmarks, and pedestrian and bicycle ways. Particular attention is given to access, circulation, play zones, site drainage, landforms, landscape character, spatial

organization, visual elements, energy/water conservation, lighting, materials used, and maintenance.

Other topics also addressed in the Development Standards include: Transportation, Trail Standards, Mobile Home Parks, Health, Storm Drainage, Water, Sewer & Reclaimed Water Standards, Well Requirements and Specifications, Soils Engineering Reports, Easements, Improvement Plans Submittal Requirements, Permit Processing and Financial Security Requirements, Construction of Improvements Inspection and Testing Requirement Reports.



Carson City Planning Division
108 E. Proctor Street • Carson City NV 89701
Phone: (775) 887-2180 • E-mail: planning@carson.org

FOR OFFICE USE ONLY:

MASTER PLAN AMENDMENT

FEE: \$3,050.00 + noticing fee

NOTE: Master Plan Amendment applications are only accepted four times per year and must be submitted by the January, April, July and October deadline dates.

FILE # MPA - 15 - 4 MPA - 15 - 131

APPLICANT PHONE #
Parks & Recreation Department (775) 887-2262

MAILING ADDRESS, CITY, STATE, ZIP
3303 Butti Way, Bldg #9 Carson City, NV 89701

EMAIL ADDRESS
VKrahn@carson.org

PROPERTY OWNER PHONE #
Not Applicable Not Applicable

MAILING ADDRESS, CITY, STATE, ZIP
Not Applicable

EMAIL ADDRESS
Not Applicable

APPLICANT AGENT/REPRESENTATIVE PHONE #
Vern L. Krahn, Sr. Park Planner (775) 283-7343

MAILING ADDRESS, CITY, STATE, ZIP
3303 Butti Way, Bldg #9 Carson City, NV 89701

EMAIL ADDRESS
VKrahn@carson.org

- SUBMITTAL PACKET**
- 6 Completed Application Packets (1 Original + 5 Copies) containing the following:
 - Application Form
 - Written Project Description
 - Site Plan
 - Proposal Questionnaire With Both Questions and Answers Given
 - Applicant's Acknowledgment Statement
 - Documentation of Taxes Paid-to-Date (1 copy)
 - Project Impact Reports (Engineering) (4 copies)
 - CD containing application digital data (preferably in pdf format)

Application Reviewed and Received By: _____

Submittal Deadline: See attached PC application submittal schedule.
Note: Submittals must be of sufficient clarity and detail such that all departments are able to determine if they can support the request. Additional Information may be required.

Project's Assessor Parcel Number(s): Not Applicable	Street Address Not Applicable	ZIP Code
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Project's Master Plan Designation Not Applicable	Project's Current Zoning Not Applicable	Nearest Major Cross Street(s) Not Applicable
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Briefly describe the components of the proposed project: In accordance with Carson City Municipal Code (CCMC) Section: 18.02.070. In addition to the brief description of your project and proposed use, provide additional page(s) to show a more detailed summary of your project and proposal.

Master Plan Amendment to adopt the Carson City Arts and Culture Master Plan as an element of the City's Master Plan.

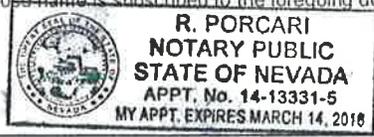
PROPERTY OWNER'S AFFIDAVIT
I, Nicholas Marano, City Manager, being duly deposed, do hereby affirm that I am the record owner of the subject property, and that I have knowledge of, and I agree to, the filing of this application.

Nicholas Marano Signature 201 North Carson Street, Suite #2 Address December 16, 2015 Date

Use additional page(s) if necessary for other names.

STATE OF NEVADA)
COUNTY Carson city)
On December 16, 2015, Nick Marano, personally appeared before me, a notary public, personally known (or proved) to me to be the person whose name is subscribed to the foregoing document and who acknowledged to me that he/she executed the foregoing document.

[Signature]
Notary Public



NOTE: If your project is located within the historic district, airport area, or downtown area, it may need to be scheduled before the Historic Resources Commission, the Airport Authority, and/or the Redevelopment Authority Citizens Committee prior to being scheduled for review by the Planning Commission. The Planning Division personnel can help you make the above determination.

Master Plan Amendment

To adopt the Carson City Arts and Culture Master Plan as an element of the City's Comprehensive Master Plan.

Written Project Description:

On May 21, 2015 during the Cultural Commission's 2014/15 Annual Report and 2015/16 Work Plan presentation to the Board of Supervisors, the Board took action to have the Commission prepare an Arts and Culture Master Plan for Carson City. Since that time, the Cultural Commission and Parks and Recreation Department staff have been working to develop an Arts and Culture Master Plan for Carson City. In July and August, the Commission formed a subcommittee that met four times to refine the elements that were to become the basis of the master plan. During this time, the Parks and Recreation Department staff applied for and received a \$4,000 Nevada Arts Council Circuit Rider Grant to hire Ms. Kendall Hardin, Idea Factory, to take the subcommittee's work and create the master plan. On September 24, 2015 the Commission had a public workshop with Ms. Hardin to discuss the development of the master plan. On October 26th and November 23rd, the Commission held public meetings to vet the Arts and Culture Master Plan and provide the public the opportunity to provide comments. On December 17, 2015 the Board of Supervisors and public were given the opportunity to provide comments on the master plan. As a result of the Board of Supervisors' comments and public testimony, minor language changes have been incorporated into the attached document. City staff believes the Arts and Culture Master Plan is now ready for formal adoption by the Planning Commission.

Proposal Questionnaire Requirements:

The Parks and Recreation Department makes the following finding of fact for A. There is no finding of facts for B, C, or D:

A. Consistency with Master Plan

1. The proposed amendment is in substantial compliance with the goals, policies, and action programs of the Master Plan. The Parks and Recreation Department believe the Arts and Culture Master Plan is in compliance with the City's Comprehensive Master Plan's goals and policies. They are as follows:

Chapter 5: Economic Vitality

Support heritage tourism activities, particular those associated with historic resources, cultural institutions and the State Capital (5.4a).

FINDING OF FACT: 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, generate employment and tax revenues and provide goods and services to 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 the gross domestic product (GDP). 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, technicians, designers, carpenters, professionals, and workers in a wide variety of other trades. Cultural tourism is a very large economic engine, 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. Also, the arts are a magnet for businesses, attracting companies that want to offer their employees and clients a creative climate and an attractive community with high value amenity. This emphasis on the arts can boost employment and help diversify the city's economy by creating sustainable small businesses, improving quality of life for residents, and attracting visitors and investment.

Chapter 5: Economic Vitality

Promote revitalization of the Downtown core (5.6a).

FINDING OF FACT: Public art and cultural activities make downtown public spaces livable, attractive, distinctive, and engage residents in the creation of welcoming and sustainable place to live, work, play, and raise families. Carson City's downtown physical landmarks, its culture, traditions, and character are a part of this community's magnetism. Including arts and culture as part of the downtown's identity is an economic asset that can help the local businesses to prosper. There is a growing body of research that 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 city/state's cultural heritage. The arts contribute to the community's fabric by incorporating public art and cultural entertainment venues into the downtown that attracts both tourist and residents. Also, public art helps to create an identity for the downtown by "place making" the urban fabric.

Chapter 6: Livable Neighborhood and Activity Centers

If located Downtown, incorporate appropriate public spaces, plazas, and other amenities (8.1d).

FINDING OF FACT: As other communities have seen throughout the country, public spaces and plazas can enrich the quality of life for a community and its residents and become community gathering spaces. The City's Comprehensive Master Plan requires compact, mixed-use activity centers and a vibrant downtown center for the community. This includes housing types as a part of mixed use development. The arts, especially public art can be one of those amenities that make downtown residential areas attractive places to live, work, and play. Also, the arts help to revitalize blighted areas and strengthen both commercial and residential housing markets. In many communities across the country, arts and culture plays a key role in urban revitalization and community renewal strategies.

B. Compatible Land Uses.

1. The proposed amendment will provide for land uses compatible with existing adjacent land uses, and will not adversely impact the public health, safety, or welfare.

FINDING OF FACT: NOT APPLICABLE

C. Response to Change Conditions.

1. The proposed amendment addresses changed conditions that have occurred since the plan was adopted by the Board of Supervisors and the requested amendment represents a more desirable utilization of land.

FINDING OF FACT: NOT APPLICABLE

D. Desired Pattern of Growth.

1. The proposed amendment will promote the desired pattern for the orderly physical growth of the city and guides development of the city based on the projected population growth with the least amount of natural resource impairment and the efficient expenditure of funds for public services.

FINDING OF FACT: NOT APPLICABLE

ACKNOWLEDGEMENT OF APPLICANT

The following acknowledgement and signature are to be the responses to the questionnaire prepared for the project. The original signed response and 5 copies (a total of 6 copies are to be submitted.)

I certify that the foregoing statements are true and correct to the best of my knowledge and belief.



Vern L. Krahn, Senior Park Planner

Dec. 22, 2015

Signature of Applicant

Print Name

Date

Master Plan Policy Checklist

Special Use Permit, Major Project Review & Administrative Permits

PURPOSE

The purpose of a development checklist is to provide a list of questions that address whether a development proposal is in conformance with the goals and objectives of the 2006 Carson City Master Plan that are related to non-residential and multi-family residential development. This checklist is designed for developers, staff, and decision-makers and is intended to be used as a guide only.

Development Name: Arts and Culture Master Plan
 Reviewed By: Vern L Krahn, Senior Park Planner
 Date of Review: December 16, 2015

DEVELOPMENT CHECKLIST

The following five themes are those themes that appear in the Carson City Master Plan and which reflect the community's vision at a broad policy level. Each theme looks at how a proposed development can help achieve the goals of the Carson City Master Plan. A check mark indicates that the proposed development meets the applicable Master Plan policy. The Policy Number is indicated at the end of each policy statement summary. Refer to the Comprehensive Master Plan for complete policy language.

CHAPTER 3: A BALANCED LAND USE PATTERN



The Carson City Master Plan seeks to establish a balance of land uses within the community by providing employment opportunities, a diverse choice of housing, recreational opportunities, and retail services.

Is or does the proposed development:

- Meet the provisions of the Growth Management Ordinance (1.1d, Municipal Code 18.12)?
- Use sustainable building materials and construction techniques to promote water and energy conservation (1.1e, f)?
- Located in a priority infill development area (1.2a)?
- Provide pathway connections and easements consistent with the adopted Unified Pathways Master Plan and maintain access to adjacent public lands (1.4a)?
- Protect existing site features, as appropriate, including mature trees or other character-defining features (1.4c)?

- At adjacent county boundaries or adjacent to public lands, coordinated with the applicable agency with regards to compatibility, access and amenities (1.5a, b)?
- In identified Mixed-Use areas, promote mixed-use development patterns as appropriate for the surrounding context consistent with the land use descriptions of the applicable Mixed-Use designation, and meet the intent of the Mixed-Use Evaluation Criteria (2.1b, 2.2b, 2.3b, Land Use Districts, Appendix C)?
- Meet adopted standards (e.g. setbacks) for transitions between non-residential and residential zoning districts (2.1d)?
- Protect environmentally sensitive areas through proper setbacks, dedication, or other mechanisms (3.1b)?
- Sited outside the primary floodplain and away from geologic hazard areas or follows the required setbacks or other mitigation measures (3.3d, e)?
- Provide for levels of services (i.e. water, sewer, road improvements, sidewalks, etc.) consistent with the Land Use designation and adequate for the proposed development (Land Use table descriptions)?
- If located within an identified Specific Plan Area (SPA), meet the applicable policies of that SPA (Land Use Map, Chapter 8)?

CHAPTER 4: EQUITABLE DISTRIBUTION OF RECREATIONAL OPPORTUNITIES



The Carson City Master Plan seeks to continue providing a diverse range of park and recreational opportunities to include facilities and programming for all ages and varying interests to serve both existing and future neighborhoods.

Is or does the proposed development:

- Provide park facilities commensurate with the demand created and consistent with the City's adopted standards (4.1b)?
- Consistent with the Open Space Master Plan and Carson River Master Plan (4.3a)?

CHAPTER 5: ECONOMIC VITALITY



The Carson City Master Plan seeks to maintain its strong diversified economic base by promoting principles which focus on retaining and enhancing the strong employment base, include a broader range of retail services in targeted areas, and include the roles of technology, tourism, recreational amenities, and other economic strengths vital to a successful community.

Is or does the proposed development:

- Encourage a citywide housing mix consistent with the labor force and non-labor force populations (5.1j)
- Encourage the development of regional retail centers (5.2a)
- Encourage reuse or redevelopment of underused retail spaces (5.2b)?
- Support heritage tourism activities, particularly those associated with historic resources, cultural institutions and the State Capitol (5.4a)?
- Promote revitalization of the Downtown core (5.6a)?

- Incorporate additional housing in and around Downtown, including lofts, condominiums, duplexes, live-work units (5.6c)?

CHAPTER 6: LIVABLE NEIGHBORHOODS AND ACTIVITY CENTERS



The Carson City Master Plan seeks to promote safe, attractive and diverse neighborhoods, compact mixed-use activity centers, and a vibrant, pedestrian-friendly Downtown.

Is or does the proposed development:

- Use durable, long-lasting building materials (6.1 a)?
- Promote variety and visual interest through the incorporation of varied building styles and colors, garage orientation and other features (6.1 b)?
- Provide variety and visual interest through the incorporation of well-articulated building facades, clearly identified entrances and pedestrian connections, landscaping and other features consistent with the Development Standards (6.1 c)?
- Provide appropriate height, density and setback transitions and connectivity to surrounding development to ensure compatibility with surrounding development for infill projects or adjacent to existing rural neighborhoods (6.2a, 9.3b 9.4a)?
- If located in an identified Mixed-Use Activity Center area, contain the appropriate mix, size and density of land uses consistent with the Mixed-Use district policies (7.1 a, b)?
- If located Downtown:
 - Integrate an appropriate mix and density of uses (8.1 a, e)?
 - Include buildings at the appropriate scale for the applicable Downtown Character Area (8.1 b)?
- Incorporate appropriate public spaces, plazas and other amenities (8.1 d)?
- Incorporate a mix of housing models and densities appropriate for the project location and size (9.1 a)?

CHAPTER 7: A CONNECTED CITY



The Carson City Master Plan seeks promote a sense of community by linking its many neighborhoods, employment areas, activity centers, parks, recreational amenities and schools with an extensive system of interconnected roadways, multi-use pathways, bicycle facilities, and sidewalks.

Is or does the proposed development:

- Promote transit-supportive development patterns (e.g. mixed-use, pedestrian-oriented, higher density) along major travel corridors to facilitate future transit (11.2b)?
- Maintain and enhance roadway connections and networks consistent with the Transportation Master Plan (11.2c)?
- Provide appropriate pathways through the development and to surrounding lands, including parks and public lands, consistent with the Unified Pathways Master Plan (12.1a, c)?

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CARSON CITY ARTS AND CULTURE MASTER PLAN

DRAFT

Developed and Approved by the
Carson City Cultural Commission

27 January 2016

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

Kendall Hardin - Idea Factory
Circuit Rider Consultant

Key Commitments

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

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- PURPOSE -

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

- KEY GOALS -

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

■ **Extending and Equalizing Access**

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

■ **Conducting Ongoing Cultural Planning**

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

■ **Creating a Nurturing Cultural Environment**

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

■ **Improving Quality**

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

■ **Preserving Cultural Pluralism and Promoting Diversity**

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

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

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

Carson City Arts and Culture Master Plan

C O N T E N T S

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Section 1: CARSON CITY CULTURAL COMMISSION

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

Section 2: FACILITIES

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

Section 3: COMMUNICATIONS AND MARKETING

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

Section 4: TECH ASST./TRAINING/MENTORING

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

Section 5: PROGRAM

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

5.4 Grants Program

5.5 Public Arts Program

5.6 "Zap" Program

5.7 Annual Recognition Celebration

Section 6: INDIVIDUAL ARTISTS

6.1 Individual Artists Study

6.2 Artists Projects

6.3 Artists Registry

6.4 Artists' Open Studio Tours

6.5 Creative Industries Profile

Section 7: ARTS IN EDUCATION

7.1 Education Taskforce

7.2 Arts Team On Loan

7.3 Multicultural Arts Activities

7.4 Arts Education Excellence

Section 8: SPECIAL POPULATIONS AND DIVERSITY

8.1 Outreach to Variety of Special Populations

8.2 Initiatives for Native American Community

Section 9: SOCIAL ENTREPRENEURSHIP

9.1 Youth-at-Risk Collaborations

9.2 Intergenerational Projects with the Arts

9.3 Arts and Healing Initiatives

Section 10: GOVERNMENT

10.1 Culture and Economic Taskforce

10.2 Carson City Arts and Culture Coalition

Section 11: FUNDING & RESOURCE DEVELOPMENT

11.1 Planning Matrix Evaluation

11.2 Models Research

11.3 Designated Founding Source(s)

11.4 Advocacy Case for Support

11.5 Private Sector Engagement

11.6 Evaluation and Annual Report

Carson City Arts and Culture Master Plan

27 January 2016

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■ SECTION 1: Carson City Cultural Commission (CCCC)

1.1 CARSON CITY CULTURAL COMMISSION (CCCC)

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

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

1.2 CARSON CITY MUNICIPAL ARTS AND CULTURE AGENCY

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

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

1.3 DESIGNATED MUNICIPAL ARTS AGENCY RESPONSIBILITIES

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

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■ SECTION 2: **Facilities**

2.1 FACILITIES INVENTORY/DATABASE

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

2.2 FACILITIES PLANNING GROUP

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

2.3 CENTRAL ARTS DISTRICT/CULTURAL CORRIDORS

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

2.4 ARTS SPACES AND PLACES

Compile an inventory database of potential private and public spaces for emerging arts groups and individual artists - maintained and updated by the municipal arts and culture agency - that includes information on exhibition and performance venues, landlord-tenant relationships, purchasing options, incubator space, and redevelopment grant opportunities. (Cf. *Beet Street's indoor and outdoor venues* in Ft. Collins, CO)

2.5 MULTICULTURAL AND HERITAGE FACILITIES/VENUES

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

2.6 NMA SATELLITE MUSEUM

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

2.7 ARTS INCUBATOR

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

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

-- Creative Capital, 2002

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

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

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2.8 HERITAGE ARCHIVES AND PRESERVATION CENTER(S)

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

■ SECTION 3: *Communications and Marketing*

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

3.1 CULTURAL ATTRACTIONS MAP

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

3.2 CULTURAL DIRECTORY

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

3.3 TICKET SAMPLER SERIES AND ONLINE TICKET OUTLET

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

3.4 ARTS AND CULTURE MASTER MAILING AND CONTACT LIST

Provide an arts and culture master mailing list for direct mail and social media contacts at low cost to users through a local list manager.

3.5 ARTS & CULTURE ADVERTISING CAMPAIGN

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

3.6 HOT TIX PROGRAM

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

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

*--Seth Godin, author of
The Purple Cow*

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

-- Albuquerque Cultural Alliance

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Communications and Marketing, cont'd.

3.7 KEY COLLATERAL PROMOTIONAL MATERIALS

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

3.8 CREATIVE DIRECTIONAL SIGNAGE

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

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

SECTION 4: Technical Assistance, Training, Mentoring

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

Expand a comprehensive program of technical assistance and professional development for new and emerging cultural organizations in Carson City, which builds capacity, management stabilization, and business acumen in the cultural community (with grant support from the Nevada Arts Council, local businesses and foundations).

4.2 SPECIALIZED TRAINING AND NETWORKING FOR INDIVIDUAL ARTISTS

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

4.3 SKILLS BANK FOR ARTS AND CULTURE

Create and promote a skills bank for the arts, including a roster of potential board members and volunteers, to strengthen and benefit arts programs and events.

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

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

4.5 CULTURAL-HERITAGE-ECO TOURISM TRAINING*

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

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

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

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■ SECTION 5: Program

5.1 ANNUAL ARTS CONGRESS

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

5.2 ARTS WAREHOUSE

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

5.3 FESTIVAL COLLABORATIONS

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

5.4 GRANTS PROGRAM(S)

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

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

5.5 PUBLIC ARTS GRANTS PROGRAM(S)

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

5.6 "ZAP" PROGRAM

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

It's quite fun to do the impossible.

-- Walt Disney

"Imagination is more important than knowledge."

--Albert Einstein

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

-- Yogi Berra

5.7 ANNUAL RECOGNITION CELEBRATION

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

SECTION 6: Individual Artists

6.1 COMPREHENSIVE STUDY OF INDIVIDUAL ARTISTS

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

6.2 PROJECTS EXPRESSLY FOR INDIVIDUAL ARTISTS

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

6.3 ARTISTS REGISTRY

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

6.4 ARTISTS “OPEN STUDIOS” AND TOURS

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

6.5 ARTS-RELATED BUSINESSES & CREATIVE INDUSTRIES PROFILE

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

SEE ALSO:

2.6 NMA SATELLITE MUSEUM

2.7 ARTS INCUBATOR

3.4 ART PLACES AND SPACES

3.9 STREET SIGNAGE, BANNERS AND MARKERS

4.2 SPECIALIZED TRAINING AND NETWORKING FOR INDIVIDUAL ARTISTS

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

-- Maya Angelou, writer

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

-- Kzure, visual artist

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5.5 "ZAP" PROGRAM

7.2 ARTS TEAM ON LOAN TO SCHOOLS

7.3 MUTICULTURAL ARTS ACTIVITIES

■ SECTION 7: *Arts-in-Education*

7.1 CARSON CITY ARTS EDUCATION INITIATIVES

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

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

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

7.2 ARTS TEAM ON LOAN TO SCHOOLS

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

7.3 MULTICULTURAL ARTS ACTIVITIES

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

7.4 ARTS EDUCATION EXCELLENCE

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

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

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

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

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

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

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

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

8.1 OUTREACH TO A VARIETY OF SPECIAL POPULATIONS

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

8.2 INITIATIVES FOR THE LOCAL NATIVE AMERICAN COMMUNITY

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

SEE ALSO :

2.5 MULTICULTURAL AND HERITAGE FACILITIES/VENUES

2.8 HERITAGE ARCHIVAL PRESERVATION CENTER

7.3 MULTICULTURAL ARTS ACTIVITIES

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

9.1 YOUTH-AT-RISK COLLABORATIONS THROUGH ARTS AND CULTURE

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

9.2 INTERGENERATIONAL PROJECTS WITH THE ARTS

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

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

-- Albuquerque Arts Plan

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

--Elderly Quilt-Maker

DRAFT

9.3 ARTS & HEALING INITIATIVES

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

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

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

SECTION 10: Government

10.1 CULTURE AND ECONOMIC DEVELOPMENT TASK FORCE

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

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

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

SECTION 11: Funding and Resource Development

11.1 THE PLANNING MATRIX

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

11.2 MODELS RESEARCH

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

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

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

- National Governors Association (NGA) Center for Best Practices

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

-- Timeless funding axiom

DRAFT

11.3 DESIGNATED FUNDING SOURCE(S)

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

11.4 ADVOCACY CASE FOR SUPPORT

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

11.5 PRIVATE SECTOR ENGAGEMENT

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

11.6 EVALUATION AND ANNUAL REPORT

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

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

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

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

-- Apple Computer Company

DRAFT

With Special Appreciation

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

Carson City Cultural Commission (CCCC)

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

Carson City Parks and Recreation Department

- Roger Moellendorf, Director
- Vern Krahn, Senior Park Planner

Nevada Arts Council (NAC)

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

Americans for the Arts (AFTA)

- Graciela Kahn, Research Coordinator

And All Who Contributed

at Carson City Cultural Commission Public Meetings

We are a city built on possibilities.

We are a city powered by ideas and originality.

We are a city shaped by our spirit of community.

And we are proving creativity and prosperity are one.

-- Beet Street Brochure

**CARSON CITY
ARTS AND CULTURE MASTER PLAN**

27 JANUARY 2016

PLANNING COMMISSION PRESENTATION

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

KENDALL HARDIN – IDEA FACTORY
Circuit Rider Consultant

Planning Approach

1

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

2

Evaluate Current Data
Seek Community Engagement and Comment
Benchmark Outside Models

3

Draft and Refine a Comprehensive Plan
for the Next Decade

Comprehensive Plan's Structure

1

Detailed Specific Recommendations:
Initiatives, Programs, Solutions

2

Organized by
11 Clustered and Numbered Sections

3

Easy Tracking for Execution and Updating

Guiding Goals



Improving Quality



Extending and Equalizing Access



Preserving Cultural Pluralism and Promoting Diversity



Creating a Nurturing Cultural Environment



Promoting Aesthetic Considerations in Local Decision-Making



Conducting Ongoing Cultural Planning

Content Sections

Carson City Cultural Commission

Facilities

Communications & Marketing

Technical Assistance, Training and Mentoring

Program

Individual Artists

Arts in Education

Special Populations and Diversity

Social Entrepreneurship

Government

Funding and Resource Development

Arts and Economic Prosperity



Opportunity Cost of NOT Executing the Plan



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



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

Arts and Culture as a National Industry



Generates \$135.2 Billion Every Year



Supports 4.1 Million Jobs



Generates \$22.3 Billion in Government Revenue



Generates \$61.1 Billion in Spending by Organizations



Provides \$74.1 Billion in Event-Related Audience Spending

The Arts Mean Business!



Economically Sound Investment



Attract Audiences



Spur Business Development



Support Jobs



Generate Government Revenue



Provide the Cornerstone of Tourism

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

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

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

How Should We Execute the Plan?

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

**Represents an
Investment in**

▼
Policy

▼
Economics

▼
Values

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

The Arts Mean Business AND Deliver Benefits

▼
Economic Benefits

▼
Educational and Workforce Benefits

▼
Health Benefits

▼
Civic Benefits

▼
Cultural Tourism Benefits

▼
Placemaking Benefits

A Special Thanks!



Each of the Carson City Cultural Commissioners



Carson City Parks and Recreation Department



The Nevada Arts Council



AFTA Research Department



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

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

Win-Win-Win!



Support Whole Spectrum of Arts and Culture



Lack of Monies Was Never a Deterrent



Vision Is the Critical Key



Catalyst for “Empowered Cultural Constituency”



Commitment to Quality, Diversity, Innovation, Cooperative Relationships



The Arts Are Considered “Essential Services”

WHAT THE RESEARCH SHOWS

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

1. Economic Benefits

The arts help communities to prosper.

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

The arts put people to work.

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

The arts attract tourism revenue.

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

The arts are a sound rural development strategy.

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

The arts are a business magnet.

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

The arts give industries a competitive edge.

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

The arts create a distinctive city identity.

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

The arts enhance property values.

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

2. Educational and WorkForce Benefits

Students engaged in the arts perform better academically.

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

The arts help kids to succeed in school and life.

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

Education in the arts is more important than ever.

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

Arts education provides skills critical to 21st century success.

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

The arts address a shortage of creative workers.

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

The arts keep kids in school.

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

The arts help at-risk youth.

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

Voters are committed to arts education.

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

3. Health Benefits

The arts promote physical health and expedite medical recovery.

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

The arts contribute to healthy aging.

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

The arts can help wounded warriors and trauma survivors.

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

The arts improve medical environments.

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

The arts are good for mental and emotional wellness.

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

4. Civic Benefits

The arts contribute to community vitality.

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

The arts bring public spaces to life.

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

The arts contribute to "unity in diversity."

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

The arts foster civic participation and a strong democracy.

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

The arts are a communications asset in a global society.

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

Board of Supervisors Meeting

Arts and Culture Master Plan Presentation

December 17, 2015

Please find below Carson City's community, business, industry, and education leaders that testified in support of the Arts and Culture Master Plan. Their testimony can be found at <https://www.youtube.com/watch?v=G4ZkK2mE9kw> between 21:00 (Start) – 54:21 (End).

1. Carson Tahoe Medical Center - Kitty McCay, Development Director
2. Pets of the Homeless - Genevieve Frederick, Founder/CEP
3. Native American Tribes (Washoe) - Sherry Rupert (Chris Givens - Read Letter)
4. The Change Companies - Don Kuhl, President
5. Private Citizen/Grandmother - Gloria Dayala, Carson City Resident
6. Carson City School District - Richard Stokes, School Superintendent
7. Western Nevada College - Anne Hansen Marketing V.P. and Stephanie Arrigotti, Director Performing Arts
8. Religious Community - Fr. Jeff Paul (St. Peter's) and Fr. Chuck Duarte (St. Theresa's) - Support referenced in testimony
9. Waddell and Reed, Investments - Amy Clemens
10. Tea Ladies and Editor of Paper - Dana Lee Freud
11. Nevada Day Events - Ken Hamilton, Executive Director
12. Brewery Arts Center - Jean Barrette, Board Member
13. Brewery Arts Center - Gina Hill, Executive Director
14. Cultural Commission Member - Barbara D'Anneo

The individuals listed below are supportive of the Arts and Culture Master Plan. Due to their work schedule conflicts, they were unable to attend the Supervisors meeting and provide public testimony. All believe that arts and culture are vital to Carson City's future.

1. Western Nevada Boys and Girls Club - Johnny Olivas, Board Chair. and Katie Leao
2. F. I. S. H. - Jim Peckham, Executive Director
3. Shaheen and Beauchamp Contractors - Mark Beauchamp, Owner
4. Click Bond - Collie Hutter, Board Chair.
5. Realtor - Serves on Several Board(s) of Directors - Larry Messina (Sent Email)
6. R. S. V. P. - Susan Haas, Executive Director
7. NV Appeal - Mark Raymond, Editor/Publisher

Finally, there was no public opposition to the Arts and Culture Master Plan at this meeting and the Mayor, specifically asked the audience, if there was anyone present that was in opposition to the master plan. No one came forward to publicly testify against the plan and there was no written comments submitted against the plan prior to the board meeting.

December, 17th 2015

Carson City Board of Supervisors
City Hall
201 N. Carson Street, Suite 2
Carson City, NV 89701

Dear Carson City Board of Supervisors,

It is Northern Nevada Development Authority's pleasure to write a letter of support for the Carson City Arts and Cultural Plan that is being submitted for approval to the Carson City Board of Supervisors at their December meeting.

One of Northern Nevada Development Authority's main objectives is the recruitment of businesses to move to the Sierra Region of Northern Nevada. While there are many factors a company considers when deciding where to locate their company, quality of life is often one of the most important. In a lot of cases the management team moves with the business so they are concerned about the quality of life an area has to offer their family following their organization's relocation. NNDA feels that supporting the Carson City Arts and Cultural Master Plan presented by Carson City Cultural Commission will increase this quality of life and therefore attract more businesses to the city.

While NNDA works with businesses from all over the United States, the majority of companies moving to the Sierra Region come from California. The owners of these businesses are used to environments that are rich in the arts and that have fully embraced and encouraged their local artists and entertainment. The Carson City Arts and Cultural Plan will deliver beneficial programs to Carson City's existing artist base by providing leaders and opportunity for the pre-existing artistic community. These programs will assure that future companies looking to do business in Carson City will see that the quality of life that they are used to is present.

The Carson City Arts and Cultural Plan is approaching the concept of the arts with a business point of view which NNDA feels will be beneficial to Carson City. Instead of having local artists that struggle to be seen as more than individuals this program will unite the group and empower the arts with business tools and skills that will lead to new ways of thinking and doing.

NNDA fully supports the efforts of the Carson City Cultural Commission in regards to the Carson City Arts and Culture Master Plan. Any program that furthers the communities in Northern Nevada by encouraging business as well as artists fits with NNDA's concept of business development. NNDA feels Carson City has already invested time and energy into the arts and culture and we believe this program will serve as another step asserting Carson City's local artists as a central and vibrant social and economic force in the community.

Sincerely,



Danny Campos
Vice President of Business Development
Northern Nevada Development Authority
(775) 883-4413

LATE MATERIAL
MEETING DATE 12/17/15
ITEM # 13A

BRIAN SANDOVAL
Governor



Mailing Address
5366 Snyder Avenue
Carson City, NV 89701

Phone: (775) 687-8333
Fax: (775) 687-8330

Physical Address
Stewart Facility – Building #3
5500 Snyder Avenue
Carson City, NV 89701

SHERRY L. RUPERT
Executive Director

STATE OF NEVADA
INDIAN COMMISSION

December 16, 2015

Elinor Bugli, Chair
Carson City Cultural Commission
3303 Butti Way, Building #9
Carson City, NV 89701

Ms. Bugli,

On behalf of the Nevada Indian Commission I would like to convey our support for the Carson City Arts and Culture Master Plan. The Nevada Indian Commission's mission is to ensure the wellbeing of American Indian and Alaska Native citizens statewide through development and enhancement of the government-to-government relationship between the State of Nevada and Indian Tribes, and through education for a greater cultural understanding of the State's first citizens.

I have reviewed the Master Plan and am pleased to see that there are several areas that have been included that would invite input from American Indians. So many times when planning takes place, the people of the land are not often considered. The American Indian people, the first peoples of this nation and this state deserve an opportunity to share their culture, in their own voices providing authenticity to our city's cultural heritage.

The Master Plan also includes support for facility development that will be vital to our efforts to preserve the historic Stewart Indian School. The Stewart Indian School changed the course for generations of American Indians. For more than 90 years American Indian children were removed from their homelands, family and culture with profound impacts on their lives. The *Stewart Indian School Living Legacy* will preserve their stories and cultural legacy – Never to be Forgotten.

The Carson City Arts and Culture Master Plan serves to support, encourage, expand and celebrate cultural expression in our Capitol City, something that the Nevada Indian Commission adamantly supports. I look forward to working with all of you to ensure the American Indian culture is celebrated in our City.

Sincerely,

A handwritten signature in cursive script that reads "Sherry L. Rupert".

Sherry L. Rupert, Executive Director
State of Nevada Indian Commission



CAPITAL CITY
ARTS INITIATIVE

PO Box 1333
Carson City NV 89702
www.arts-initiative.org
775.267.3295

December 21, 2015

Mr. Paul Esswein, Chair
Carson City Planning Commission
Community Development
108 E Proctor Street
Carson City NV 89701

Dear Mr. Esswein:

The Capital City Arts Initiative [CCAI] encourages the Carson City Planning Commission's approval of the draft of the Carson City Arts and Culture Master Plan. An official cultural master plan will provide a vital foundation for the City's economic, cultural, and social life. This plan will enable the Carson City Cultural Commission to plan, assess, encourage, and support the cultural life of our town.

Great cities are loved for their cultural life. A vibrant artistic and cultural life helps a city grow and endure through time, encourages a positive self-image for the town, and embodies the community spirit.

CCAI presents visual art exhibitions at the CCAI Courthouse Gallery [since 2004], at the Community Center's Sierra Room [since 2015], and in the BRIC [since 2010]. These art shows feature work by local, regional, and national artists. CCAI also presents Nevada Neighbors, a series of talks by regional artists and curators. All CCAI programs are free to the public. You may find information about the Initiative and its programs online at arts-initiative.org.

Carson City has healthy art environment that deserves the City's support. The Carson City Cultural Commission needs an officially endorsed Cultural Master Plan to promote its efforts providing cultural, social, and economic value to our community.

I enthusiastically encourage the Planning Commission to approve the draft of the Carson City Arts and Culture Master Plan and help the Cultural Commission continue to enhance the cultural life for all citizens and visitors.

Sincerely,

Sharon Rosse
Executive Director



Board of Directors
Marla Miles
President
Bob Hlckox
Gallery Director
Kristy Dial
Show Committee Chair
Emily Cervi
Secretary
Fred Howland
Program Chair
Anna Louise Darden
Publicity Chair
Deborah Foster
Chapter Treasurer
Mark Kyle
Sales Treasurer
Cindy Munkensturm
Member at Large

December 10, 2015

Board of Supervisors
City Hall
201 N. Carson Street, Ste. 2
Carson City, NV 89701

Dear Board Members,

The Board of Directors of the Nevada Artists Association express our support of the Carson City Arts and Culture Master Plan. We have been following the development of the Plan and agree with the purpose to provide access, leadership, opportunity and support to the development of the arts and culture of this community.

Further, we agree with the goal to promote quality, diversity and economic growth as a return on the investment benefiting the whole community.

The NAA Association and Gallery is located within the Brewery Arts Center where we have long participated in the Arts of this City.

Nevada Artists Association

A handwritten signature in cursive script that reads 'Marla Miles'.

Marla Miles, President

Vern Krahn

To: Rachael Porcari
Cc: Janet Busse; Nick Marano; Roger Moellendorf
Subject: RE: BOS Agenda Item #13A - 12/17/15 Meeting - DRAFT A&C Master Plan / Public Comment - Late Material

From: Barb [<mailto:bdanneo@aol.com>]
Sent: Tuesday, December 15, 2015 3:46 PM
To: kendallhardin@ymail.com; Vern Krahn
Subject: Fwd: Board of Supervisors

Please read into the formal community portion of the presentation of the Cultural Commission's Plan. Thank you

-----Original Message-----

From: Larry Messina <larrycarsoncity@gmail.com>
To: Barb Danneo <bdanneo@aol.com>
Sent: Tue, Dec 15, 2015 2:44 pm
Subject: Board of Supervisors

Board of Supervisors
12/15/15

Sorry I cannot attend this week's meeting.
I do support the arts and culture master plan presented. It is very comprehensive in laying out the direction for consolidation of efforts in moving arts and culture forward in Carson City.
I would hope to see action plans with responsibilities and completion timelines delineated in the near future. I would also like to see projected financials and definitions of success.
Good luck and Happy Holidays.
Larry Messina
Carson City
315-0141

Sent from my iPad

November 2015

We, the undersigned, urge the Carson City Board of Supervisors to approve unanimously 1) the Carson City Arts and Culture Master Plan and 2) the establishment and funding of a Municipal Arts Agency to implement the plan and develop other city-wide initiatives that promote "All the Arts for All the People" in the Capital City.

Signees include

Residents of Carson City

People who work in Carson City

People who participate in the arts in Carson City

Support Petition for the
Arts and Culture Master Plan

We, the undersigned, urge the Carson City Board of Supervisors to approve unanimously 1) the Carson City Arts and Culture Master Plan and 2) the establishment and funding of a Municipal Arts Agency to implement the plan and develop other city-wide initiatives that promote "All the Arts for All the People" in the Capital City.

	NAME	ADDRESS	EMAIL	PHONE
1	Susan Cote	1298 Saddlehorn Ct	pcote @	775-790
2	Paul Cote	Minden NV 89423	charc@net	0403
3	Edith Spitzer-Mell	3900 Bachlers Rd. Fallon, NV 89406	edim@ phenowave.net	775-867-3098
4	Robert Parvaz	218 Corville, CC 89703	RPARV@NR@gmail.com	
5	Deborah Bley	2500 GLENN DR CC 89702	BANDT@LEY @GMAIL.COM	885-9131
6	William T Bley	2500 GLENN DR 89702	BANDT@LEY @GMAIL.COM	885 9131
7	John P. Lator	2600 GLENDALE RD CC 89703	doct@ig@comcast.net	885-7421
8	Margaret P. Kehres	4650 Old Clear Creek Rd CC		883-0929
9	Bob Kehres	103 Vicky Way, Sitka, AK	gkehres@yale.edu	(907) 752-0780
		602 Binkley Ave. #301, Reno, NV 89509	sel@jrewards.uar.edu	(775) 461-6046
11	Brenda Dally	4949 S. Edmonds Dr., Carson City, NV 89701	brendadally@hotmail.com	(775) 230-0560
12	Bob Zalesky	40 CONSON H.S., 1111 N. SHANNON, CC, NV 89702	WZALESKY@HOTMAIL.COM	775-283-1777
13	Kathleen [unclear]	1357 N. Santa Barbara Dr. Minden		603-254-6484
14	Jim [unclear]	909 Little Ln #1704 CC 89701		775 309 3500
15	Ernie Sten	904 Little Ln #1704	CC 89701	775 846 1853
16	Margaret Cole Scott	1614 Oliva St. Minden NV 89423		775-782-2460
17	Annabel Navarre	59 Damonte Ranch Pkwy - B470 Reno		
18	Cynthia Miles	876 Ritter Dr. Gardnerville 89460		
19	Bob Masters	1166 Sweetwater Ct. Gardnerville, NV 89460	MMASTER@GMAIL.COM	775-781-4802
20	Sharon Jarrett	1616 Caventy Rd. Minden		775-782-2834
21	Paula [unclear]	3904 Walker View Rd NV 89404	pcrailes@id.net	775-291-6954
22	Serraine Monatt	3005 Churchill Dr. Washoe Valley	mulewami@data.net	849-7909
23	David C. Bagli	191 Heidi Cir., Carson City, NV 89701	DCBAGLI@AOL.COM	883-4154
24	Melissa	102 W. 4th ST CARSON CITY	-	559-779-0940

	NAME	ADDRESS	EMAIL	PHONE
25	Becky Crowe	1420 Douglas Ave #11	beckycrowe@	790-1616
26	DAVID SCHOMANN	1609 I-170E ST 17, NV 89425	gardnerville, NV charter.net	2268497
27	Mike Matuska	1101 Liberty Court, CC		887-0394
28	Sue Matuska	"		"
29	Kara Sturm	1725 Montelena Ct 89703		
30	STEVEN STURM	"		
31	DIANE THORNTON	169 TAYLOR CREEK RD 89440		703 8368
32	Dean Strocchio	4591 Hells Bells Rd CC 89701		
33	Yago Davis	266 Northwood #8 Incline Vlg NV	r-davis1@aol.com	831-4874
34	Cathy Silva	2648 Kit Sierra Way CC 89706		
35	JOHN STROM	685E (Gage Pkwy) #14 CC 89106		
36	[Signature]	504 W. Spear St. CC 89703		881-8224
37	Wendy Miller	701 Highland St. CC 89703		
38	EMILY JANSSENS	2745 TABLE ROCK DR. CC 89703		
39	[Signature]	Po Box 9514 Carson City NV		
40	Glen Lotina	524 Tuscanway Carson 89201		
41	Carter Bwett	612 W. ROBINSON, CARSON CITY NV		882-2070
42	Amy Parks	22904 Carriage Dr Reno		
43	Marty Krassner	731 MARSH RD. CC, NV 89701		
44	[Signature]	111 Forest Way, Dayton NV 89403		246-5488
45	[Signature]	2113 Eastridge Ln CC NV 89703		

46	Cindy Zerkal	1341 Biddle Way, Minden, NV 89123		720-0355
47	[Signature]	" " " " " "		781-6311
48	[Signature]	189 Taylor Creek, Gard. NV 89440		
49	[Signature]	4591 Hells Bells Rd		846 1474
50	[Signature]	8550912 SLT CA 96155		
51	Carol U. Quinn	2423 Avery Rd, CC, NV 89706		
	[Signature]	1231 Jarvis Way CC, NV 89701		315 0796

e-mail Phone

We, the undersigned, urge the Carson City Board of Supervisors to approve unanimously 1) the Carson City Arts and Culture Master Plan and 2) the establishment and funding of a Municipal Arts Agency to implement the plan and develop other city-wide initiatives that promote "All the Arts for All the People" in the Capital City.

	NAME	ADDRESS	EMAIL	PHONE
53	Elizabeth Hightower	17765 Century Court GlisSpr.	liebhaupt@aol.com	971-3933
54	Madeleine Carine	451 Chateau Pl CC	djmcaine@mac.com	841-5823
55	Wendy Young	30 South I St Y.C.	wyoung30@hotmail.com	847-0920
56	Ruth C. Baird	2214 Swallowtail Dr CC	rmbaird@bigpond.net	841-6373
57	Jill Valby	Tahoe City	jillvalby@erwinbind.com	7603-986-1937
58	Kay Diederich	PO Box 7587 Incline Vg	89450	831-3209
59	Laura Gibson	3331 Berkenfield Carson City		887-5614
60	Teddy Gonzalez	3425 Nyc Dr Carson City	89704	849-0862
61	Allison M. Smith	11 Wadingbird Ct Dayton	89403	775-450-3438
62	Elizabeth Schuler	609 Tuscarora Way Carson City	efschuler@q.com	775-220-7008
63	Sue Tesch	2201 Kansas St CC NV 89701	sue@tahoe-riddler.com	775-450-5584
64	GRANT MILLS	4545 Shechter Rd Fallon	grantmills@yahoo.com	775-867-3000
65	RITA GEIL	2780 Lorraine St Carson City NV 89706	rita.darienc.geil@gmail.com	775-400-9670
66	Ed Spacek	7 Circle Drive CC NV 89703	edspacek@2net.com	619-517-4844
67	NARMA SUMMEY	973 PARKVIEW DR. C.C. NV 89703		775-267-1917
68	Diane Kotik	Box 506 Silver City NV 89408	dkotik50@aol	775-671-1548
69	SUE DOMIPA	849 Ridgefield Dr. C.C.	sueboad@domipa.com	775-887-9461
70	Truda Reynolds	2235 Central St, Sparks NV 89441	truda.reynolds@gmail.com	775-208-5711-2630
71	Jay Bigelow	015 Jill Dr Gardnerville	89460	775-450-5524
72	Susan Crowell	4 C. Sunset Way CC	scrowell@charter.net	775-883-1136
73	Jennifer Simkins	2113 Eastridge Ln CC NV 89706	jsimkins2@gmail.com	775-225-1173
74	Elizabeth Young	110 W Bonanza Dr	89706	885-6136
	Sharon Rosse	478 Bonanza Ar CC	sharonrosse2001@yahoo.com	267-3295
76	Jerrine Powell	1424 Ladera Dr. CC		450-6247

79	Egan Beulina	4611 Wagon Wheel Rd.	Carson City	NV 89703
74	Teri Hordley	701 Hillcrest Rd	Carson City	NV 89703
76	Coco Zaham	2065 GENTRY LN	C. C.	NV 89701
80	Brian Peterson	1848 W. Division	CC	NV 89703
81	Elizabeth Pelt	Salman Rd	CC	NV 89703
82	Lucy Kinder	3760 Northgate Ln.	CC	NV 89706
83	Susan Heavre	1877 Kingsley LN	CC	NV 89701
84	Krystle Borgman	2393 Eastwood Dr.	CC	NV 89701
85	Theresa Risner	1037 Round House Ln. #A	Carson City	NV 89701
86	Elizabeth Beltrami	73 Windtree Co.	Carson City	NV 89701
87	Patrick Flynn	1372 Peter Dr		
88				89701
89	Leather Thomas	701 Ruby Lane	CC	89706
90	Judy Whitcomb	1530 Hillside Dr.	Reno	89503
91	Margaret O'Malley	2429 Plains Dr.	Carson City	89701
	Laura Hunter	520 Duck Hill Rd.	Carson City	89704
93	Jeannette Hankins	520 Duck Hill ROAD	Carson City	89704
94	Barbara Cassidy	212 Trach. Co	Reno	89411
95	W. J. Lammers	Carson City		
96	Steve Brennan	CC NV 608 Elizabeth	CC	89707
97	Kimmy Lean	1110 Sharrow Wy	CC	89703

98	WALTER BICKETT	5000 MARIACA PASS C.C. NV 89703		
99	Debris Palko	1326 Buzzard Ranch Rd	CC	89701
100	DAVE COILAN	1326 Buzzard Ranch	CC	89701
101	GILL ROBLES	174 Crown + Dr	CC	89706
102	Cherie Shepley	4140 James Dr. Carson		89706
103	Linda Fitzgerald	3116 Baker Dr	CC	89701
	Geno Fitzgerald	3116 Baker Dr	CC	89701

Name ✓ Address email phone

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	NAME	ADDRESS	EMAIL	PHONE
105	Joi Cervoni	3975 Toucan Ct Reno NV 89509	joi.cervoni@earthlink.net	775-247-1525
106	Cott LeVol	1347 Bristol Way, Minden, NV 89022	levolc@comcast.net	775-781-8711
107	Russ Saunders	P.O. Box 313 Minden NV 89023	rsd@earthlink.net	775-782-2117
108	Ann Smith	1398 Avenida Ct. Reno	annsmith@comcast.net	775-201-4205
109	Dean Carter	3586 ARCHWAY DR CC NV	dcarter@tenorbind.com	721-0947
110	C.T. Beech	1701 Hamilton Blvd NV	ctbeech@earthlink.net	775-847-3030
111	Rylan Kane	1090 Sedgecroft Ln. CC NV	Rylankane@gmail.com	841-1645
112	Randy Seebey	5750 Bon Rd. CC NV 89726	randall.seebey@seebey.com	887-70498
113	Ann Finlayson	70 Laurel Lane Reno NV	annfinlayson@earthlink.net	725-5976
	Jim Marshall	3005 Churchill Dr W NV	89704	849-1692
115	Joni A. Fry	8 Scarlet Cir CC NV	89706	882-0255
116	Wynn Morrison	513 Weaver Ave CC NV	89703	894-1000
117	Spide Hardy	1859 Day St. CC NV	---	721-0693
118	Jennifer Verive	412 N Curry St CC NV	89703	885-7593
119	Michael Rosen	3331 Berkenfield Dr.	89701	887-5614
120	Comina Jackson	2762 Oak Ridge Dr.	89703	885-9233
121	Katho Matuska	1101 Liberty Ct	89703	884-0394
122	Mary V. Cronan	812 Younce St.	89703	885-9120
123	Mary W. Covington	312 Mtn St. CC, NV	89703	882-1301
124	Leibel N. Covington	312 Mtn St. CC, NV	89703	882-1301
125	Don Wolfe	#3 PEDLAR RD SILVER CITY	---	8970581
126	Cherise Becht	7353 Schultz Dr. CC NV	89701	343-8436
	Kath. Q. Becht	7353 Schultz Dr CC, NV	89701	343-8437
128	AMY JESCH	2201 KANSAS ST CC NV	89701	831-7451

We, the undersigned, urge the Carson City Board of Supervisors to approve unanimously 1) the Carson City Arts and Culture Master Plan and 2) the establishment and funding of a Municipal Arts Agency to implement the plan and develop other city-wide initiatives that promote "All the Arts for All the People" in the Capital City.

	NAME	ADDRESS	EMAIL	PHONE
129	Deborah Sparks	7 Circle Dr Carson City	spacekeznets.com	6145174944
130	STEVE Pozzi	8 Circle Dr. Carson	POZZI@ATT.NET	882-1500
131	DONNA BOONE	" " "	—	" "
132	SHANNA Pozzi	" " "	—	" "
133	DARLINE HARPER	512 E ADAMS	DARPE80@YAHOO	775-883 7715
134	Robin Ranzel	510 E ADAMS	225-5536	225-5536
135	Kristina DeBusk	3074 McCarty Dr CC 89401		882-4053
136	Kym Westonberg	P.O. Box 157, CC, NV 89402		882-1976
137	Phyllis Lauper	1262 Melborn Way 89423		408-307-2173
138	Ellen WARR	232 Eddy St. Dayton 89403		246-5539
139	Hazel Ryland	257 Arrowhead Dr CC		882-4607
140	H.M. He...e	1464 FLINTWOOD DR. C.C.		841-7480
141	Hugo Soogano	1425 Spikywood C.C.		
142	Tharon Meindubach	140 Rose Dayton NV		470 0741
143	Jeremy Thompson	1300 Monte Basa Dr.		883-6000
144	Brea Cruz	3099 S. CARSON ST. #10		884-1011
145	Span Hill	1628 Keeniz Lane		
146	Jo Shum	3200 Bowers Lane		
147	Jackie Giles	PO Box 20669 Carson 89421		
148	DN Bawom	3701 N. CARSON ST CC		882 7459
149	S. Mousel	1720 Miles Way, CC		
150	Samantha Medeiros	1608 Seviell DR Reno, NV	Pegs Eggs	957-8841
151	Cody Clark	1840 N. Steward St Carson	Pegs Eggs	450 8356
152	Poppy A Capanni	1900 FRANKLIN RD C.C. NV	RECAPURRO1@gmail.com	

November 2015
December

We, the undersigned, urge the Carson City Board of Supervisors to approve unanimously 1) the Carson City Arts and Culture Master Plan and 2) the establishment and funding of a Municipal Arts Agency to implement the plan and develop other city-wide initiatives that promote "All the Arts for All the People" in the Capital City.

	NAME	ADDRESS	EMAIL	PHONE
181	Stephanie Kond	4621 Cahill St CC NV	thecovalkeds@hotmail.com	-
182	Maureen	1015 Tonahawk, I.V., NV 89451	maureen@franklin.com	775-230-0092
183	Virginia Arden	P.O. Box 906, Minden NV 89423	ginnyre@abis.com	
184	Michelle Mable	1578 Mars Ave. Minden NV	michelle@csable.com	775-782-4313
185	Doug Wachholz	5450 Hidden Green Pte., Reno, NV 89502	doug@dougwachholz.com	775-857-1420
186	Lynne Colvig	1742 Ceault Way Sparks NV 89431	lynnechristopher@hotmail.com	775-544-1659
187	Cheryl Bowman	1520 Bolero Dr., Carson City	blu.dophina@prodigy.net	720-700-3333
188	Robert Bowman	1520 Bolero Dr. Carson City		775-720-7093
189	Joseph Briery	141 Palmer Ct. #13 Dayton NV	joebriery@yahoo.com	775-315-0253
190	Deborah Gehr	1005 W. 4th St. CC, NV		775-887-1787
191	Roger Stimson	3638 Jannet Ct NV		775-729-4446
192	Ignat Frykin	10286 Copperwood Dr Reno	IFrykin1@gmail.com	
193	Stan Jones	904 N Curry, CC NV	thepurpleavocado@sbcglobal.net	775-853-5118
194	Sue Jones	904 N. Curry CC NV	@sbcglobal.net	883-6236
195	Carlyn Spunkburg	224 S. Carson #10		230-8800
196	Stephanie Lauder	3362 Cortez St. Carson City, NV	CStephanie@yale.com	291-6120
197	Judy Lauder	3362 Cortez St CC NV	thead_lauder@sbcglobal.net	720-7715
198	Jeanne Yapple	2038 Desert Peach 89705	imy2@charter.net	885-0462
199	Tom Devito	4110 Lousetown Rd Reno 89521	2017070@yahoodotcom	775-847-9207
200	Loiene Devito	4110 Lousetown Rd Reno 89521	thinkpstv@yahoo.com	775-847-9207
201	Sue Ballw	701 N Pratt CC 89701	giballew@aol.com	
202	Gary Beller	701 N. Pratt CC 89701	"	
203	Lynne Mallett	1372 Bucklehead Ct 89410		775-783-8137
204	Jamell Pevey	181 Lake Glen Dr 89703		

	NAME	ADDRESS	Email	Phone
205	Jay Graham	3255 College Dr	Debb@hoo.com Debb@hoo.com	841-4456
206	Deb Lane	3255 College Dr.	"	"
207	Mary Dorelia	214 W. King St.	AV6DMACE@AOL.com	882-0916
208	Joan Terkune	4088 Sherman Ln		841-9537
209	FRANK MELLOR	909 Stafford Way	Frank Mellor@gmail.com	883-2915
210	William Mellor			
211	Patricia Davis	703 Crain St		882-1473
212	Margaret Tweedt	612 W Robinson St		892-2678
213	Rex R. Keen	1104 Winters Pkwy Dayton		884-3496
214	Dorrah L. Reed	1004 Winters Pkwy, Dayton		884-3496
215	Gary Schwartz	101 Conestoga Dr #800	garyschwartz66@gmail.com	229-3769
216	Jonji Radney	2662 Danville Dr. CC 89706		841-3434
217	George Olson	34 Zephyra Cir CC 89706		882-1908
218	Wayne Carlson	718 S. Minnesota, CC 89703	perungiac@comcast.com	223-9758
219	Isabel Vazquez	3300 Skyline Blvd 89509		
220	Joseph Bauer	"		
221	Dee Brown	340 Bayhill Circle Dayton	89403	554-354236
222	Theri Hass	257 WINDTREE CIR,	89701	775-887-6013
223	Guy W. Farmer	2138 Bristol Pl.		
224	Neil Kane	1090 STEPHENSON LANE	89703	
225	Rex Stiltner	4676 Cold Bear Lake Rd	89705	
226	Wendy Schultz	4244 Hunter Ct Carson City	89701	
227	Robert Hartman	639 GEARST RENO	89503	
228	Fred Rhoder	639 Gearst Reno	89503	
229	Robert Farn	218 Carville Circle	89703	
230	Stacy McQuay	1022 Shenandoah Dr.	89706	
231	Krista Lukas	3472 Long Dr.	89423	
232	Susan Priest	1859 Spooner Drive	89706	
233	Sheela Steele	103 Lindbergh Ct. Dayton	89403	721-2874

About This Study

Arts & Economic Prosperity IV is the most comprehensive study of the nonprofit arts and culture industry ever conducted. It documents the economic impact of the nonprofit arts and culture industry in 48 study regions representing all 50 states and the District of Columbia. The diverse communities range in population 1,600 to 4 million and type from small rural to large urban.

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

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

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

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

The Arts Mean Business

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

AMERICANS FOR THE ARTS
1000 Vermont Avenue, NW, 6th Floor
Washington, DC 20005
202.371.2830
202.371.6224
research@artsusa.org
www.AmericansForTheArts.org

BCLC
Business & Cultural Leadership Center

NACAC
National Association of Cultural Arts Centers

NATIONAL COMMISSION ON THE ARTS AND CULTURE
For Arts & Prosperity

DESTINATION MARKETING
A Division of VisitAmerica

THE CONFERENCE BOARD
Founded 1857 | 100 Years of Leadership

ARTS & ECONOMIC PROSPERITY IV

Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. Established in 1960, we are dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts.

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

ARTS DISTRICT

NATIONAL HIGHLIGHTS

Economic Impact of America's Nonprofit Arts & Culture Industry

America's nonprofit arts and culture industry generates \$195.2 billion in economic activity every year—\$61.1 billion in spending by organizations and \$74.1 billion in event-related spending by audiences. The industry supports 4.1 million jobs and generates \$22.3 billion in government revenue.

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

PHILADELPHIA MAYOR MICHAEL A. NUTTER
President, The United States Conference of Mayors, 2015-2019

Nonprofit Arts & Culture: A Resilient Industry

Economic Impact of the Nonprofit Arts & Culture Industry (2010)

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

ORGANIZATIONS

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

AUDIENCES

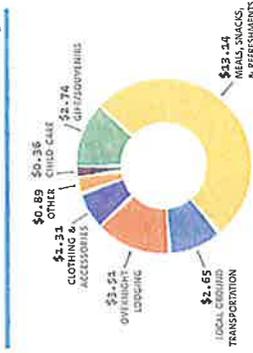
Dinner and a show go hand-in-hand. Attendance at arts events generates income for local businesses—restaurants, parking garages, hotels, retail stores. An average arts attendee spends \$24.60 per event, in addition to the cost of admission. On the national level, these audiences provided \$74.1 billion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

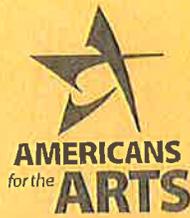
PERCENTAGE OF U.S. WORKFORCE (2010)



In 2010, nonprofit arts and culture organizations alone supported 2.2 million full-time equivalent jobs. Of this total, 1.3 million jobs were a result of "direct" expenditures by nonprofit arts organizations, representing 0.87 percent of the U.S. workforce. Compared to the size of other sectors of the U.S. workforce, this figure is significant. Nonprofit arts and culture organizations support more U.S. jobs than there are accountants and auditors, public safety officers, and even lawyers.

AVERAGE PER PERSON AUDIENCE EXPENDITURES: \$24.60



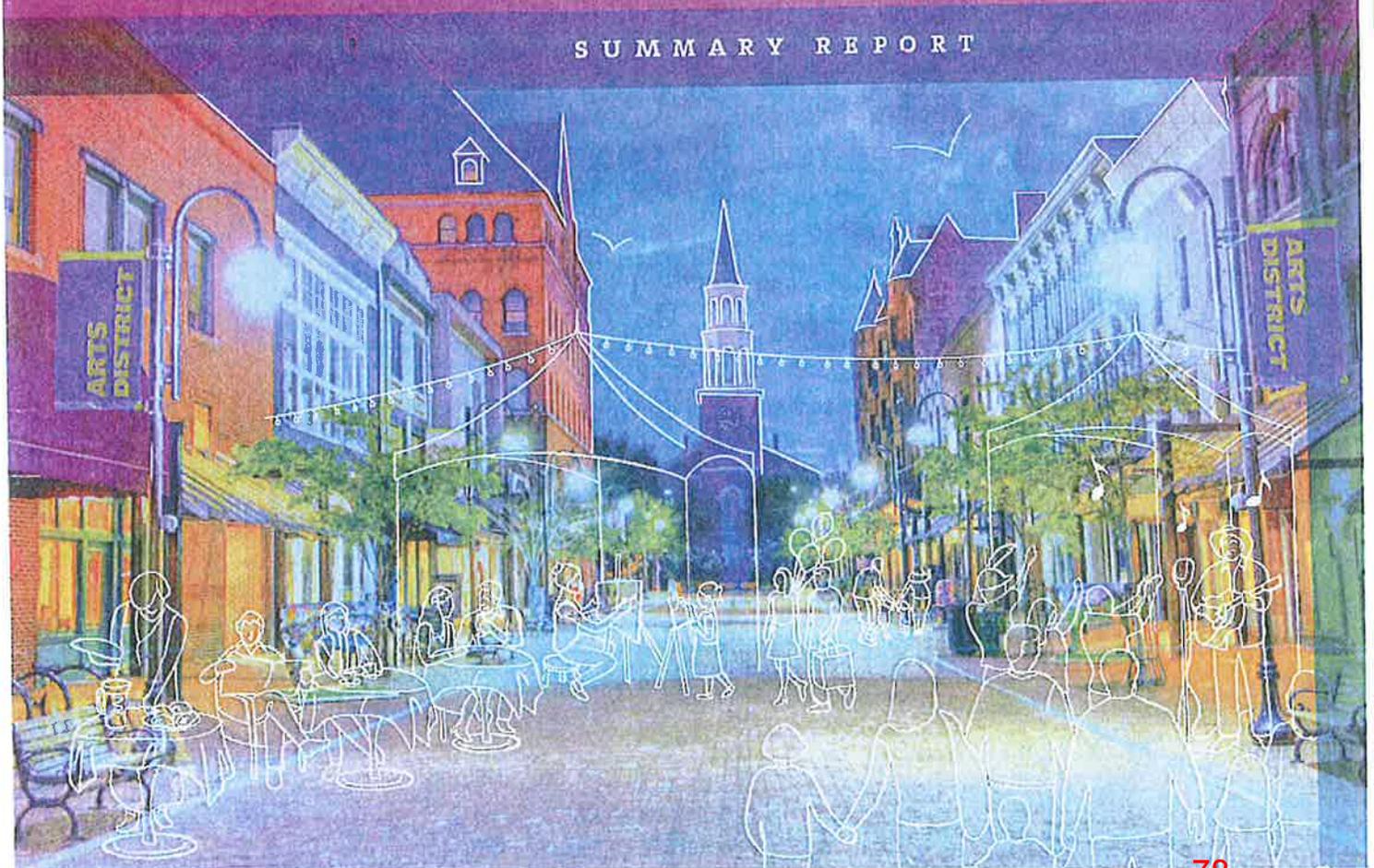


ARTS &

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

ECONOMIC PROSPERITY IV

SUMMARY REPORT



The Arts Mean Business

BY AMERICANS FOR THE ARTS PRESIDENT & CEO ROBERT L. LYNCKE

America's artists and arts organizations live and work in every community coast-to-coast—fueling creativity, beautifying our cities, and improving our quality of life. In my travels across the country, business and government leaders often talk to me about the challenges of funding the arts amid shrinking resources and alongside other pressing needs. They worry about jobs and the economy. Is their region a magnet for attracting and retaining a skilled and innovative workforce? How well are they competing in the high-stakes race to attract new businesses? The findings from *Arts & Economic Prosperity IV* send a clear and welcome message: leaders who care about community and economic vitality can feel good about choosing to invest in the arts.

Arts & Economic Prosperity IV is our fourth study of the nonprofit arts and culture industry's impact on the economy. The most comprehensive study of its kind ever conducted, it features customized findings on 182 study regions representing all 50 states and the District of Columbia as well as estimates of economic impact nationally. Despite the economic headwinds that our country faced in 2010, the results are impressive. Nationally, the industry generated \$135.2 billion of economic activity—\$61.1 billion by the nation's nonprofit arts and culture organizations in addition to \$74.1 billion in event-related expenditures by their audiences. This economic activity supports 4.1 million full-time jobs. Our industry also generates \$22.3 billion in revenue to local, state, and federal governments every year—a yield well beyond their collective \$4 billion in arts allocations.

Arts and culture organizations are resilient and entrepreneurial businesses. They employ people locally, purchase goods and services from within the community, and market and promote their regions. Arts organizations are rooted locally; these are jobs that cannot be shipped overseas. Like most industries, the Great Recession left a measurable financial impact on the arts—erasing the gains made during the pre-recession years and leaving 2010 expenditures 3 percent behind the 2005 levels. The biggest effect of the recession was on attendance and audience spending. Inevitably, as people lost jobs and worried about losing their homes, arts attendance—like attendance to sports events and leisure travel—waned as well. Yet, even in a down economy, some communities saw an increase in their arts spending and employment. As the economy rebounds, the arts are well poised for growth. They are already producing new and exciting work—performances and exhibitions and festivals that entertain, inspire, and increasingly draw audiences.

Arts & Economic Prosperity IV shows that arts and culture organizations leverage additional event-related spending by their audiences that pumps revenue into the local economy. When patrons attend an arts event, they may pay for parking, eat dinner at a restaurant, shop in local retail stores, and have dessert on the way home. Based on the 151,802 audience surveys conducted for this study, the typical arts attendee spends \$24.60 per person, per event, beyond the cost of admission.

Communities that draw cultural tourists experience an additional boost of economic activity. Tourism industry research has repeatedly demonstrated that arts tourists stay longer and spend more than the average traveler. *Arts & Economic Prosperity IV* reflects those findings: 32 percent of attendees live outside the county in which the arts event took place, and their event-related spending is more than twice that of their local counterparts (nonlocal: \$39.96 vs. local: \$17.42). The message is clear: a vibrant arts community not only keeps residents and their discretionary spending close to home, but it also attracts visitors who spend money and help local businesses thrive.

Arts & Economic Prosperity IV demonstrates that America's arts industry is not only resilient in times of economic uncertainty, but is also a key component to our nation's economic recovery and future prosperity. Business and elected leaders need not feel that a choice must be made between arts funding and economic prosperity. This study proves that they can choose both. Nationally as well as locally, the arts mean business.

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

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

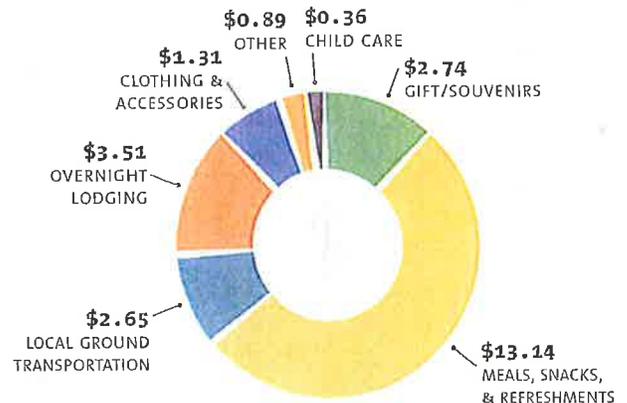
ORGANIZATIONS

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

AUDIENCES

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

AVERAGE PER PERSON AUDIENCE EXPENDITURES: \$24.60



Economic Impact of America's Nonprofit Arts & Culture Industry

Every day, more than 100,000 nonprofit arts and culture organizations populate America's cities and towns and make their communities more desirable places to live and work. They provide inspiration and enjoyment to residents, beautify shared public spaces, and strengthen the social fabric of our communities. This study demonstrates that the nonprofit arts and culture industry is also an economic driver—an industry that supports jobs, generates government revenue, and is the cornerstone of our tourism industry.

Nonprofit arts and culture organizations pay their employees, purchase supplies, contract for services, and acquire assets from within their communities. Their audiences generate event-related spending for local merchants such as restaurants, retail stores, hotels, and parking garages. This study sends an important message to community leaders: support for the arts is an investment in economic well-being as well as quality of life.

Nationally, the nonprofit arts and culture industry generates \$135.2 billion in economic activity every year—

\$61.1 billion in spending by organizations and an additional \$74.1 billion in event-related spending by their audiences. The impact of this activity is significant; these dollars support 4.1 million U.S. jobs and generate \$22.3 billion in government revenue.

Arts & Economic Prosperity IV is the most comprehensive study of the nonprofit arts and culture industry ever conducted. It documents the economic impact of the nonprofit arts and culture industry in 182 communities and regions (139 cities and counties, 31 multi-county or

multi-city regions, 10 states, and two arts districts), representing all 50 states and the District of Columbia. The diverse communities range in population from 1,600 to 4 million and from small rural to large urban. Researchers collected detailed expenditure and attendance data from 9,721 nonprofit arts and culture

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

(Combined spending by both nonprofit arts and culture organizations AND their audiences)

TOTAL DIRECT EXPENDITURES	\$135.2 BIL
FULL-TIME EQUIVALENT JOBS	4.13 MIL
RESIDENT HOUSEHOLD INCOME	\$86.68 BIL
LOCAL GOVERNMENT REVENUE	\$6.07 BIL
STATE GOVERNMENT REVENUE	\$6.67 BIL
FEDERAL INCOME TAX REVENUE	\$9.59 BIL

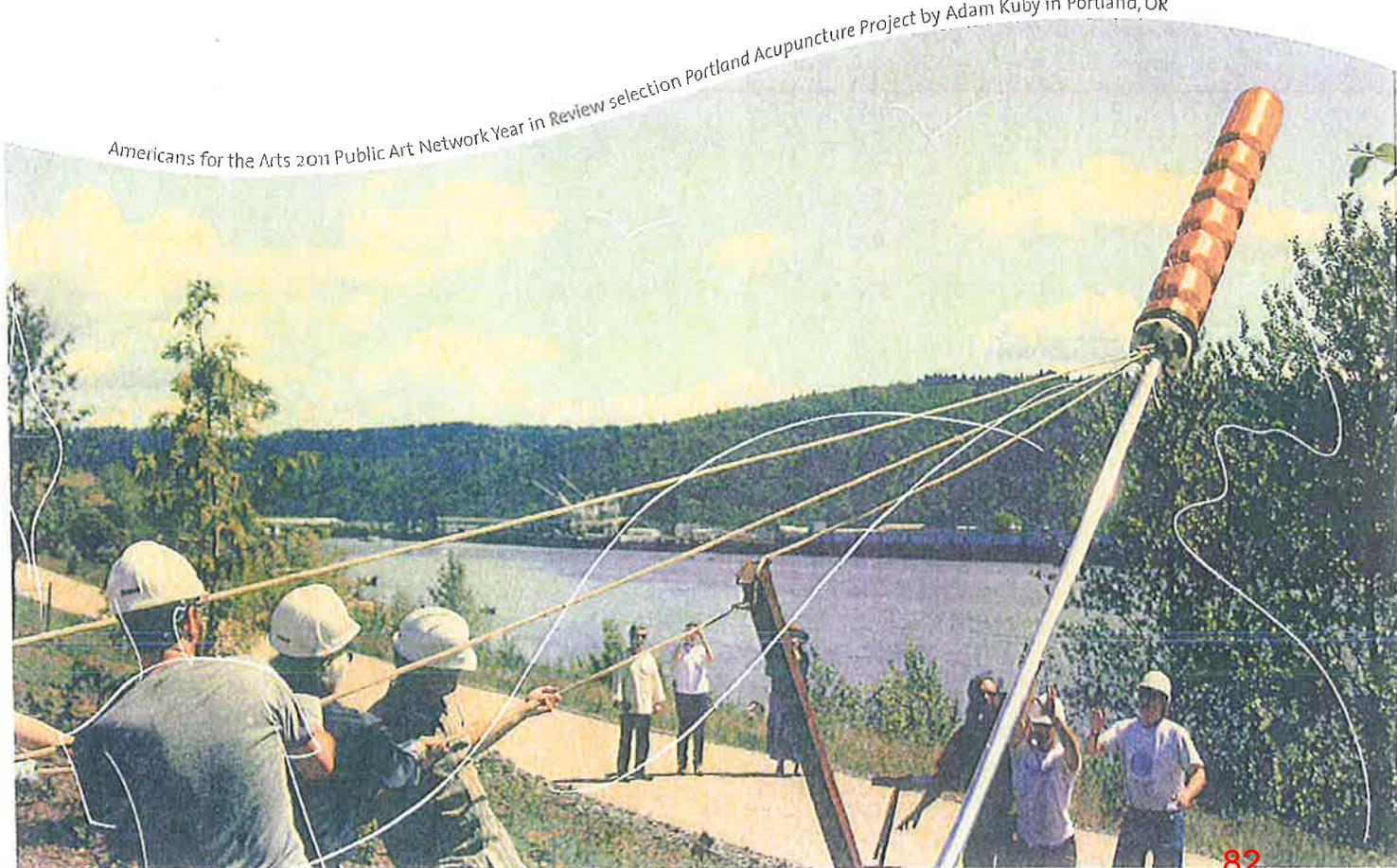
organizations and 151,802 of their attendees to measure total industry spending. Project economists from the Georgia Institute of Technology customized input-output analysis models for each study region to provide specific and reliable economic impact data. This study uses four economic measures to define economic impact: full-time equivalent jobs, resident household income, and revenue to local and state government.

- *Full-Time Equivalent (FTE) Jobs* describe the total amount of labor employed. Economists measure FTE jobs, not the total number of employees, because it is a more accurate measure that accounts for part-time employment.
- *Resident Household Income* (often called *Personal Income*) includes salaries, wages, and entrepreneurial income paid to local residents. It is the money residents earn and use to pay for food, mortgages, and other living expenses.

- *Revenue to Local and State Government* includes revenue from taxes (income, property, or sales) as well as funds from license fees, utility fees, filing fees, and other similar sources.

The *Arts & Economic Prosperity IV* study focuses on nonprofit arts and culture organizations and their audiences, but takes an inclusive approach that accounts for the uniqueness of different localities. These include government-owned and government-operated cultural facilities and institutions, municipal arts agencies, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums and botanical gardens), university presenters, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a community center or church). The study excludes spending by individual artists and the for-profit arts and entertainment sector (e.g., Broadway or the motion picture industry).

Americans for the Arts 2011 Public Art Network Year in Review selection Portland Acupuncture Project by Adam Kuby in Portland, OR



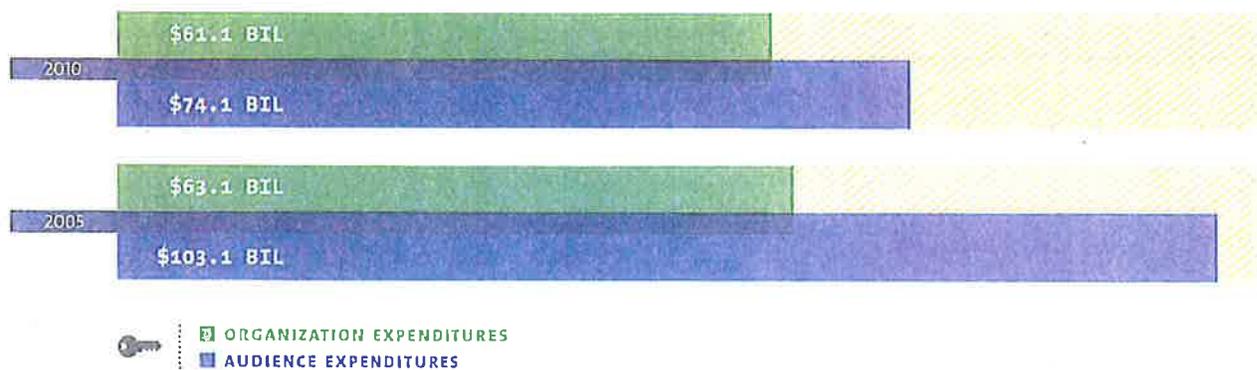
The Arts in the Great Recession

Arts & Economic Prosperity III was completed in 2005, and while study-to-study comparisons should be made cautiously, it is clear that the same economic headwinds that affected all industries in 2010 also impacted the nonprofit arts. Between 2005–2010, unemployment rose from 5.1 percent to 9.7 percent. Consumer confidence dropped from 101 to 54. Home foreclosures tripled to 2.9 million. As people lost their jobs and houses, arts attendance—like tourism, attendance to sporting events, and leisure travel—declined as well.

Like most industries, the Great Recession left a measurable financial impact on the arts—erasing the gains made during the pre-recession years and leaving 2010 organizational expenditures 3 percent behind their 2005 levels. The

more noticeable decrease was in total audience spending. Both the 2010 and 2005 studies boast large and reliable survey samples. The 94,478 audience surveys collected for the 2005 study showed an average event-related expenditure of \$27.79, per person per event, not including the cost of admission. The 151,802 audience surveys conducted for this report showed an 11 percent decrease to \$24.60 (-21 percent when adjusted for inflation). Compounding that drop was a decrease in the share of nonlocal attendees. In 2005, 39 percent of attendees were nonlocal, versus 32 percent for this study. Finally, average per person spending declined for both locals (\$19.53 in 2005 vs. \$17.42 in 2010) as well as for nonlocals (\$40.19 in 2005 vs. \$39.96 on 2010). Thus, not only was there a decrease in the share of nonlocal arts attendees—both groups also spent less per person, per event.

ECONOMIC IMPACT OF THE NONPROFIT ARTS & CULTURE INDUSTRY





Direct & Indirect Economic Impact: How a Dollar Is Represented in a Community

Arts & Economic Prosperity IV uses a sophisticated economic analysis called input-output analysis to measure economic impact. It is a system of mathematical equations that combines statistical methods and economic theory. Input-output analysis enables economists to track how many times a dollar is “re-spent” within the local economy, and the economic impact generated by each round of spending. How can a dollar be re-spent? Consider the following example:

A theater company purchases a gallon of paint from the local hardware store for \$20, generating the direct economic impact of the expenditure. The hardware store then uses a portion of the aforementioned \$20 to pay the sales clerk’s salary; the sales clerk re-spends some of the money for groceries; the grocery store uses some of the money to pay its cashier; the cashier then spends some for the utility bill; and so on. The subsequent rounds of spending are the indirect economic impacts.

Thus, the initial expenditure by the theater company was followed by four additional rounds of spending (by the hardware store, sales clerk, grocery store, and the cashier).

- The effect of the theater company’s initial expenditure is the direct economic impact.
- The subsequent rounds of spending are all of the indirect economic impacts.
- The total economic impact is the sum of all of the direct and indirect impacts.

Note: *Interestingly, a dollar “ripples” very differently through each community, which is why each study region has its own customized economic model.*



Nonprofit Arts & Culture Organizations

Nonprofit arts and culture organizations are good business citizens. They are employers, producers, consumers, members of their Chambers of Commerce, and partners in the marketing and promotion of their cities and regions.

Spending by nonprofit arts and culture organizations nationally was estimated at \$61.1 billion in 2010. This output supports 2.2 million U.S. jobs, provides \$47.5 billion in household income, and generates \$10.2 billion in total government revenue.

IMPACT OF NONPROFIT ARTS & CULTURE ORGANIZATIONS

(Expenditures by organizations only)

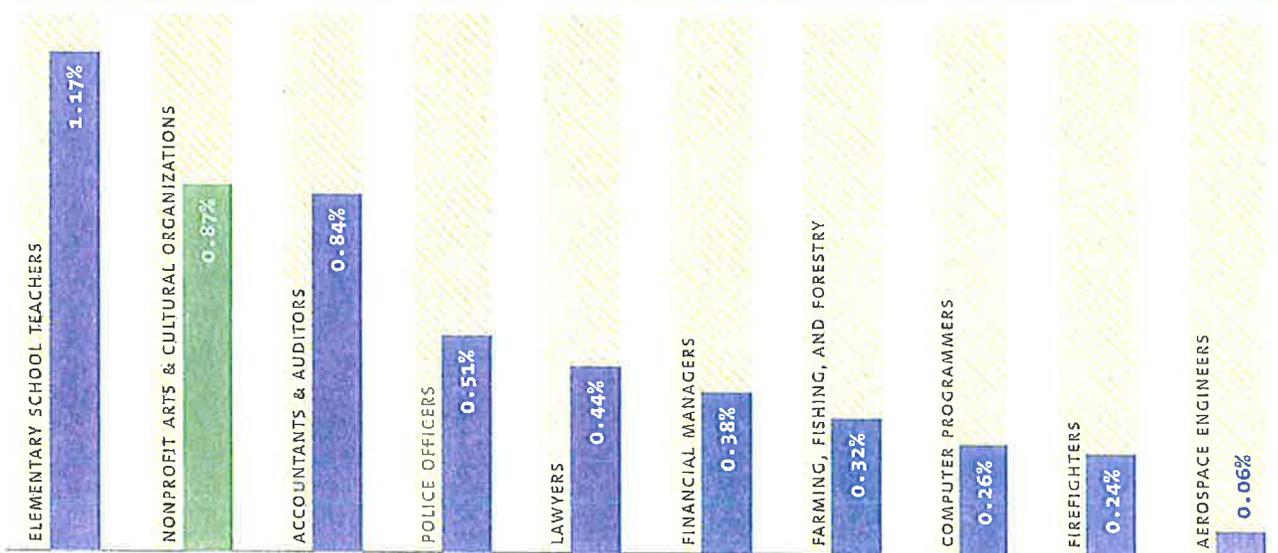
TOTAL DIRECT EXPENDITURES	\$61.12 BIL
FULL-TIME EQUIVALENT JOBS	2.24 MIL
RESIDENT HOUSEHOLD INCOME	\$47.53 BIL
LOCAL GOVERNMENT REVENUE	\$2.24 BIL
STATE GOVERNMENT REVENUE	\$2.75 BIL
FEDERAL INCOME TAX REVENUE	\$5.26 BIL

INDUSTRY EMPLOYMENT COMPARISONS

Spending by nonprofit arts and culture organizations provides rewarding employment for more than just artists, curators, and musicians. It also directly supports builders, plumbers, accountants, printers, and an array of occupations spanning many industries.

In 2010, nonprofit arts and culture organizations alone supported 2.2 million full-time equivalent jobs.

PERCENTAGE OF U.S. WORKFORCE (2010)





Americans for the Arts 2011 Public Art Network Year in Review selection Wildgarden/Talking Fence by Ladies Fancy Work Society in Denver, CO

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

A LABOR-INTENSIVE INDUSTRY

Dollars spent on human resources typically stay within a community longer, thereby having a greater local

economic impact. The chart below demonstrates the highly labor-intensive nature of the arts and culture industry. Nearly half (48.4 percent) of the typical organization’s expenditures are for artists and personnel costs,

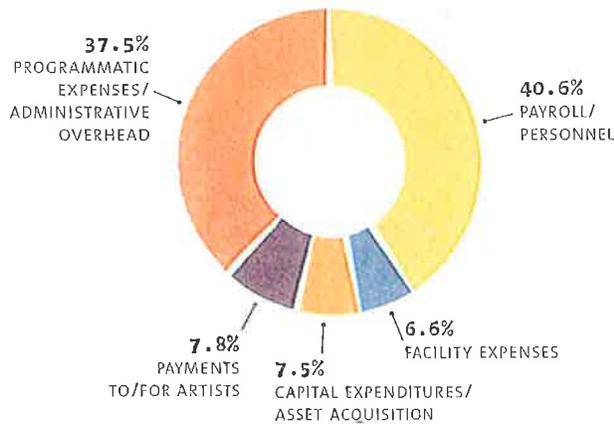
ARTS VOLUNTEERISM

While arts volunteers may not have an economic impact as defined in this study, they clearly have an enormous impact on their communities by helping arts and culture organizations function as a viable industry.

- The average city and county in the study had 5,215 arts volunteers who donated 201,719 hours to nonprofit arts and culture organizations, a donation valued at \$4.3 million.
- The participating organizations had an average of 116.2 volunteers who volunteered an average of 44.8 hours each, for a total of 5,204 hours per organization.

The Independent Sector places the value of the average 2010 volunteer hour at \$21.36.

EXPENDITURES BY NONPROFIT ARTS & CULTURE ORGANIZATIONS



VALUE OF IN-KIND CONTRIBUTIONS

The organizations that participated in this study provided data about their in-kind support (e.g., donated assets, office space, airfare, or advertising space). Sixty-five percent of the participating organizations received in-kind support, averaging \$55,467 each during the 2010 fiscal year.

Nonprofit Arts & Culture Audiences

The arts and culture industry, unlike most industries, leverages a significant amount of event-related spending by its audiences. For example, a patron attending an arts event may pay to park the car in a garage, purchase dinner at a restaurant, eat dessert after the show, and return home to pay the babysitter. This generates related commerce for local businesses such as restaurants, parking garages, hotels, and retail stores.

Total event-related spending by nonprofit arts and culture audiences was an estimated \$74.1 billion in 2010. This spending supports 1.9 million full-time equivalent jobs in the United States, provides \$39.2 billion in household income, and generates \$12.1 billion in government revenue.

Nationally, the typical attendee spends an average of \$24.60 per person, per event, in addition to the cost of admission. Businesses that cater to arts and culture audiences reap the rewards of this economic activity.

LOCAL VS. NONLOCAL AUDIENCES

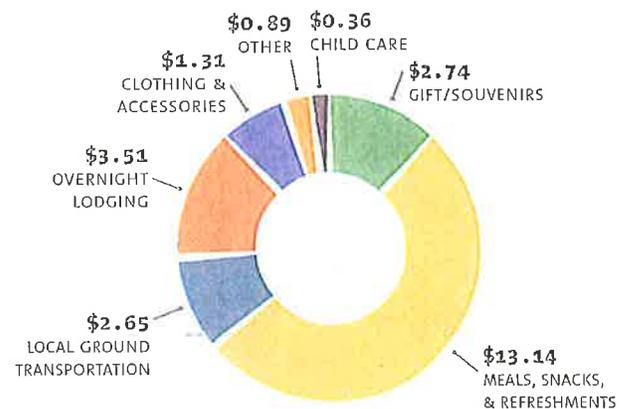
In addition to spending data, researchers asked each of the 151,802 survey respondents to provide his/her home ZIP code. Analysis of this data enabled a comparison of event-related spending by local and nonlocal attendees. Previous economic and tourism research has shown that nonlocal attendees spend more than their local counterparts. This study reflects those findings.

IMPACT OF NONPROFIT ARTS & CULTURE AUDIENCES

(expenditures by attendees to arts events only)

TOTAL DIRECT EXPENDITURES	\$74.08 BIL
FULL-TIME EQUIVALENT JOBS	1.89 MIL
RESIDENT HOUSEHOLD INCOME	\$39.15 BIL
LOCAL GOVERNMENT REVENUE	\$3.83 BIL
STATE GOVERNMENT REVENUE	\$3.92 BIL
FEDERAL INCOME TAX REVENUE	\$4.33 BIL

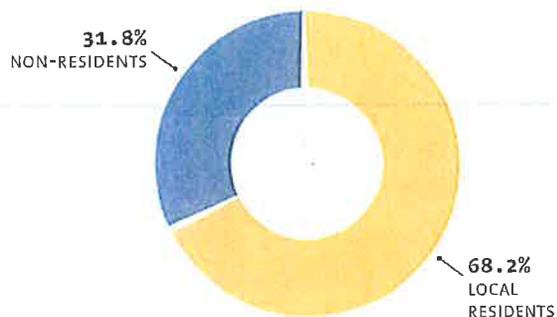
AVERAGE PER PERSON AUDIENCE EXPENDITURES: \$24.60



While the ratio of local to nonlocal attendees is different in every community, the national sample revealed that 31.8 percent of attendees traveled from outside of the county in which the event took place (nonlocal) and 68.2 percent of attendees were local (resided inside the county).

Local attendees spent an average of \$17.42 per person, per event in addition to the cost of admission. Nonlocal attendees spent twice this amount, or \$39.96 per person.

LOCAL VS. NONLOCAL AUDIENCES



EVENT-RELATED SPENDING BY LOCAL VS. NONLOCAL AUDIENCES



Nonprofit Arts & Culture Audiences Spend \$24.60 Per Person, Per Event

AVERAGE EVENT-RELATED SPENDING

(Expenditures made specifically as a result of attending a cultural event—excludes admission cost*)

EVENT-RELATED SPENDING	LOCAL ATTENDEES	NONLOCAL ATTENDEES	AVERAGE ATTENDEES
MEALS, SNACKS, & REFRESHMENTS	\$11.16	\$17.39	\$13.14
LODGING (ONE NIGHT ONLY)	\$0.29	\$10.39	\$3.51
GIFTS/SOUVENIRS	\$2.25	\$3.78	\$2.74
GROUND TRANSPORTATION	\$1.63	\$4.83	\$2.65
CLOTHING & ACCESSORIES	\$1.16	\$1.62	\$1.31
CHILD CARE	\$0.35	\$0.38	\$0.36
OTHER/MISCELLANEOUS	\$0.58	\$1.57	\$0.89
TOTAL (PER PERSON, PER EVENT)	\$17.42	\$39.96	\$24.60

*Why exclude the cost of admission? The admissions paid by attendees are excluded from this analysis because those dollars are captured in the operating budgets of the nonprofit arts and culture organizations, and, in turn, are spent by the organization. This methodology avoids "double-counting" those dollars in the study analysis.

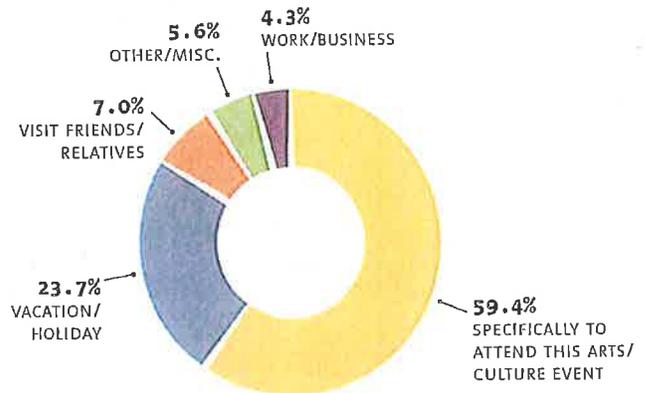
Nationally, 59.4 percent of all nonlocal arts attendees reported that the primary reason for their trip is “specifically to attend this arts/culture event.”

In addition, 28.5 percent of nonlocal arts attendees report that they spent at least one night away from home in the community where the cultural event took place. Not surprisingly, the nonlocal attendees who reported any overnight lodging expenses spent more money during their visit, an average of \$170.58 per person, per event (four times more than the national nonlocal arts attendee average of \$39.96). In fact, nonlocal attendees who reported overnight lodging expenses spent more per person, per event in every expenditure category (e.g., food, gifts and souvenirs, ground transportation, etc.) than nonlocals who did not stay overnight in paid lodging. For this analysis, only one night of lodging expenses is counted toward the audience expenditure analysis.

CULTURAL EVENTS ATTRACT NEW DOLLARS AND RETAIN LOCAL DOLLARS

Nearly one-half of local cultural attendees (41.9 percent) say that if the cultural event or exhibit during which they were surveyed were not happening, they would have traveled

NON-RESIDENT PRIMARY REASON FOR TRIP



to a different community in order to attend a similar cultural experience. More than half of nonlocal attendees (52.4 percent) reported the same. These figures demonstrate the economic impact of the nonprofit arts and culture in its truest sense. If a community fails to provide a variety of artistic and cultural experiences, it will not attract the new dollars of cultural tourists. It will also lose discretionary spending by local residents traveling elsewhere for an arts experience. When a community attracts nonlocal arts attendees and other cultural tourists, it harnesses significant economic rewards.

NONLOCAL CULTURAL AUDIENCES WITH OVERNIGHT LODGING EXPENSES (28.5 percent) SPEND THE MOST

(Expenditures made specifically as a result of attending a cultural event)

EVENT-RELATED SPENDING	WITH OVERNIGHT LODGING EXPENSES	WITHOUT OVERNIGHT LODGING EXPENSES	AVERAGE NONLOCAL ATTENDEES
MEALS, SNACKS, & REFRESHMENTS	\$41.81	\$14.41	\$17.39
LODGING (ONE NIGHT ONLY)	\$95.49	\$0.00	\$10.39
GIFTS/SOUVENIRS	\$10.72	\$2.94	\$3.78
GROUND TRANSPORTATION	\$14.11	\$3.70	\$4.83
CLOTHING & ACCESSORIES	\$4.66	\$1.25	\$1.62
CHILD CARE	\$0.72	\$0.34	\$0.38
OTHER/MISCELLANEOUS	\$3.07	\$1.38	\$1.57
TOTAL (PER PERSON, PER EVENT)	\$170.58	\$24.02	\$39.96



Arts and Culture Tourists Spend More and Stay Longer

As communities compete for a tourist's dollar, arts and culture have proven to be magnets for travelers and their money. Local businesses are able to grow because travelers extend the length of their trips to attend cultural events. Travelers who include arts and culture events in their trips differ from other U.S. travelers in a number of ways. Arts and culture travelers:

- Spend more than other travelers.
- Are more likely to stay in overnight lodging.
- Are more likely to spend \$1,000 or more during their stay.
- Travel longer than other travelers.

Two-thirds of American adult travelers say they included a cultural, artistic, heritage, or historic activity or event while on a trip of 50 miles or more, one-way, in 2001. This equates to 92.7 million cultural travelers. Of this group, 32 percent

(29.6 million travelers) added extra time to their trip because of a cultural, artistic, heritage, or historic or event. Of those who extended their trip, 57 percent did so by one or more nights.

U.S. cultural destinations help grow the U.S. economy by attracting foreign visitor spending. There has been steady growth in the percentage of tourists who fly to the United States and attend arts activities as a part of their visit, according to International Trade Commission in the Department of Commerce. Arts destinations help grow the economy by attracting foreign visitor spending—effectively making the arts an export industry.

Marketing of cultural destinations and events accounts for the largest portion of all marketing expenditures (26 percent) by national tourism organizations.

Source: U.S. Travel Association; U.S. Department of Commerce.

PARTICIPATION IN THE ARTS

One-half of cultural attendees (50.1 percent) actively participate in the creation of the arts (e.g., sing in a choir, act in a play, paint or draw).

SURVEY: HOW FAR WILL YOU GO FOR A CULTURAL EXPERIENCE?

(“If this event or exhibit were not happening, would you have traveled to another community to attend a similar cultural experience?”)

	LOCAL ATTENDEES	NONLOCAL ATTENDEES	ALL CULTURAL ATTENDEES
NO, I WOULD HAVE SKIPPED THE CULTURAL EXPERIENCE ALTOGETHER	30.5%	27.0%	19.4%
NO, I WOULD HAVE REPLACED IT WITH ANOTHER NEARBY CULTURAL EXPERIENCE	27.5%	20.6%	25.4%
YES, I WOULD HAVE TRAVELED TO A DIFFERENT COMMUNITY	41.9%	52.4%	45.2%

Conclusion

Nonprofit arts and culture organizations in the United States drive a \$135.2 billion industry—an industry that supports 4.1 million full-time equivalent jobs and generates \$22.3 billion in government revenue annually. Arts and culture organizations—businesses in their own right—leverage significant event-related spending by their audiences that pumps vital revenue into restaurants, hotels, retail stores, parking garages, and other local merchants. This study puts to rest a common misconception that communities support arts and culture at the expense of local economic development. In fact, communities are investing in an industry that supports jobs, generates government revenue, and is the cornerstone of tourism. This report shows conclusively that, locally as well as nationally, the arts mean business.

LEARN MORE ABOUT ARTS & ECONOMIC PROSPERITY IV

Visit www.AmericansForTheArts.org/EconomicImpact to access free resources you can use to help make the economic case for arts funding and arts-friendly policies in your community:

- A downloadable and customizable PowerPoint presentation that effectively communicates this study's findings
- *Arts & Economic Prosperity IV* Highlights Pamphlet
- *Arts & Economic Prosperity IV* Summary Report
- *Arts & Economic Prosperity IV* National Report, complete with national and local findings, background, scope, and methodology
- A press release announcing the study results
- Sample opinion-editorials (op-eds)
- The *Arts & Economic Prosperity* Calculator that enables users to estimate the economic impact of their organization

Americans for the Arts 2011 Public Art Network Year in Review selection *Hands* by Christian Moeller in San Jose, CA



About This Study

Americans for the Arts conducted *Arts & Economic Prosperity IV* to document the economic impact of the nation's nonprofit arts and culture industry. The study focuses on nonprofit arts and culture organizations and their audiences. It excludes spending by individual artists and the for-profit arts and entertainment sector (e.g., Broadway or the motion picture industry). Detailed expenditure data was collected from 9,721 arts and culture organizations and 151,802 of their attendees. Project economists from the Georgia Institute of Technology customized input-output analysis models for each study region to provide specific and reliable economic impact data about the nonprofit arts and culture industries, specifically full-time equivalent jobs, household income, and local and state government revenue. This allows for the uniqueness of each local economy to be reflected in the findings.

STUDYING ECONOMIC IMPACT USING INPUT-OUTPUT ANALYSIS

To derive the most reliable economic impact data, input-output analysis was used to measure the impact of expenditures by nonprofit arts and culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for two Nobel Prizes in economics. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. The analysis traces how many times a dollar is re-spent within the local economy before it leaves the community, and it quantifies the economic impact of each round of spending.

Project economists customized an input-output model for each of the 182 participating study regions based on the local dollar flow between 533 finely detailed industries within its economy. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce, local tax data, as well as the survey data from the responding nonprofit arts and culture organizations and their audiences.

CALCULATION OF THE NATIONAL ESTIMATES

To derive the national estimates, the 139 city and county study participants only—multi-city and multi-county regions, states, and individual arts districts are excluded from this analysis—were first stratified into six population groups, and an economic impact average was calculated for each group. Second, the nation's largest 13,366 cities were assigned to one of the six groups based on their population, as supplied by the U.S. Census Bureau. Third, each of the 13,366 largest cities was assigned the economic impact average for its population group. Finally, the values of the cities were added together to determine the national economic impact findings. Several outlier regions were removed when calculating the national estimates due to their comparably high levels of economic activity in their population categories.



About Local & Regional Study Partners

The 182 study regions include 139 individual cities and counties, 31 multi-city or multi-county regions, 10 states, and two arts districts. They represent all 50 U.S. states and the District of Columbia. The diverse communities range in population from 1,600 to 4 million and from small rural to large urban. The research partners agreed to complete four participation criteria: 1) identify and code the comprehensive universe of nonprofit arts and culture organizations located in their study region; 2) assist with the collection of detailed financial and attendance information from those organizations and review the information for accuracy; 3) conduct audience-intercept surveys at a broad, representative sample of cultural events that take place in their study region; and 4) pay a modest cost-sharing fee. No community was refused participation for an inability to pay.

DATA FROM ORGANIZATIONS

To collect the required financial and attendance information from eligible organizations, researchers implemented a multi-pronged data collection process.

In 131 of the 182 study regions, researchers used a web-based organizational expenditure survey instrument designed to collect detailed information about each organization's fiscal year that ended during 2010. The remaining 51 study regions are located in one of 10 states (Arizona, California, Illinois, Maryland, Massachusetts, Michigan, New York, Ohio, Pennsylvania, and Rhode Island), each of which participated in the Cultural Data Project (CDP) during fiscal year 2010. The CDP is a unique system that enables arts and culture organizations to

enter financial, programmatic, and operational data into a standardized online form. The primary data collection efforts were supplemented with an abbreviated one-page version of the survey which requested category totals only (rather than detailed, itemized financial information). In order to increase the overall response rates, all 182 study communities distributed the abbreviated one-page survey to eligible organizations that declined to participate in either the full organizational expenditure survey or the Cultural Data Project.

Using all three methods of data capture, information was collected from a total of 9,721 organizations for this study. Response rates among all eligible organizations located in the 182 study regions averaged 43.2 percent and ranged from 5.3 percent to 100 percent. Responding organizations had budgets ranging from as low as \$0 to as high as \$239.7 million. It is important to note that each study region's results are based solely on the actual survey data collected. There are no estimates made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

DATA FROM AUDIENCES

Audience-intercept surveying, a common and accepted research method, was completed in all 182 study regions in order to capture information about spending by audiences at nonprofit arts and culture events. Patrons were asked to complete a short survey while attending an event. A total of 151,802 attendees completed the survey. The randomly selected respondents provided itemized

“The success of my family’s business depends on finding and cultivating a creative and innovative workforce. I have witnessed firsthand the power of the arts in building these business skills. When we participate personally in the arts, we strengthen our ‘creativity muscles,’ which makes us not just a better ceramicist or chorus member, but a more creative worker—better able to identify challenges and innovative business solutions. This is one reason why the arts remain an important part of my personal and corporate philanthropy.”

CHRISTOPHER FORBES

Vice Chairman, Forbes, Inc.

“As all budgets—local and national, public and private—continue to reel from the effects of the economic downturn, some may perceive the arts as an unaffordable luxury reserved for only the most prosperous times. Fortunately, this rigorous report offers evidence that the nonprofit arts industry provides not just cultural benefits to our communities, but also makes significant positive economic contributions to the nation’s financial well being regardless of the overall state of the economy. This certainly is something to applaud.”

JONATHAN SPECTOR

President & CEO, The Conference Board

travel party expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data was collected throughout the year to guard against seasonal spikes or drop-offs in attendance as well as at a broad range of events—a night at the opera will typically yield more spending than a Saturday children’s theater production, for example. Using total attendance data for 2010 collected from the participating eligible

organizations, standard statistical methods were then used to derive a reliable estimate of total expenditures by attendees in each community. The survey respondents provided information about the entire party with whom they were attending the event. With an average travel party size of 2.69 people, this data actually represents the spending patterns of more than 408,000 attendees.



Thank You to Our Partner Organizations

ALABAMA

Cultural Alliance of Greater Birmingham

ALASKA

Fairbanks Arts Association
Juneau Arts & Humanities Council
Ketchikan Area Arts and Humanities Council

ARIZONA

Flagstaff Cultural Partners
Mesa Arts Center
Phoenix Office of Arts and Culture
Tucson Pima Arts Council
West Valley Arts Council

ARKANSAS

Walton Arts Center

CALIFORNIA

ArtPulse
Arts Council Silicon Valley
City of Glendale Cultural Affairs Division
City of Los Angeles Department of Cultural Affairs
City of Oakland Cultural Arts & Marketing Department
City of San Diego Commission for Arts and Culture
City of Santa Clarita Arts & Events Office
City of Walnut Creek Arts, Recreation, and Community Services Department
City of West Hollywood
Laguna Beach Arts Commission
Riverside Arts Council
Sacramento Metropolitan Arts Commission
San Francisco Arts Commission
San Jose Office of Cultural Affairs
Santa Barbara County Arts Commission

COLORADO

Beet Street
Boulder Arts Commission
Center for the Arts
Community Concert Hall at Ft. Lewis College
Cultural Office of the Pikes Peak Region (COPPeR)
Telluride Council for the Arts and Humanities

CONNECTICUT

Connecticut Commission on Culture and Tourism

Cultural Alliance of Fairfield County
Greater Hartford Arts Council

DELAWARE

Delaware Division of the Arts

DISTRICT OF COLUMBIA

Cultural Alliance of Greater Washington
DC Commission on the Arts and Humanities

FLORIDA

Arts and Cultural Alliance of Sarasota County
Broward County Cultural Division
City of Gainesville Cultural Affairs Division
City of Orlando
City of Winter Park
Cultural Council of Palm Beach County
Lee County Alliance for the Arts
Miami-Dade County Department of Cultural Affairs
Orange County Arts & Cultural Affairs
Osceola Center for the Arts
Polk Arts Alliance
Seminole Cultural Arts Council
United Arts of Central Florida
Volusia County Parks, Recreation, and Culture

GEORGIA

Athens Area Arts Council
City of Atlanta Office of Cultural Affairs

HAWAII

Hawai'i Arts Alliance

IDAHO

Boise City Department of Arts and History

ILLINOIS

Arts Alliance Illinois
ArtsPartners of Central Illinois
Rockford Area Arts Council

INDIANA

Arts Council of Indianapolis
City of Bloomington Department of Economic and Sustainable Development

IOWA

ArtsLIVE
City of Dubuque
Iowa Cultural Corridor Alliance

KANSAS

City of Wichita Division of Arts & Cultural Services

KENTUCKY

LexArts, Inc.

LOUISIANA

City of Slidell Department of Cultural and Public Affairs
St. Tammany Parish Department of Cultural and Governmental Affairs

MAINE

Creative Portland Corporation

MARYLAND

Arts & Humanities Council of Montgomery County
Baltimore Office of Promotion and the Arts
Prince George's County Arts Council

MASSACHUSETTS

City of Pittsfield Office of Cultural Development

MICHIGAN

Cultural Alliance of Southeastern Michigan

MINNESOTA

Rochester Arts Council

MISSISSIPPI

Greater Jackson Arts Council

MISSOURI

Allied Arts Council of St. Joseph
Arts Council of Metropolitan Kansas City
St. Louis Regional Arts Commission

MONTANA

Missoula Cultural Council

NEBRASKA

Adams County Convention and Visitors Bureau
Columbus Area Arts Council
Lincoln Arts Council
Museum of Nebraska Art
Nebraskans for the Arts

NEVADA

Metro Arts Council of Southern Nevada

NEW HAMPSHIRE

Art-Speak—The City of Portsmouth's Cultural Commission
 Arts Alliance of Northern New Hampshire
 City of Rochester Department of Economic Development
 Greater Concord Chamber of Commerce
 New Hampshire State Council on the Arts
 Newmarket Heritage and Cultural Center Committee *(a subcommittee of the Lamprey Arts & Culture Alliance)*

NEW JERSEY

Arts Council of Princeton
 Bergen County Division of Cultural and Historic Affairs
 Newark Arts Council

NEW MEXICO

City of Albuquerque Cultural Services Department

NEW YORK

ArtsWestchester
 Auburn Historic and Cultural Sites Commission
 Chenango County Council of the Arts
 Community Arts Partnership
 Le Moyne College Division of Management

NORTH CAROLINA

Arts Council of Fayetteville/Cumberland County
 Arts Council of Moore County
 Arts Council of Wayne County
 Arts Council of Winston-Salem/Forsyth County Arts & Science Council
 City of Asheville Cultural Arts Division
 Community Council for the Arts
 Durham Arts Council
 North Carolina Arts Council
 Orange County Arts Commission
 Pitt County Arts Council at Emerge
 Rutherford County Department of Recreation, Culture, and Heritage
 Town of Cary Department of Parks, Recreation & Cultural Resources
 Transylvania Community Arts Council
 United Arts Council of Greater Greensboro

United Arts Council of Raleigh and Wake County *(in partnership with the City of Raleigh Arts Commission)*
 Watauga County Arts Council

NORTH DAKOTA

Minot Area Council of the Arts

OHIO

Athens Municipal Arts Commission
 Greater Columbus Arts Council
 Power of the Arts

OKLAHOMA

Greater Enid Arts and Humanities Council

OREGON

Arts and Business Alliance of Eugene *(a project of the Eugene Area Chamber of Commerce)*
 Regional Arts and Culture Council

PENNSYLVANIA

ArtsErie
 Central Pennsylvania Festival of the Arts
 Citizens for the Arts in Pennsylvania, *(in partnership with the Pennsylvania Council on the Arts)*
 Greater Philadelphia Cultural Alliance
 Greater Pittsburgh Arts Council
 Indiana Arts Council
 Jump Street
 Lackawanna County Department of Arts and Culture
 Lehigh Valley Arts Council
 Northern Tier Cultural Alliance
 Pennsylvania Rural Arts Alliance

RHODE ISLAND

Providence Department of Art, Culture & Tourism

SOUTH CAROLINA

Cultural Council of Richland and Lexington Counties

SOUTH DAKOTA

Aberdeen Area Arts Council
 Sioux Falls Arts Council
 South Dakota Arts Council

TENNESSEE

Allied Arts of Greater Chattanooga
 ArtsMemphis

TEXAS

Arts Council of Forth Worth & Tarrant County
 City of Austin Cultural Arts Division
 City of Dallas Office of Cultural Affairs
 City of San Antonio Office of Cultural Affairs
 Houston Arts Alliance
 McKinney Arts Commission
 North Texas Business Council for the Arts

UTAH

Cedar City Arts Council

VERMONT

Arts Council of Windham County

VIRGINIA

Arlington County Cultural Affairs Division
 Arts Council of Fairfax County
 City of Alexandria Office of the Arts
 City of Fairfax Commission on the Arts
 Loudoun Arts Council
 Piedmont Council for the Arts

WASHINGTON

Allied Arts of Whatcom County
 Seattle Office of Arts & Cultural Affairs
 Tacoma Arts Commission

WEST VIRGINIA

Helianthus LLC
 Parkersburg Area Community Foundation

WISCONSIN

Creative Alliance Milwaukee
 Dane County Arts & Economic Prosperity Collaborative
 Eau Claire Regional Arts Council
 Fox Cities Performing Arts Center
 Performing Arts Foundation Inc. *(dba The Grand)*
 Viterbo University Fine Arts Center
 Wisconsin Arts Board

WYOMING

Center for the Arts



Glossary

CULTURAL TOURISM

Travel directed toward experiencing the arts, heritage, and special character of a place.

DIRECT ECONOMIC IMPACT

A measure of the economic effect of the initial expenditure within a community. For example, when the symphony pays its players, each musician's salary, the associated payroll taxes paid by the nonprofit, and full-time equivalent employment status represent the direct economic impact.

DIRECT EXPENDITURES

The first round of expenditures in the economic cycle. A paycheck from the symphony to the violin player and a ballet company's purchase of dance shoes are examples of direct expenditures.

ECONOMETRICS

The process of using statistical methods and economic theory to develop a system of mathematical equations that measures the flow of dollars between local industries. The input-output model developed for this study is an example of an econometric model.

FULL-TIME EQUIVALENT (FTE) JOBS

A term that describes the total amount of labor employed. Economists measure FTE jobs—not the total number of employees—because it is a more accurate measure of total employment. It is a manager's discretion to hire

one full-time employee, two half-time employees, four quarter-time employees, etc. Almost always, more people are affected than are reflected in the number of FTE jobs reported due to the abundance of part-time employment, especially in the nonprofit arts and hospitality industries.

INDIRECT IMPACT

Each time a dollar changes hands, there is a measurable economic impact. When people and businesses receive money, they spend much of that money locally. Indirect impact measures the effect of this re-spending on jobs, household income, and revenue to local and state government. It is often referred to as secondary spending or the dollars "rippling" through a community. When funds are eventually spent nonlocally, they are considered to have "leaked" out of the community and cease having a local economic impact. Indirect impact is the sum of all the rounds of re-spending.

INPUT-OUTPUT ANALYSIS

A system of mathematical equations that combines statistical methods and economic theory in an area of economic study called econometrics. Economists use this model (occasionally called an inter-industry model) to measure how many times a dollar is re-spent in, or "ripples" through, a community before it leaks out (see Leakage). The model is based on a matrix that tracks the dollar flow between 533 finely detailed industries in each community. It allows researchers to determine the economic impact of local spending by nonprofit arts and culture organizations on jobs, household income, and government revenue.

LEAKAGE

The money that community members spend outside of a community. This nonlocal spending has no economic impact within the community. A ballet company purchasing shoes from a nonlocal manufacturer is an example of leakage. If the shoe company were local, the expenditure would remain within the community and create another round of spending by the shoe company.

RESIDENT HOUSEHOLD INCOME (OR PERSONAL INCOME)

The salaries, wages, and entrepreneurial income residents earn and use to pay for food, mortgages, and other living expenses. It is important to note that resident household income is not just salary. When a business receives money, for example, the owner usually takes a percentage of the profit, resulting in income for the owner.

REVENUE TO LOCAL AND STATE GOVERNMENTS

Local and state government revenue is not derived exclusively from income, property, sales, and other taxes. It also includes license fees, utility fees, user fees, and filing fees. Local government revenue includes funds to governmental units such as a city, county, township, school district, and other special districts.

"In Nebraska, we understand that cultural excellence is crucial to economic development. The economic impact of arts organizations on our state is significant, and without the quality and diversity of the arts, it would be difficult to attract and promote business development. Arts-related industries create jobs, attract investments, and enhance tourism. Additionally, the arts connect us to each other and add richness to our lives."

LT. GOVERNOR RICK SHEEHY
Chair, National Lt. Governors Association

"Americans for the Arts continues to develop the tools for arts advocates and the evidence to persuade decision-makers that the arts benefit all people in all communities."

JANET BROWN
Executive Director, Grantmakers in the Arts

Frequently Asked Questions

1 How is the economic impact of arts and culture organizations different from other industries?

Any time money changes hands, there is a measurable economic impact. Social service organizations, libraries, and all entities that spend money have an economic impact. What makes the economic impact of arts and culture organizations unique is that, unlike most other industries, they induce large amounts of event-related spending by their audiences. For example, when patrons attend a performing arts event, they may purchase dinner at a restaurant, eat dessert after the show, and return home and pay the babysitter. All of these expenditures have a positive and measurable impact on the economy.

2 Will my local legislators believe these results?

Yes, this study makes a strong argument to legislators, but you may need to provide them with some extra help. It will be up to the user of this report to educate the public about economic impact studies in general and the results of this study in particular. The user may need to explain (1) the study methodology used; (2) that economists created an input-output model for each community and region in the study; and (3) the difference between input-output analysis and a multiplier (see question 9). The good news is that as the number of economic impact studies completed by arts organizations and other special interest areas increases, so does the sophistication of community leaders whose influence these studies are meant to affect. Today, most decision-makers want to know what methodology is being used and how and where data was gathered. You can be confident that the input-output analysis used in this study is a highly regarded model in the field of economics (the basis of two Nobel Prizes in economics). However, as in any professional field, there is disagreement about procedures, jargon, and the best way to determine results. Ask 12 artists to define art and you will get 12 answers; expect the same of economists. You may meet an economist who believes that these studies should be done differently (for example, a cost-benefit analysis of the arts).

3 How can a community not participating in the Arts & Economic Prosperity IV study apply these results?

Because of the variety of communities studied and the rigor with which the *Arts & Economic Prosperity IV* study was conducted, nonprofit arts and culture organizations located in communities that were not part of the study can estimate their local economic impact. Estimates can be derived by using the *Arts & Economic Prosperity IV* Calculator (found at www.AmericansForTheArts.org/EconomicImpact). Additionally, users will find sample PowerPoint presentations, press releases, op-eds, and other strategies for proper application of their estimated economic impact data.

4 How were the 182 participating communities and regions selected?

In 2010, Americans for the Arts published a call for participants for communities interested in participating in the *Arts & Economic Prosperity IV* study. Of the more than 200 participants that expressed interest, 182 agreed to participate and complete four participation criteria (see page 16 for more information).

5 How were the eligible nonprofit arts organizations in each community selected?

Each of the 182 study regions identified the comprehensive universe of eligible nonprofit arts and culture organizations located in their regions. Eligibility was determined using the Urban Institute's National Taxonomy of Exempt Entities (NTEE) coding system as a guideline. Communities were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, and media arts. These include government-owned or -operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos and botanical gardens), university presenters, and arts programs that are embedded under the umbrella of a non-arts organization or facility. For-profit businesses were strictly excluded from this study. In short, if it displays the characteristics of a nonprofit arts and culture organization, it was included.

6 What type of economic analysis was done to determine the study results?

An input-output analysis model was customized for each of the participating communities and regions to determine the local economic impact their nonprofit arts and culture organizations and arts audiences. Americans for the Arts, which conducted the research, worked with a highly regarded economist from the Georgia Institute of Technology to design and customize the input-output models used in this study (see page 15 for more information).

7 What other information was collected in addition to the arts surveys?

In addition to detailed expenditure data provided by the participating eligible organizations, extensive wage, labor, tax, and commerce data were collected from local, state, and federal governments for use in the input-output model.

8 Why are admission/ticket expenses excluded from the analysis of audience spending?

Researchers make the assumption that any admission fees paid by attendees are typically collected as revenue by the organization that is presenting the event. The organizations then spend those dollars. Thus, the ticket fees are captured in the operating budgets of the eligible nonprofit arts and culture organizations that participate in the organizational data collection effort. Therefore, the admissions paid by audiences are excluded from the audience spending analysis in order to avoid “double-counting” those dollars in the overall analysis.

9 Why doesn't this study use a multiplier?

When many people hear about an economic impact study, they expect the result to be quantified in what is often called a multiplier or an economic activity multiplier. The economic activity multiplier is an estimate of the number of times a dollar changes hands within the community (e.g., a theater pays its actor, the actor spends money at the grocery store, the grocery store pays the cashier, and so on). It is quantified as one number by which expenditures are multiplied. The convenience of the multiplier is that it is one simple number. Users rarely note, however, that the multiplier is developed by making gross estimates of the industries within the local economy and does not allow for differences in the characteristics of those industries. Using an economic activity multiplier usually results in an overestimation of the economic impact and therefore lacks reliability.

Acknowledgements

Americans for the Arts wishes to express its gratitude to the many people across the country who made *Arts & Economic Prosperity IV* possible and assisted with its development, coordination, and production. A study of this size and scope cannot be completed without the collaboration of many partnering organizations.

Special thanks to the John D. and Catherine T. MacArthur Foundation and The Ruth Lilly Fund for Americans for the Arts for their financial support. Thanks also to Cultural Data Project for their research partnership.

Finally, each of our 182 local, regional, and state-wide research partners contributed both time and financial support toward the completion of this study. Thanks to all of you. This study would not have been possible without you.

A study of this magnitude is a total organizational effort; appreciation is extended to the entire board and staff of Americans for the Arts. The Research Department responsible for the production of this study includes Randy Cohen, Ben Davidson, Amanda Alef, and Sam Myett.

Americans for the Arts 2011 Public Art Network Year in Review selection *Cloudbreak* by Catherine Widgery in Denver, CO



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



BCLC
Business Civic
Leadership Center
AN AFFILIATE OF THE U.S. MAYORS CONFERENCE



**NATIONAL CONFERENCE
of STATE LEGISLATURES**
The Forum for America's Ideas



National League of Cities



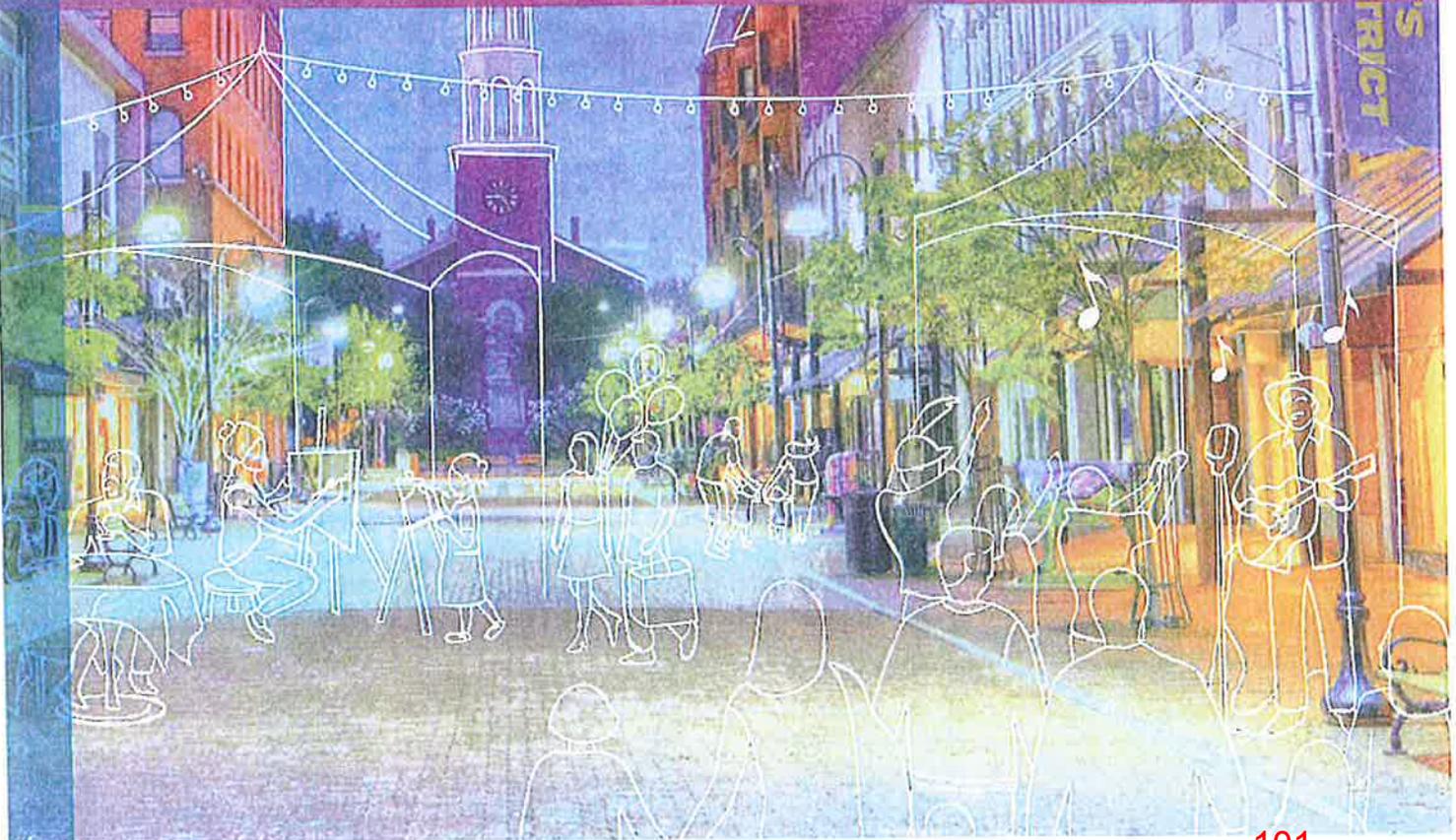
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- 🌐 www.AmericansForTheArts.org

Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. Established in 1960, we are dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts.



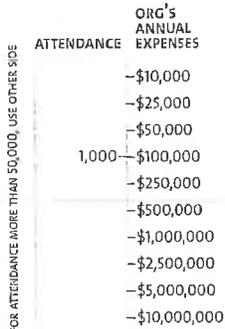


ECONOMIC PROSPERITY IV

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

ECONOMIC IMPACT

TOTAL ECONOMIC ACTIVITY	FTE JOBS	LOCAL GOVT. REVENUE	STATE GOVT. REVENUE
\$125,000	4	\$5,100	\$6,000



INSTRUCTIONS

- 1 In the vertical window, choose the number that best matches your annual attendance.
- 2 Match that with the number that best corresponds to your organization's annual expenses.
- 3 In the horizontal window, see the total economic impact of your organization.

DEFINITIONS

Total Economic Activity is the estimated spending by your organization PLUS the estimated event-related spending by your audiences (excluding the cost of admission).

FTE Jobs (full-time equivalent jobs) describes the amount of labor supported by the total economic activity. Economists measure FTE jobs, not the total number of employees.

Local and State Government Revenue includes revenue from taxes (e.g., income, property, sales, or lodging) as well as funds from license fees, utility fees, filing fees, and other similar sources.

KEY FINDINGS

Arts & Economic Prosperity IV is the most comprehensive study of the nonprofit arts and culture industry ever conducted.

America's Nonprofit Arts & Culture Industry

- Generates **\$135.2 billion** in economic activity every year—\$61.1 billion in spending by organizations and \$74.1 billion in event-related spending by their audiences
- Supports **4.1 million jobs**
- Generates **\$22.3 billion** in government revenue



CALCULATOR

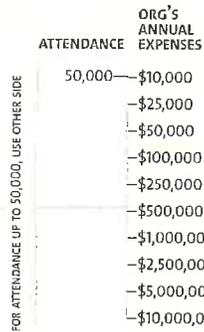
For more detailed data, full reports, web-based version of calculator, and more, visit www.AmericansForTheArts.org/EconomicImpact



See other side for step-by-step instructions

ECONOMIC IMPACT

TOTAL ECONOMIC ACTIVITY	FTE JOBS	LOCAL GOVT. REVENUE	STATE GOVT. REVENUE
\$1,240,000	33	\$63,000	\$72,000



ABOUT THIS CALCULATOR

This Arts & Economic Prosperity IV Calculator estimates the economic impact of your nonprofit arts and culture organization on your local economy. These analyses are based on the national averages from research findings of 182 communities and regions of varying size and geography. The calculator provides estimates only and is not a replacement for a customized economic impact study.

ABOUT AMERICANS FOR THE ARTS

Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. Established in 1960, we are dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts.

OUR PARTNERS

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



Special thanks to the Greater Philadelphia Cultural Alliance.

Note: If you would like to use the above Arts Calculator from the Americans for the Arts, please use the below information to connect with their online link.

http://www.americansforthearts.org/sites/default/files/aepiv_calculator/calculator.html