

NAPA COUNTY KEY FACTS

A brief orientation to the community for local arts leaders

Updated September 11, 2014

Key Local Arts Information Reports & Documents:

- 2008 Napa County Cultural Plan
- 2009 *State of the Arts*, a Local Ordinance Review (Wandering Rose)
- 2010 Arts & Economic Prosperity III: The economic impact of nonprofit arts and culture organizations, their audiences, and individual artists in Napa County, CA
- 2013 Napa Valley Arts Fact Sheet
- 2014 Napa County Creative Industries Report
- 2014 Napa County Alliance for Arts Education 360 Assessment: Phase 1

Prepared by Olivia Everett, Arts Council Napa Valley

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NAPA COUNTY DEMOGRAPHICS

Napa County is a rural community in the Northern California Bay Area. Napa County is rich in culture with conservative estimates of over 600 artists, 70 wineries with art collections, 8 venues, and 15 annual festivals.

Land use

- Farmland 15.7%
- Grazing 35.6%
- Urban/built up 4.2%
- Water/other 44.5%

Source: CA Dept. of Conservation, Division of Land Resource Protection

Napa County ranks 34th in population out of California's 58 counties

Population = 140,000 (2014 est.)

Source: US Census Bureau Quick Facts
<http://quickfacts.census.gov/>

5 incorporated municipalities:

- City of Napa 76,997 (57%)
- City of American Canyon 16,031 (13%)
- City of St. Helena 5,993 (4%)
- City of Calistoga 5,302 (4%)
- Town of Yountville 3,290 (2%)
- Unincorporated 28,356 (20%)

Source: CA Dept. of Finance

Average Age in 2010:

- Median Age = 39.7 years
- 0 to 19 years = 25.8%
- 20 to 29 years = 12.3%
- 30 to 39 years = 12.2%
- 40 to 49 years = 14.1%
- 50 to 59 years = 14.2%
- 60 to 69 years = 10.7%
- 70 and over = 10.7%

Source: US Census Bureau Quick Facts
<http://quickfacts.census.gov/>

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Socio-economic overview

“82% of Napa County businesses are directly or indirectly related to wine, tourism, or hospitality.”

- *economist Robert Eyler, Ph.D.
(Sonoma State University)*

- Labor force = 54.4% of population
- Main Industry = Agriculture (Viticulture) | est. 60% of workforce
 - The region's wine production has an annual economic impact on Napa County of \$13.3 billion (2012 Economic Impact of Napa County's Wine and Grapes)
 - The wine industry, directly and indirectly provides 46,000 full-time equivalent jobs in Napa County (2012 Economic Impact of Napa County's Wine and Grapes)
- Secondary Industry = Hospitality & Tourism | est. 14% of workforce
 - Visitors generated \$1.4 billion in direct county spending (Visit Napa Valley's 2012 Economic Impact Report)
 - Jobs supported by Napa Valley visitor industry: 10,498 (Visit Napa Valley's 2012 Economic Impact Report)

Socio-Economics of Population

- The median income for Napa county farmworkers is \$24,973, and it is \$19,966 for dining room attendants. Napa County Housing Authority statistics show that households must earn \$70,418 to live without subsidized housing.
- The Napa County Transportation and Planning Agency estimates that over the next ten years more than half of the county's new jobs, like those in agriculture, hospitality and retail, will pay below \$14.50/hour, a minimum 'living wage' for two adults and two young children.

[2014 Socio-Economic Forecast from California Department of Transportation
http://www.dot.ca.gov/hq/tpp/offices/eab/socio_economic.html](http://www.dot.ca.gov/hq/tpp/offices/eab/socio_economic.html)

- Average salaries are below the California average, and will remain so over the foreseeable future. In Napa County, inflation-adjusted salaries are forecasted to rise by 1.2 percent per year from 2014 to 2019.
- Between 2014 and 2019, job creation will be concentrated in leisure services (+1,400 jobs), professional services (+1,200 jobs), manufacturing (+800 jobs), education and healthcare (+600 jobs), and wholesale and

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retail trade (+600 jobs). Together, these industries will account for 77 percent of net job creation in the county.

- Population growth is expected to average 0.5 percent per year from 2014 to 2019.
- Farm production is forecasted to increase by 1.1 percent per year between 2014 and 2019. Wine grapes will continue to account for the vast majority of all output.

Social & Cultural Considerations

Live Healthy Napa County 2013 Report Highlights

- Many individuals and families are living in poverty in Napa County; over one quarter of all residents and one third of families with children under 18 live below 200% of the federal poverty level.
- Overweight and obesity rates are a concern among all age groups, but it is particularly concerning that nearly 40% of 5th, 7th and 9th graders in Napa County are now overweight or obese.
- Drug and alcohol abuse is a serious concern; over one third of Napa County adults have reported binge drinking within the past year and one quarter of ninth grade students report alcohol use in the past month.
- The top three causes of premature death among all Napa County residents ages 1-74 are: coronary heart disease, motor vehicle accidents, and suicide.
- Mental health is an important concern among Napa County residents; the suicide death rate in Napa County is above the Healthy People 2020 national objective and nearly one in five 9th and 11th graders have indicated that they've seriously considered attempting suicide within the past 12 months.

From Profile of Immigrants in Napa County

- 23% of population is foreign-born. 2/3 of immigrant population are from Latin America (63% of this number from Mexico).
- Latinos are leading the county's population growth. The number of Latino residents nearly tripled between 1990 and 2012 to 32%.
- 46% of students in Napa County public schools are Latino. Close to 50% of all students are current or former English Language Learners.

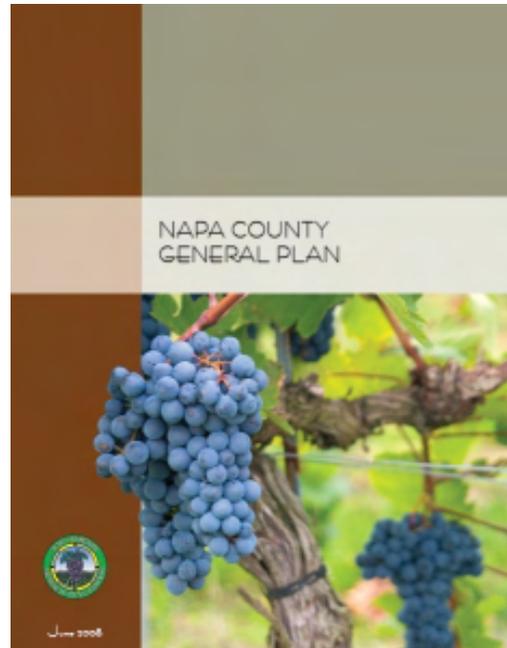
Local Government

The primary goal of the County of Napa is to protect agricultural land and the local environment. Urban growth and development are concentrated in the five incorporated municipalities, each with distinct general plans directing their visions for planning.

Priorities of County Government

The County's General Plan serves as a broad framework for planning the future of Napa County. This General Plan is the official policy statement of the County Board of Supervisors to guide the private and public development of the County.

- **Directs housing and commercial enterprises** to the incorporated jurisdictions and designated urbanized areas through the use of maps and policies.
- **Protects agriculture and agricultural, watershed and open space lands** by maintaining 40- and 160-acre minimum parcel sizes, limiting uses allowed in agricultural areas, and designating agriculture as our primary land use.
- Provides for **additional workforce and affordable housing** by identifying necessary sites and programs and by continued collaborations with municipalities.
- Contains policies aimed at **preserving the County's irreplaceable biodiversity, protecting significant natural resources and water resources, and improving the ecological health of the Napa River.**
- Provides **transportation policies** aimed at addressing congestion, safety, and accessibility, **emphasizing alternatives to the private automobile** and limited road improvements.
- Describes a network of bike routes and recreational trails **connecting residents to parks** and an increasing amount of permanently protected public open space.
- Includes policies aimed at reducing local contributions to global climate change and encouraging sustainable building practices, sustainable vineyard practices, and **ecological stewardship.**



- Recognizes that **protecting the economic viability of agriculture** is critical to the County's future and that **tourism and supporting industries that are compatible with agriculture** also contribute to its viability.

Source: Napa County (countyofnapa.org)

Arts in Napa County Municipalities

- American Canyon: *Pending* (anticipated 2014)
- Napa: Established 1% for the Arts in 2010
- Yountville: Established Town Arts Commission in 2011, no % for the arts ordinance
- St. Helena: Included Arts & Culture as section in 2013 General Plan, no % for the arts ordinance
- Calistoga: no @% for the arts ordinance

Common Anecdotal Concerns

- Bifurcation of Latino and White population
- High cost of living and lack of affordable housing
- Diversification of local economy
- Over-saturation of visitor facing businesses
- Perceptual dissonance between Napa Valley brand and Napa County community
- Winery Definition Ordinance & Ag Preserve Regulations
- Cultural Isolation - Lack of regional partnerships and planning
- Permanent resident population versus second/vacation home owners
- Growth of non-profit sector and impacts of changes in local funding sources (consolidation, reprioritization, or withdraw of local philanthropic dollars)

Napa County Demographic & Community Information Resources

Live Healthy Napa County 2013 Community Health Assessment

<http://www.countyofnapa.org/LHNC/>

County of Napa General Plan

<http://www.countyofnapa.org/GeneralPlan/>

A Profile of Immigrants in Napa County

<http://napavalleycf.org/wp-content/uploads/2013/06/Profile-of-Immigrants-in-Napa-County2.pdf>

Napa County Office of Education *2012 Education Review*

<http://www.napacoe.org/about/education-review/>

Visit Napa Valley's *2012 Economic Impact & Visitor Profile Study*

http://www.visitnapavalley.com/research_statistics.htm

Napa Valley Vintners Fast Facts

http://www.napavintners.com/press/docs/napa_valley_fast_facts.pdf

Wandering Rose 2009 *State of the Arts*, a Local Ordinance Review (attached)

Napa County Cultural Plan (2008)

<http://www.artscouncilnapavalley.org/research>

State of the Arts

A review of existing Napa City and County ordinances
relating to arts, culture and entertainment

Presented to Napa County Commission for Arts and Culture
November 2, 2009

Revised December 7, 2009

Developed by Wandering Rose

The history of entertainment in Napa is as old as the history of Napa itself. Napans have always included entertainment as part of their daily routines inside and outside the home. From listening to a story on the radio in their living rooms to attending a vaudeville show in the evening, Napans have enjoyed and supported the local entertainment culture. Many locals also supported entertainment by actively participating in it. Pageants were written by locals who performed in them and were accompanied by local bands. Many of the early film houses hosted regular amateur talent nights, where locals performed to rather large crowds. Before television became a staple in everyday life, it was common for there to be as many as five entertainment venues open at one time. From the Opera House to the Hippodrome, there was a form of entertainment for everyone. From formally organized events, like the Napa Town and Country Fair to impromptu outdoor concerts in the summertime, everything was welcome in Napa. The result of all the local support was that Napa attracted visitors from all over the Bay Area to come see the thriving entertainment scene. ...

With the reopening of the Opera House in 2003 and the expected opening of the Uptown Theater, it is possible that Napa will once again become a hub of entertainment and attract patrons from all over the Bay Area.

– “Entertainment in Napa,” Napa Historical Society

Contributors

Wandering Rose “Operation Footloose” Committee

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Interview Participants

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Ryan Mora, musician
Dalton Piercy, Napa Musician’s Guild
John Randall, Operation Youth Sonoma Valley
Kathryn Reasoner, DiRosa: Art Alive!
Jon Richardson, Napa Valley Opera House
Paul Slack, Bloom Hair Salon, local musician and show promoter
Kerry Smith, artist
Cindy Watter, former Napa City Council Member
Kristina Young, Arts Council Napa Valley

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Purpose

Often residents and producers of art events cite City Code and County Ordinances as a hindrance to the development, sustainability and vibrancy of an arts and culture movement in Napa. We conducted this review because we believe that the opportunity for individuals to create and experience a diversity of voices through local arts and culture is imperative to the unity and health of a community. Such artistic and cultural diversity also appeals to visitors. The purpose of this report is to educate the community about the local legal standing of arts so that we may understand the current boundaries and make suggestions for revision. It is our purpose to show not only how these ordinances are written and intended to be used, but equally importantly, how they have actually been enforced and how the community perceives the regulations' impacts on the local culture.

About Wandering Rose

Wandering Rose is an association and collective for networking, support, and advocacy of local arts and artists. Membership is determined by a shared desire to work together and promote the voice of the community through all mediums of art and entertainment.

We are a non-profit organization committed to cultivating community growth and awareness in Napa County through education, creation, and appreciation of the arts. We challenge artists to exemplify in their community the greatest achievements of human fortitude, compassion, and ingenuity. We encourage experimentation, innovation, and imagination in the arts, while promoting reverence for, deference to, and an incorrigible curiosity about our predecessors.

501(c)3 non-profit status sponsored by Arts Council Napa Valley.

Methods

We sought to create a review that encompassed a broader view of the current state of Napa arts and culture than what could be extrapolated from a simple reading of City and County code. Information for this review derives from several sources:

- Critical analysis of Napa City and County codes. Both are public documents and readily available in physical and digital formats:
 - Napa City Municipal Code - <http://qcode.us/codes/napa/>
 - Napa County Code - <http://www.co.napa.ca.us/code2000/maintoc.htm>
- Interviews with city officials and employees, local law enforcement, business owners, artists, and community members
- Local magazine and newspaper articles
- Previous research documents addressing Napa history, culture, and demographics
- Local residents' perspectives expressed during community meetings (including Second Wednesday Salon, Downtown Specific Plan Steering Committee, Planning Commission meetings for Napa Pipe, City Council meetings, Wandering Rose Forums, Youth Alternatives to Risk, and Napa Gang Task Force)

Previous Research

Cultural Plan

In 2007, Arts Council Napa Valley conducted a yearlong survey through town hall style meetings to collect an overarching vision of the current state of arts in Napa. The resulting document, the *Napa Cultural Plan* addresses many of the issues outlined in this review. The following excerpts from the *Cultural Plan* illustrate residents' perceptions of Napa's arts and culture scene.

“Youth of all ages are underserved by the local arts organizations.”

“Over a third of arts organizations say they have a large number of people from outside Napa (20% to 39%) in their audience, which confirms the positive effect of the arts on tourism and the economy.”

“The Latino community is underserved.”

“Which parts of the community do arts organizations wish were more supportive? The two most frequent answers were:

- Business Sector (55%)
- Government (52%)

After that people chose:

- Local patrons/supporters (32%)
- My Peers/other arts organizations (26%)
- Tourist patrons/supporters (32%)”

Visitor Studies

In 2005 and 2006, the Napa Valley Conference and Visitor's Bureau commissioned the *Napa County Visitor Profile and Economic Impact Studies* to understand the needs of visitors and their impact on the community. The following excerpts show that visitors have a significant financial impact, and yet a low opinion of Napa when it comes to entertainment.

“Visitors do not regard as Napa County as having a good amount of night life. Nor is it regarded as an ideal place to bring children.”

“...tourism impacts almost every segment of Napa's economy in a significant way with almost one billion dollars in direct spending and \$1.3 billion in total impact.”

Survey respondents were asked to give a score from 1-10 for statements regarding Napa, 10 being the best. Two scores were given for each category, a “Before” and a “Now” score. “There is a good amount of nightlife in Napa Valley” was the only category to get a lower “now” than “before” score.

Historical Precedents for a Thriving Arts and Entertainment Scene

Provided by Napa Historical Society and Doug Hattala

Early pioneer Jesse Grigsby built the first public hall in Napa on Second Street in 1871. Grigsby's Hall contained a dance hall, skating rink, auditorium, and lecture hall, but was destroyed after an explosion and fire in 1874. The George W. Crowey Opera House was opened in 1880 and was the crown jewel of early Napa culture. The San Francisco ferry system made it possible for Opera House patrons from outlying areas to connect with the electric railroad at Vallejo for the trip to Napa. Some of the greatest performers of the era were booked into the Opera House, including the world's greatest operatic tenor, Enrico Caruso, famed operatic coloratura soprano Luisa Tetrazzini, and John Philip Souza, "The March King," and his band. The famous actor David Warfield made his U.S. debut at the Opera House.

Napa's earliest movie theatres included the Novelty, on Randolph, and the Main Street, south of Second. The Nickelodeon was on First, where Exertec is now. The Hayes Theatre, at First and Coombs, had been heavily damaged in the 1906 Earthquake and was rebuilt as the Empire by local entrepreneur Sam Gordon. In 1921, Gordon took over the Hippodrome Theater on First and Randolph. It later became the elegant Fox, which was supplanted by Lawrence Borg's new Uptown in 1937 as Napa's premier movie house. After World War II, television took its toll on attendance at both cinemas, but the Fox couldn't survive. The Uptown became a twinplex, and then a fourplex, to compete with the new twin River Park Theaters. Neither of them could overcome the eight screens of the Cine Dome complex and both were forced to close.

During World War II, dances were frequently held at the Napa County Fairgrounds featuring top bandleaders like Tommy and Jimmy Dorsey and Benny Goodman. The big bands also played the Dream Bowl on Kelly Road, which thrived during the war as a place where couples could dance the night away. In the 1950s, the Dream Bowl served for a while as a showplace for Country & Western artists like George Jones, Johnny Cash, Ray Price, and Lefty Frizzell, who were featured on Channel 2's *Black Jack Wayne Show*. When it was cancelled, the exposure for the country acts vanished and audiences dwindled. Rock bands were featured in the 1960s, including a one-night performance by the Grateful Dead in 1969, but the facility eventually closed.

The live music scene in Napa began its long decline in earnest in 1977, according to Dalton Piercey, executive director of the Napa Musicians Performance Guild. The Big Shutdown of 1977 came about as a result of the enforcement of Title Codes Section 8 and Section 9, and the redefinition of commercial zoning codes. The inciting incident occurred when two nearby residents called the police to complain about excessive noise coming from the nearby Rainbow Bridge restaurant, bar, and nightclub. Complaints of loud music, as well as noise from crowds in the parking lot, continued. Under Title 9, police would respond to the non-emergency complaint and they would find the Bridge in violation of the Title 8 noise regulation. After the owners lost a lengthy battle with City Hall and the Planning Department, they were prohibited from hosting live entertainment. Patronage fell off and the Rainbow Bridge was soon out of business. Noise complaints forced the demise of other establishments, too: Harry O'Shortals, Tom Foolery, Thumpers, Zapata's, Alfredo's, Marlowes, The Palomino, Saketine, HAPS, Oberon, The Tucker Bag, and more. The continued enforcement of Title 8 resulted in the shrinking of the local music industry, which led to the closure of Napa Music and Blumer Bros Music – businesses involved in the playing of live music.

Napa had a vibrant music industry prior to the Big Shutdown of 1977, but the Police Department, the Planning Commission, and the City Manager decided to keep in place a strategy which deterred the development and growth of a music culture among our young people. There is less live music in Napa today than there was only three decades ago when there were about 24,000 fewer people. The problem was recently addressed by the City Council. "We should be able to have a little fun in town," stated Councilman Peter Mott. It's all well and good to have high-class restaurants, he said, but the city needs "nightlife," too.

Municipal Code Pertaining to Arts, Culture and Entertainment

Existing Amendments/Proposals

Public Art Ordinance

Currently, neither the City nor County of Napa have adopted a Public Art Ordinance, which is a strategy often adopted by cities to make a statement about the significance of arts in the community, fund public art projects, and exempt certain actions and events to spur artistic activity. As of November 19, 2009 the Napa Valley Arts Council will have presented a draft of a Public Arts Ordinance to the City of Napa for adoption.

Ag Preserve Zoning Change Allowing Galleries

The Napa Valley Grapegrowers have proposed a draft “Economic Stimulus” ordinance to revise Napa County code 18.28.030. The current ordinance limits “art studios and galleries” to Commercial Limited zones, and even then, only when granted a permit. The proposed ordinance would allow art to be sold in the Agricultural Preserve zone at wineries.

Artist Tree

This grassroots organization of community members, artists, business owners, and arts professionals is developing to address the physical need of space of the arts for uses in performance, rehearsal, exhibition, and creation. Their purpose will be to network, share resources, market, and find creative uses for existing space in Napa with the long-term goal of overseeing the creation of shared community space(s) or arts center. They will maintain and build a resource databank as well as being an advocacy body.

Analysis of Selected Existing Code

Chapter 8.16 on Noise Disturbance

Source : Napa County

Summary: The County holds a very restrictive definition of legal noise allowance. As explained in the 2005 *Napa County Baseline Data Report* (Pg. ES-6): Noise levels not to exceed 0db after 10pm on “noise-sensitive land”. Noise-sensitive land defined as “where people live, sleep, recreate, worship, or study.”

Impact on culture: Given that many residences and businesses have expanded outside the City limits, these restrictions on many wineries, homes, and restaurants have made the possibility of live entertainment very restricted.

Chapter 12.56 GRAFFITI CONTROL REGULATIONS

Source : Napa City

Summary: “Graffiti located on privately owned structures on privately owned real property within the city so as to be capable of being viewed by a person utilizing any public right-of-way or walkway open to the public in this city may be removed by the city at the owner's expense as a public nuisance pursuant to the provisions of Sections 12.56.070 to 12.56.110.”

Impact on culture: The definition of “graffiti” in the city code is so broad as it may be interpreted to include works of art and infringes on a landowners right to free speech and the right to control of private property.

Chapter 12.48 PARADES, SPECIAL EVENTS, AND RESERVATION OF CITY PARKS AND FACILITIES

Source: Napa City

Summary: The City requires noise amplification, coordinated events over 50 people, artisan vendors, filming crews, and decorations to all require separate permits and none of which exempt them from the regulations of the code.

Impact on culture: The general structure of both city code restricts youth activities, arts events, and cultural events that are not directly sponsored by local government. On the other hand, mainstream events may receive exemptions due to city officials’ involvement in the events.

Recommendation: As currently written, Napa City and County have no fee or permit exemptions for arts and culture programs, events, or activities. The streamlining of the process and easing of fees could be an incentive for individuals and organizations seeking to put on free and/or public events. Artists may look be drawn to the downtown area when they are considering creating an event.

Analysis of Culture and Enforcement

Throughout the course of our interviews we found that citizens of Napa often feel that local law enforcement preemptively or aggressively shutdown smaller community events or youth based shows citing City or County code regardless of the event hosts having gone through the permitting process. Even in the event where concerned citizens have had meetings to address these issues, they have felt their appeals for change have been neglected (as seen in the case of the Smoking Cat Café). These complaints have fostered a resentment toward local government and law enforcement.

Enforcement of Ordinances and Permits

Because of the lack of a mutual understanding of the purpose and execution of City and County code, particularly between city decision makers and local law enforcement, there are often misunderstandings about the legality of events. These incidents have led to a growing perception that local government is especially hostile to youth arts and culture.

Code violations such as those defining noise restrictions, graffiti, and other public disturbances are enforced on the formal submission of a complaint. Once a complaint is filed with the Napa Police they are obligated to investigate and enforce the code where necessary regardless of a permit granted by the City of Napa. A permit does not exempt the event from City Code nor guarantee that an event will not be shut down on violation of the code. A permit only serves as a record on behalf of the event holder that they dutifully sought permission.

Local Experiences with Enforcement

1. Rumors/Situations to be investigated...
 - a. Investigate rumors of murals on private property being designated as graffiti and property owners forced to pay for removal. (Alta Heights property with image of yellow smiley face)
 - b. Shut down of a local show on citation of a creating a public nuisance due to audience members jaywalking to the entrance.
 - c. Arrest of an acoustic musician, Serf Barnabei, at Smoking Cat Café in 2008 for noise complaints by neighbors. The café owners, Michael and Jackie Mendez, believed that the acoustic performance was permissible from the interior of their business but the zoning district restricted noise severely. Despite hearings and petitions to the City Managers office and Planning Commission, there business was denied licensing and permit approval.
2. Interviews with past and present venue owners
 - a. Smoking Cat Café/Café Revolution
 - b. Marlowe's
 - c. O'Sullivan's
 - d. Rainbow Room
 - e. Etc..

Ways other Communities Have Made Enforcement More Supportive of Arts & Entertainment

San Francisco – for case of SOMA clubs the grand jury revisited the interpretation of the code to make audience members and not business owners responsible for their actions & formation of the entertainment commission

Berkeley – a system of registering complaints and automatically forwarding these records to code enforcement

Conclusion

For a wide variety of people, Napa holds a reputation as a non-supportive and sometime even hostile environment for arts and culture. Residents accuse the community of apathy, neglect, assimilation of the diverse ethnic cultures into a gentrified monoculture, and even active suppression. Even if this is not the reality, Napa must proactively combat this perception to overcome its chilling impact on the cultural scene.

It is not the sole responsibility and role of local government to improve the standing of arts in Napa. There is a greater social division that impedes the growth, vibrancy and diversity of local arts and culture. This includes divisions between neighbors, generations, economic classes and cultures. These more pervasive divisions can only be addressed within the community itself through community organization, education, interaction and involvement. However, art itself can be used to heal divides and bring a community together.

It is within the power of local government, as a leader in the community, to value and support the importance, viability, and accessibility of arts and culture. The means to do this include amendments or revisions to municipal code and the addition of an arts policy and public art ordinance that would serve to publicly recognize the significance of all the arts to the community at large.

Plan of Action for January 2010

We believe that the Commission's first step should be to address Napa City's ordinances before the County's as it would be beneficial to move forward with the current movements and revisions in the City structure.

Step 1: Arts & Culture commission needs to create a citizens group experienced with local politics to advocate for City Council to pass a resolution in favor of live entertainment and local arts. Then coordinate with City Council staff to have the issue put on a City Council Meeting agenda within the first two months of 2010.

Step 2: Help to develop strategic political support and public relations team for further research and development of the argument to be presented before City Council. Inform the community to gain support of this action through outreach to local organizations and press coverage.

Step 3: Present argument for City council should direct staff to form and work with committee to develop a strategic plan for amending of code/prepare an ordinance. Efforts should be coordinated with ongoing projects including the public art ordinance, the downtown specific plan, redevelopment and the general plan.

Title 5 BUSINESS LICENSES, FRANCHISES AND REGULATIONS

Chapter 5.74 PERMITS FOR MOTION PICTURE AND TELEVISION PRODUCTION

5.74.040 Permit Required.

- A. It is unlawful to conduct a filming activity as defined in Section 5.74.030B without first obtaining a film permit from the Community Resources Director.
- B. No person shall use any public or private property, facility or residence for the purpose of taking commercial motion pictures or television pictures or commercial still photography without a permit.
- C. Exemptions: The provisions of this Chapter shall not apply to or affect the following:
 - 1. News Media. Reporters, photographers, cameramen in the employ of a newspaper, news service, or similar entity engaged in on-the-spot broadcasting of news events concerning those persons, scenes or occurrences which are in the news and of general public interest.
 - 2. Personal Video/Still Photography. The filming or video taping of motion pictures or still photography solely for private personal use.
 - 3. Commercial Still Photography. Weddings, school pictures, and organized sports or clubs pictures.

(Ord. O98-002; Ord. O2005 19)

5.74.050 Permit exemptions.

The provisions of this chapter shall not apply to any of the following activities:

- A. Filming activities conducted for news purposes as defined in Section 5.74.030C.
- B. Filming activities conducted in a studio as defined in Section 5.74.030D.
- C. Filming activities conducted for use in a criminal investigation or court civil or criminal proceeding.
- D. Filming activities conducted by a local non-profit or educational institution for educational purposes.

(Ord. O98-002)

Title 8 HEALTH AND SAFETY

Chapter 8.08 NOISE CONTROL REGULATIONS

8.08.010 Outdoor sound systems—Permit required.

It shall be unlawful for any person to operate a loudspeaker, public address system or sound amplification system if such loudspeaker, public address system or sound amplification system can be heard outside any building, save and except as follows:

- A. If said loudspeaker, public address system or sound amplification system is to be operated from an automobile between the hours of nine a.m. and nine p.m., a permit to so operate or play the same must first be obtained from the city manager as hereinafter stated;

B. If said loudspeaker, public address system or sound amplification system is to be operated other than from an automobile at any time of the day or night, such operation must first be approved by the city manager;

C. If said loudspeaker, public address system or sound amplification system is to be operated in connection with the playing of a musical instrument for fewer than three days in a one year period, such operation must first be approved by the city manager;

D. If said loudspeaker, public address system or sound amplification system is to be used in connection with a parade or filming operation for which a permit has been obtained, this section shall not be applicable;

E. If said loudspeaker, public address system or sound amplification system is used in connection with a use for which a permit has been obtained pursuant to Title 17 of this code, this section shall not be applicable.

(Rev. Code 1954, § 8000; Ord. 1920, § 2, 1970; Ord. 2488, 1978; Ord. 3026, § 2, 1986; Ord. 3051, § 2, 1986; Ord. O2005-15)

Title 9 PUBLIC PEACE, MORALS AND WELFARE

Chapter 9.08 OFFENSES BY OR AGAINST PUBLIC PEACE AND DECENCY

9.08.020 Display of certain adult materials to minors prohibited.

Display of material which is harmful to minors, as defined in Chapter 7.6 of Title 9 of the California Penal Code, in a public place, other than public place from which minors are excluded, is prohibited unless a device commonly known as a blinder rack is placed in front of such material so that the lower two-thirds of the material is not exposed to view.

"Blinder rack" is defined as an opaque cover, blocking from view the lower two-thirds of the material, and the bottom edge of which is placed a minimum of at least five feet up from the floor in the place where such matter is sold, distributed or displayed whether with or without consideration.

(Ord. 2490, 1978; Ord. 4227, § 1, 1990)

Chapter 9.12 OFFENSES PERTAINING TO PROPERTY

9.12.120 Use of skateboards in central business district.

No person shall ride or operate a skateboard on any sidewalk in the downtown central business district.

(Ord. 3041, 1986; Ord. 3048, § 1, 1986; Ord. 4113, § 2, 1989)

Chapter 9.16 ANTI-LOITERING

9.16.010 Curfew for minors.

It is unlawful for any person under the age of eighteen years to loiter in any public place between the hours of ten p.m. and five a.m. of the day immediately following; provided, however, that the provisions of this section do not apply when the person is accompanied by his or her parent, guardian, or other adult person having the care and custody of the person or when the person is returning directly home from a meeting, entertainment, recreational activity or dance, or when the person is going directly to or returning directly from work.

(Rev. Code 1954, § 8200; Ord. 1260, 1956; Ord. 2971, § 2, 1985)

9.16.020 Violators to be detained.

Any minor under the age of eighteen years found in violation of this chapter shall be immediately apprehended and taken to the proper detention ward for minors and there detained until the arrival of the parent, guardian or proper person to care for said minor.

(Rev. Code 1954, § 8201)

9.16.040 Violation—Penalty.

Any person under the age of eighteen years violating the provisions of Section 9.16.010 of this chapter shall be guilty of a misdemeanor and shall be dealt with in accordance with juvenile court law and procedure.

(Rev. Code 1954, § 8203; Ord. 2971, § 3, 1985)

Title 12 STREETS, SIDEWALKS AND PUBLIC PLACES

Chapter 12.36 PARK AND RECREATION AREA USE REGULATIONS

12.36.010 Hours of use.

It is unlawful for any person to enter, loiter or remain in or upon any city park, playground, tot lot or other facility at any time between dusk and dawn, except as may be otherwise posted at the entrance to the facility or as designated by the community resources director. The community resources director may close parks to public use if he/she deems it necessary due to unsafe conditions such as extreme fire danger or when such park is unsafe.

(O93 022)

12.36.230 Decorations.

No person shall attach to any park facility materials, devices or equipment for the purpose of decorating that facility or for any similar purpose without first having obtained the permission of the parks and recreation director.

(Ord. 2989)

Chapter 12.48 PARADES, SPECIAL EVENTS, AND RESERVATION OF CITY PARKS AND FACILITIES

12.48.020 Definitions.

“Event” means any activity that is subject to a permit in accordance with this Chapter or in accordance with Chapter 12.36, including any Large Park Event, Special Event (including any Parade), Minor Park Event, or activity at a recreation facility or reserved park area.

“Expressive Activity” means conduct, the sole or principal object of which is the expression, dissemination, or communication of opinion, views or ideas by verbal, visual, literary or auditory means.

“Large Park Event” means any gathering of more than 50 but fewer than 250 people at any park including but not limited to private parties, receptions, or ceremonies.

“Minor Park Event” means any gathering of 50 or fewer people at any park including but not limited to private parties, receptions, or ceremonies.

“Parade” means any march, motorcade, or vehicular or pedestrian procession of any kind which is to assemble or travel in unison on, upon or along any portion of any public street and which (1) does not comply with any applicable law regarding pedestrian conduct (including, but not limited to, California Vehicle Code Division 12, Chapter 5) or vehicle operation; or (2) includes more than 50 people and is likely to impede, obstruct, impair or interfere with the free use of such public street, sidewalk, alley or other public right of way.

“Special Event” means any Parade, or any ceremony, demonstration, assembly, show, festival, fair, carnival, circus, market, concert, athletic event, review, exhibition, pageant, or any other gathering of 250 or more persons at the same time and for the same collective purpose within any park (or property adjacent thereto), public street, public square or recreation facility, or any event, regardless of the number of participants, requiring closure of a public right of way or involving activity that interferes with the use of the public right of way.

12.48.040 Permit requirement – Exceptions.

Notwithstanding contrary requirements of this Chapter, the following activities and assemblies are exempt from the permit requirements of this Chapter:

A. Spontaneous events (occasioned by and in response to news or affairs coming into public knowledge less than seventy-two hours prior to such event) involving expressive activity conducted on property designated by the City as a Public Square do not require a permit. However, the City retains its authority to enforce any violations of law that occur at or near any such event, including (but not limited to) any laws regarding: pedestrian conduct or vehicle operation, amplified sound regulations (as set forth in Section 12.40.030), and regulation of park use (as set forth in Chapter 12.36). Event organizers of any such spontaneous events are encouraged to notify the Director, as soon as practicable prior to the event, with as much information as is available (pursuant to Section 12.48.060) so that the City may assemble necessary resources to minimize adverse impacts on the event participants and the community.

B. Funeral processions.

C. Parades or events sponsored by the City, as designated by City ordinance or resolution.

D. Spontaneous parades are required to comply with the expedited permitting process set forth in Section 12.48.060(B).

(O2009 2)

Chapter 12.56 GRAFFITI CONTROL REGULATIONS

12.56.020 Definitions.

For the purpose of this chapter:

A. "Graffiti" means the unauthorized spraying of paint or marking or placing of ink, chalk, dye, wax, epoxy, gum, glue or other similar substances on public and private buildings, structures, places and vehicles. (Prior code § 15-221)

12.56.030 Graffiti prohibition.

It is unlawful for any person to paint, chalk, or otherwise apply graffiti on public or privately owned permanent structures signs, areas, or surfaces located on public or privately owned real property within the city.

(Ord. 4114, § 1, 1989; Ord. O96-023)

12.56.060 Removal at owner's expense.

Graffiti located on privately owned structures on privately owned real property within the city so as to be capable of being viewed by a person utilizing any public right-of-way or walkway open to the public in this city may be removed by the city at the owner's expense as a public nuisance pursuant to the provisions of Sections 12.56.070 to 12.56.110. This section shall apply only where the police chief finds special circumstances are present. Special circumstances include: (1) the owner has persuaded or allowed or encourages the graffiti problem. Evidence thereof includes such things as: the owner has permitted the property to become unoccupied or has allowed uses conducive to the graffiti problem to take place on the property; the property has an abandoned appearance; adequate security measures are not taken; (2) failure to consent to removal of the graffiti.

(Ord. 4114, § 1, 1989; Ord. O96-023)

Chapter 12.64

12.64.080 Hours of operation.

Outdoor cafes may operate between seven a.m. and ten p.m.

(Ord. 4286)

Title 17 ZONING

Chapter 17.52 SITE AND USE REGULATIONS

17.52.330 Outdoor Display or Sale of Merchandise, Accessory Use.

A. Permitted Locations for Display and Sale of Merchandise. Merchandise may be displayed and sold out of doors or in a completely roofed street alcove or entryway; and vending machines (except cigarette vending machines prohibited by NMC Chapter 5.20) and up to 2 carts may be used outdoors for the display or sale of merchandise as a permitted accessory use provided that:

1. The outdoor sales are accessory to, operated by, and adjacent to any awfully established business that normally sells the merchandise inside the building; and

2. The merchandise location does not block a building exit, present a hazard to pedestrians or vehicles, reduce the width of a pedestrian walkway to less than 5 feet, or occupy a parking space; and

3. The display or sales area is no more than 200 square feet or 10% of the gross floor area of the business, whichever is less; and

4. If the merchandise is proposed for location on any street, sidewalk or public right of way, an encroachment permit shall be secured from the public works department in accordance with Sections 12.08 and 12.12 of the Municipal Code.

B. Other Accessory Display. Any other accessory outdoor display or sale of merchandise not meeting the standards in subsection A. above shall require a Use Permit, unless it is a temporary use described in 17.52.490.

(O2003 12)

Napa County Code

Includes Selections from –

- Title 5
- Title 8
- Title 9
- Title 10

Title 5 BUSINESS TAXES, LICENSES AND REGULATIONS

Chapter 5.44 PUBLIC DANCES

5.44.010 Permit--Required for dances during certain hours.

No person, firm or corporation shall permit or maintain or conduct any dance open to the public between the hours of two a.m. and ten a.m. of any day unless such person, firm or corporation shall have first obtained a written permit to do so as herein provided. (Prior code § 8000)

5.44.040 Permit--Hearing and issuance conditions.

The clerk of the board of supervisors shall set the application for hearing before the board of supervisors and shall give five days' written notice of the hearing to the applicant and all persons who have filed a written request with the clerk that they be notified of such applications. After hearing the evidence, the board of supervisors may grant such licenses if, in its judgement, the proposed dance will be properly supervised and will be conducted in such a manner that will not be injurious to the health, peace, safety or morals of the general public. (Ord. 912 § 2, 1989: prior code § 8002)

Chapter 5.04 ADMISSION PRICES

5.04.010 Sign requirements for admission prices.

At or in any place, building, structure, lot or enclosure where the public is invited to attend or enter, and charge is made to **or for any person attending or going in or upon the building, structure, lot, enclosure or place, there shall be displayed conspicuously at the entrance thereof a clear and legible sign informing the public or any person so invited to enter or attend of the charges made for such entry or attendance**, which such sign shall be in black letters and numerals on a white background, and in any event the letters and numerals shall be not less than two inches in height and of sufficient width to be clearly visible at least sixty feet from the place where such sign is displayed. (Prior code § 6250)

Chapter 5.36 TEMPORARY EVENTS*

5.36.015 Categories of events.

A. **Category 1.** An event which complies with the following:

1. Will be attended by fifty or fewer persons per day;
2. Has no amplified sound system other than a system completely enclosed within a building;
3. Has no outdoor illumination beyond that which exists and is operated legally in connection with permanent buildings or installations on the premises; and
4. Is proposed for no more than three consecutive days per event, with a separation of at least four days (if a three-day event) or five days (if a one- or two-day event) between the event and any other category of event held on the same parcel.

- B. Category 1A.** An event which complies with the following:
1. Will be conducted by, on behalf of or in opposition to a declared candidate for elective public office or a qualified measure as a fundraiser or rally for the campaign for or against such candidate or measure;
 2. Will be conducted only during the election period;
 3. Is proposed for no more than one day per event, with a separation of at least six days between the event and any other category of event held on the same parcel;
 4. Will result in no more than two Category 1A events occurring during the same election period on the same parcel; and
 5. Will be attended by three hundred or fewer persons per day.
- C. Category 1B.** An event which is authorized by an approved use permit or has been recognized by a certificate of present extent of legal nonconformity (CLN) issued pursuant to this code.

5.36.020 Permitted and prohibited events.

1. Any Category 1, 1A, or 1B or Subsequent Category 1, 1A, or 1B event may be lawfully advertised and conducted within the county without obtaining a license under this chapter.
2. Any Category 5 event may be lawfully advertised and conducted within the county only if a resolution of the board has first been adopted which specifically authorizes the Category 5 event.
 - B. License Required for Category 2A, 2B, 3, 4 or Subsequent Category 2A, 2B, 3 or 4 Events.
 - C. All Other Temporary Events Prohibited. It is unlawful for any individual, partnership, association, limited liability company, local public agency or corporation to operate, maintain, conduct, sell or furnish tickets to an event unless the event meets all of the criteria for a Category 1, 1A, 1B, 2A, 2B, 3, 4, 5 or Subsequent Category 1, 1A, 1B, 2A, 2B, 3, 4 or 5 event as defined in Section 5.36.015 and is authorized in accordance with the requirements of this chapter. (Ord. 1272 § 1 (part), 2006)

5.36.055 Restrictions applicable to all categories of events.

The following restrictions shall apply to all categories of events:

- A. Any event authorized under this chapter shall only occur between the hours of eight a.m. through midnight (two a.m. on New Year's Day), other than sleeping and breakfast activities for overnight attendees where such activities are otherwise permitted within the zoning district.
- B. No event shall be conducted in a building or a cave that has not obtained a temporary or final certificate of occupancy.

Title 8 HEALTH AND SAFETY

Chapter 8.16 NOISE CONTROL REGULATIONS

8.16.070 Exterior noise limits.

A. Maximum Permissible Sound Levels by Receiving Land Use.

1. The noise standards for the various categories of land use identified by the noise control officer, as presented in Tables 8.16.060 and 8.16.070 shall, unless otherwise specifically indicated, apply to all such property within a designated zone.
2. No person shall operate, or cause to be operated, any source of sound at any location within the unincorporated area of the county, or allow the creation of any noise on property

owned, leased, occupied or otherwise controlled by such person, which causes the noise level, when measured on any other property, either incorporated or unincorporated, to exceed:

- a. The noise standard for that land use as specified in Table 8.16.070 for a cumulative period of more than thirty minutes in any hour; or
- b. The noise standard plus five dB for a cumulative period of more than fifteen minutes in any hour; or
- c. The noise standard plus ten dB for a cumulative period of more than five minutes in any hour; or
- d. The noise standard plus fifteen dB for a cumulative period of more than one minute in any hour;
- e. The noise standard plus twenty dB or the maximum measured ambient level, for any period of time.

3. If the measured ambient noise level differs from that permissible within any of the first four noise limit categories above, the allowable noise exposure standard shall be the ambient noise level.

4. If the measurement location is on a boundary between two different zones, the sound level limit applicable to the quieter noise zone shall apply.

5. Wherever possible, the ambient noise level shall be measured at the same location along the property line utilized in subsection (A)(2) with the alleged offending noise source inoperative. If the intruding noise source is continuous and cannot reasonably be discontinued or stopped for a time period sufficient to measure the ambient noise level, the ambient noise level may be determined by traveling away from the noise source to a point where a steady-state decibel reading is achieved. If this test is not possible, the noise level measured while the source is in operation shall be compared directly to the noise level standards.

B. Correction for Character of Sound. In the event the alleged offensive noise, as judged by the noise control officer, contains a steady, audible tone such as a whine, screech or hum, or is a repetitive noise such as hammering or riveting, or contains music or speech, the standard limits set forth in Tables 8.16.060 and 8.16.070 shall be reduced by five dB, but not lower than forty-five.

Table 8.16.070

EXTERIOR NOISE LIMITS

(Levels not to be exceeded more than 30 minutes in any hour)

See table at:

<http://www.co.napa.ca.us/code2000/ DATA/TITLE08/Chapter 8 16 NOISE CONTROL REGULA/8 16 070 Exterior noise limits.html>

1.*The classification of different areas of the county in terms of environmental noise zones shall be determined by the NCO, based upon assessment of county noise survey data. Industrial noise limits are intended primarily for use at the boundary of industrial zones rather than for noise reduction within the zone.
(Ord. 777 § 1 (part), 1984: prior code § 5815)

Title 9 PUBLIC PEACE, MORALS AND WELFARE

Chapter 9.08 CURFEW FOR MINORS

9.08.010 Curfew for persons under eighteen.

It is unlawful for any minor under the age of eighteen years to loiter, idle, wander, stroll or play in or upon the public streets, highways roads, alleys, parks, playgrounds, wharves, docks or other public places and public buildings, places of amusement and eating places, vacant lots, or other unsupervised places between the hours of eleven p.m. and daylight immediately following, provided that the time of eleven p.m. aforesaid shall be twelve midnight when such person under the age of eighteen years shall have gone to place of entertainment or amusement, other than one at which liquor is sold, prior to eight-thirty p.m., where a regular program or evening's entertainment shall have commenced prior to eight-thirty p.m. and shall have been held over or been continued beyond eleven p.m.; provided further, that the provisions of this section do not apply when the minor is accompanied by his or her parents, guardian or other adult person having the care and custody of the minor, or when the minor is upon an emergency or errand directed by his or her parent or guardian or other adult person having the care or custody of the minor. (Prior code § 8300)

Title 10 VEHICLES AND TRAFFIC

Chapter 10.24 SPECIAL EVENTS ON PUBLIC ROADWAYS

10.24.030 Permit--Not required when.

A special event permit shall not be required for:

A. A regular and bona fide funeral procession;

B. Students going to and from school classes or participating in authorized educational activities, provided such conduct is under the immediate direction and supervision of appropriate school authorities;

C. Events which are expected to have fifty or fewer participants, do not require road closures or traffic control, and in which all participants are required to comply with the provisions of the California Vehicle Code. (Ord. 898 § 2 (part), 1988: prior code § 8259)

APPENDIX 3- Comparable Cases

On a Public Art Ordinance

SEATTLE, WA

Public Art Ordinance from Office of Arts and Culture

<http://www.seattle.gov/arts/publicart/ordinance.asp>

SMC 20.32.010 Purpose

The City accepts a responsibility for expanding public experience with visual art. Such art has enabled people in all societies better to understand their communities and individual lives. Artists capable of creating art for public places must be encouraged and Seattle's standing as a regional leader in public art enhanced. A policy is therefore established to direct the inclusion of works of art in public works of the City. (Ord. 102210 Section 1, 1973.)

ALBUQUERQUE, NM

Ordinance Establishing the Public Art Program

<http://www.cabq.gov/publicart/guidelines/guide>

- A. *Title: The Art in Municipal Places Ordinance, often referred to as the "1% for Art Ordinance", Chapter 10, Article 5, Revised Ordinances of Albuquerque, 2000.*
- B. *Purpose: The Ordinance was introduced and approved by the Albuquerque City Council in 1978. The purpose is to "promote and encourage private and public programs to further the development and public awareness of and interest in, the fine and performing arts and cultural properties; to increase employment opportunities in the arts; and, to encourage the integration of art into the architecture of municipal structures." Projects in the Capital Program shall include an amount for works of art equal to one percent of the total construction cost of the project. Nothing contained in the Ordinance shall preclude funding the acquisition of art for municipal property in other ways.*

SAN FRANCISCO, CA

Excerpts from The Case against Entertainment as Public Nuisance

SF SOMA grand jury report on police actions re: clubs

http://www.sfgov.org/site/courts_page.asp?id=3731

Not fairly attributing incidents:

The SFPD's present practice is to cite all incidents which they believe are related to a club as evidence of negligent management. So, when a club's security staff calls the police to arrest an unruly person trying to get into the club or the paramedics to assist a drunk and dehydrated dancer, these responsible acts on the part of club management are used by the police against the club at a later date. Even incidents which take place outside of a club's premises and over which club management has little or no control, such as car break-ins in alleys on nearby streets or "suspicious" persons hanging around the club's premises, are cited in the police complaints and permit hearings to suspend or revoke a club's permits. Anonymous third-party complaints about a club may also be used to institute permit suspension or revocation proceedings.

...

Police services are paid for by taxpayers, which include clubowners, employees, and clubgoers. One club reported to the Civil Grand Jury that it employed 63 people in 1999 and paid over \$14,000 in local payroll, business, and property taxes and over \$130,000 in sales tax. Another reported that it drew an estimated 200,000 to 300,000 people every year and had patrons coming from all over the world to attend promoted events. Clubs are legitimate businesses which generate sizable revenues for the City. Admittedly, their operations also generate public health and welfare issues which need to be addressed. But **removing the permit process from the police** who could focus on enforcement of the laws applicable to clubs, instead of on the administration and adjudication of permits, **is a sensible solution** that recognizes the rights of clubs that operate responsibly and the efforts of the police in protecting citizens and maintaining the peace.

2. The permit process as established appears to allow the police to set public policy regarding the existence of after-hours clubs.

...

after-hours clubs, however, close at different hours, which can reduce the burden on police at concentrated times.

...

While the desire of the police to reduce problems related to clubs is laudable, the role of the police is to protect the public and preserve the peace, not to set public policy on the hours that businesses are permitted to remain open.

APPENDIX 4 – Further Reading

Napa Statistics Demographics

2008 Napa Economic and Demographic Profile

Napa County Baseline Data Report (2005)

<http://www.co.napa.ca.us/gov/departments/29000/bdr/index.html>

Napa County Cultural Plan (2008)

<http://www.artscouncilnapavalley.org/cp/introduction.shtml>

Napa County General Plan (2009)

<http://www.co.napa.ca.us/GOV/Departments/DeptDefault.asp?DID=8>

Napa History

Napa County Historical Society

Historical and Descriptive Sketchbook of Napa, Sonoma, Lake and Mendocino by C.A. Meneffe (1879)

<http://books.google.com/books?id=Gm8UAAAAYAAJ&dq=napa%20history&lr=&pg=PA46#v=onepage&q=&f=false>

Articles and Meeting Minutes

2007 Discussion by SWS on empty downtown buildings, Barry Martin

<http://www.secondwednesdaysalon.com/swsblog.html?ID=3>



The Economic Impact of Nonprofit Arts and Culture Organizations, Their Audiences, and Individual Artists in Napa County, California (FY2008)

Direct Economic Activity	Organizations +	Audiences +	Artists =	Grand Total
Total Industry Expenditures	\$17,365,632	\$13,421,889	\$1,841,478	\$32,628,999

Spending by Arts Organizations, Audiences, and Artists Supports Jobs and Generates Government Revenue

Total Economic Impact of Expenditures (Direct and Indirect Combined)	Organizations +	Audiences +	Artists =	Grand Total
Full-Time Equivalent Jobs Supported	604	298	64	966
Household Income Paid to Residents	\$10,667,000	\$5,505,000	\$1,131,000	\$17,303,000
Revenue Generated to <u>Local</u> Government	\$456,000	\$773,000	\$48,000	\$1,277,000
Revenue Generated to <u>State</u> Government	\$796,000	\$1,429,000	\$84,000	\$2,309,000

Attendance-Related Spending by Arts Audiences Totals \$13.4 million (excluding the cost of admission)

Arts and Culture Attendance	Resident* Attendees +	Non-Resident* Attendees =	All Attendees
Total Attendance	243,897	167,396	411,293
Percentage of Total Attendance	59.3%	40.7%	100%
Average Expenditure Per Person	\$17.55	\$54.61	\$32.65
Total Attendance-Related Expenditures	\$4,280,394	\$9,141,495	\$13,421,889

Arts and Culture Event Attendees Spend an Average of \$32.65 Per Person (excluding the cost of admission)

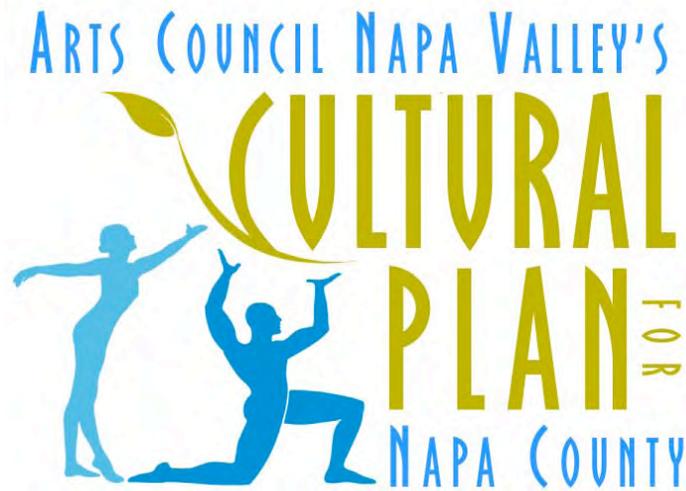
Category of Attendance-Related Expenditure	Resident* Attendees	Non-Resident* Attendees	All Attendees
Meals and Refreshments	\$14.76	\$24.62	\$18.78
Souvenirs and Gifts	\$0.74	\$5.97	\$2.87
Ground Transportation	\$0.77	\$3.36	\$1.82
Overnight Lodging (one night only)	\$0.00	\$17.50	\$7.13
Other/Miscellaneous	\$1.28	\$3.16	\$2.05
Average Expenditure Per Person	\$17.55	\$54.61	\$32.65

* Residents are attendees who live within Napa County; non-residents live outside the County.

Source: *Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations, Their Audiences, and Individual Artists in Napa County, CA*. For more information about this study or about other cultural initiatives in Napa County, visit Arts Council Napa Valley's web site at www.ArtsCouncilNapaValley.org.

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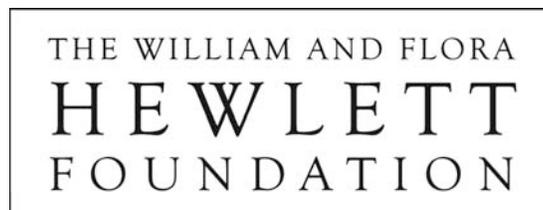
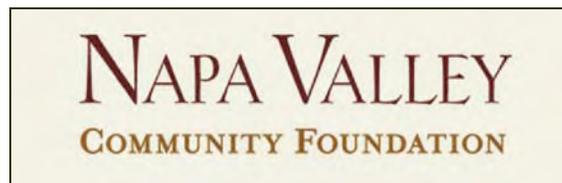
ARTS COUNCIL NAPA VALLEY'S
CULTURAL
PLAN FOR
NAPA COUNTY



EXECUTIVE SUMMARY
SURVEY FOR INDIVIDUAL ARTISTS

MORRIE WARSHAWSKI, CONSULTANT
www.warshawski.com

MAY 2007



**EXECUTIVE SUMMARY
ACNV SURVEY FOR INDIVIDUAL ARTISTS
MORRIE WARSHAWSKI, CONSULTANT**

INTRODUCTION

The Arts Council of Napa Valley (ACNV) conducted an internet survey of individual artists in April and May 2007. The survey was emailed to 600 Napa County contacts on the ACNV database of artists. The survey received a return rate of 145 responses, or an impressive 24%, which helps give some validation to the results. The full survey with all of its data and answers is available in a separate document from ACNV. This Executive Summary looks at the questions and highlights the trends and major findings.

It is clear that there is a wealth of talent in Napa County. What we can see about these artists from the survey is:

- ▶ they are “mature” (over 45) and well-educated, and work primarily in the visual arts;
- ▶ most earn only a modest amount from their work as an artist but choose to live in Napa even though it exacts a financial sacrifice and even though it is not a particularly fertile place for their work, but rather because it is their “home” – a beautiful environment where they can work (many have other occupations) and raise a family;
- ▶ many do not feel that Napa values their work or talents, but they do not want a hand out, they would prefer a hand up in the form of:
 - more venues to display/publish/present their work (visual art, literature, dance, music, media arts)
 - more training in business skills and in advanced art skills
 - greater interaction/integration with the business community especially the wineries
 - more opportunities to add aesthetic value to the visual environment by creating public art

The individual artists of Napa appear to be an underutilized asset. There is a tremendous amount of talent waiting to be tapped to increase cultural tourism, improve the economic health of the county, help beautify the built environment, and generally make a significant positive difference to the local quality of life.

SUMMARY OF SURVEY QUESTIONS AND DATA

ART FORMS

The vast majority of artists responding work in the visual arts (either 2-D or 3-D) 85%. If this percentage mirrors the rest of the cohort, then the Valley is very rich in visual arts talent. Most of these artists work either in painting or in ceramics. The next largest groups are writers and theater artists. Writers are working primarily in non-Fiction and Fiction, with about a third also engaged in poetry. The theater artists who responded are mostly actors (44%)

2-D (122) = 85%

3-d (47) = 33%

Writer (26) =18%

Theater (16) = 12%

Musician (11) = 7%

Media Artist (7) = 5%

Dancer (5) = 4%

(percents do not equal 100 because some people work in more than one medium)

LOCATION

The major zip codes of respondents (75%) was Napa (94559 and 94558). After that, 14% were from 94574 and 7% from 94515. It is interesting to note that fully 95% of these respondents do their work in Napa Valley and do not maintain a studio elsewhere.

Most of these artists (78%/106) work in their homes, and 11%/15 rent an outside studio.

INCOME

Only half of the respondents answered the question "What percent of your income is generated in Napa Valley?" That group showed a marked split with 29% (20) saying 0-10% of income is generated in Napa, and 21% (15) saying 91-100%. **On the average, half the artists earn less than half their income in Napa, and the other half earn over half their income from local activity.** In other words, most of these artists are bringing income from outside the region into Napa County.

There was much more response to the question about % of time devoted to work as an artist. **36% of the respondents (51) say they spend 10-30% of their time as an artist.** 27% spend 31-60% of their time in art work. 12% (16) devote full time to working as an artist.

The vast majority of respondents (78%) earn less than 70% of their income from working as an artist. Only 18% derive 91-100% of their income from art.

When we look at how much these artists actually earn from their art work, **half (52%) earn less than \$5,000. 77% of the cohort earns less than \$20,000 from their art.** Only 10% earn more than \$60,000/year from working as an artist. Clearly, most Napa-based artists are having to supplement their art with other types of income generating activities in order to survive.

EDUCATION, AGE

The majority of artists - 59% - have had formal college and/or art school training. Of the rest, 51% are self taught with a combination of workshops and/or apprenticeships, and 8% are entirely self taught.

Most artists living in Napa tend to be older. A full 79% are over 45; 56% are over 55; and 20% are over 65. Less than 6% of Napa artists are under 35.

LOCAL ACTIVITIES

These artists attend arts and culture events at least once a month (60%), and 35% at least twice a month. Less frequent participants (three to six times a year) account for 36% of respondents.

When asked why they live here, artists the single most cited reason (by 80%) was "This is my 'home'." The second most cited reason was "Natural beauty of the Valley," and the third reason was "The artistic community." When artists commented on this question, a large number said they were here because of other work commitments (primarily teaching assignments), and because they wanted to raise their children here. Some sample comments include:

"I came to the valley for retirement reasons, with my wife. I did not intend to retire. We came and found a vibrant art community and both of us wanted to participate."

"I like the rural community spirit combined with the sophistication of a global travel destination. And it's as close to Italy as I can get without living in Italy...and that inspires me."

"I grew up here and moved back after college to pay off debt. I got a job in arts administration, and it has been a great experience, so the primary reason I'm working as an artist here is because my job and family are here. I'm considering moving away in the near future to attend graduate school

for art and admit the audience for my artwork is not in Napa.”

CREATIVE NEEDS

Artists were asked what would be most valuable to them as a creative person, and the item receiving the most first place votes was **“More opportunities to exhibit, sell or perform my work in public.”** Other items considered very valuable were: “A larger audience for the type of work that I do,” and “Assistance with selling or promoting my work.”

Some sample comments about things that would be valuable for their creative career:

“More galleries showing work of visiting artists, giving the stimulating exposure to local artists that is available in a university town such as Berkeley.”

“Public funding for art in public places. Municipalities in the Napa Valley should funnel tax dollars into promoting the visual arts and other cultural events which will increase tourism from abroad and the local bay area. More PR should be done to promote the Napa Valley as an art destination...not just food and wine.”

“Yes - affordable health insurance, studio space, drawing groups, salons, crit groups would all be very good things. I'd love to see more Open Studio type events - meet the artist type stuff - and opportunities for me to teach my art workshops to visitors to the Napa Valley.”

“Validation. A larger group of peers. People in the art community who are my age. A monthly support group for artists where we all would bring resources to the table to try to help each other, and in acknowledgement of the fact that we all have different visions for what art is and that those individual visions are valid. I'm trying to define 'Art in Napa' away from a mirror of the wine industry and trying to appeal to tourists. Many times I feel alone in this.”

YOUR AUDIENCE

These artists primarily consider their audience to be either regional (52%) and/or local (46%). A full 36% cite having a national audience, and 24% have an international audience.

Even so, 45% gave a neutral (3 on a scale of 1 to 5) response to the question “Do you feel the local community supports and values your work as an artist.” 30% gave a not supportive response, and 24% felt the community was supportive. The part of the community where artists feel they receive the most support is from “my peers and other artists” (68%), with other strong sectors of support including “local patrons/supporters” (41%), and “tourist patrons/supporters” (26%).

When asked which parts of the community they wished were more supportive, 60% of artists said “business sector.” Other sectors mentioned: local patrons, tourist patrons and government.

How important is it that they be known as an artist who lives and works in the Napa Valley? The majority - 53% - said either “somewhat important” or “very important.” Even so, 38% felt this was either somewhat or totally unimportant.

Sample Comments:

“My work isn't about NV, it's about my form of expression which would/could be generated from elsewhere. I do not want to play off the fame of this Valley, but would rather have my art stand on its own merits.”

“Napa is not known as an arts mecca. If the arts had the respected allure that wine and food does here, being a Napa artist would have more meaning. It's a great place to live and work, but the art world doesn't perceive of Napa as supporting a thriving artists community”

CAREER IMPROVEMENT

What things do artists feel the community could provide right now that could help improve their careers? The most frequently mentioned item was “More local creative opportunities to showcase my work.” Next in line were: “Professional development in marketing and promotional skills,” “Public art commissions and purchase of my work,” and “A place for me to meet other creative people in the valley.”

Sample comments:

“Help educate the local residents of the importance of art work in all of our lives. I would like to see more galleries, shows, art fairs and public art on the streets of Napa.”

“For the wineries to become more aware and supportive of local artists , and willing to integrate local art with their business. Art and wine compliment each other! Why don't they get it?”

“Develop an arts center, with exhibit, performance and retail space.”

“Professional development, beyond what is offered at the NV College would be great. I have enjoyed the college's courses, and long for something more intense that I do not have to go to the city for.”

OTHER COMMENTS

One-third of the respondents had additional comments to make at the end of the survey. Here are a few representative comments:

“There's much to be learned from the creative energy in Sonoma County, yet I suspect that the community there is just naturally more prone to supporting the arts. Wine and food are such pre-dominant activities in Napa, very little else gets recognized. When art does happen, there is a lot of pressure for it to reflect the vineyard/wine/food theme. Artists generally seek the better, more diverse opportunities elsewhere. With the exception of diRosa, imagine a Napa Valley show that gets reviewed in the Chronicle...”

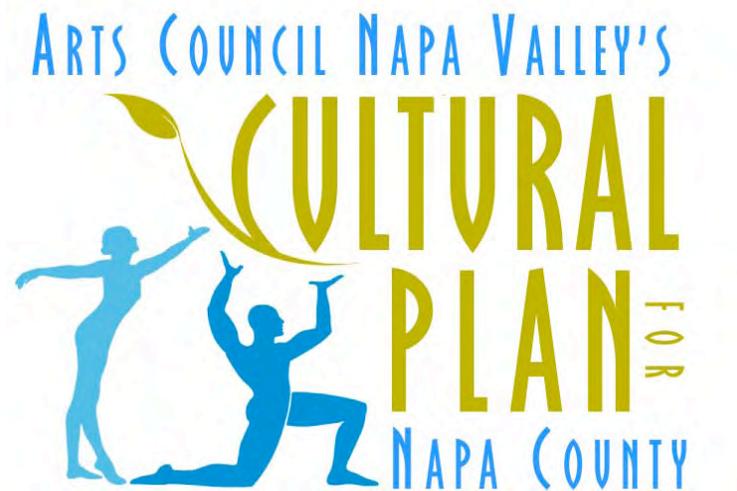
“I work in Walnut Creek which has an outstanding civic arts program. The city supports all media, education, gallery space, theater. Look around to different cities as examples, we can learn a lot!”

“LOVE that you're doing the survey, but honestly have little hope for any significant boost for local artists in the short term - with the current local real estate prices together with emphasis on 'over the top' experiences around food and wine. Even spas command more attention here than art. You'd naturally think with the \$\$ spent on the above that art would be a given, but it simply isn't. Even Benicia has more of a reputation for an art community than Napa Valley does - but then they aren't offering 'world

class' experiences in all the other areas we do...and truth be told, there's plenty of terrific art for collectors just an hour away in SF...where there's enough 'traffic' to justify the high rents. To make it here, ART will have to be combined in creative ways with the wineries, restaurants and hotels - but how? Simply offering display space is generous but not very effective for selling art; we've all tried it. Wish I had better suggestions, but honestly don't have any...(sigh)."

"There are at least 800 artists in the valley and they do fine work. It would be wonderful to actually see more of it, everywhere."

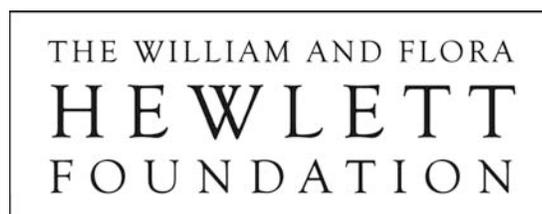
"We don't need 'art welfare' programs for individual artists....we do need some vision...to see past the insular "wine and food" related art themes that inundate this valley. ...but with some concentrated direction and some VISION...it can happen here...like it has in other small municipalities that have rich art culture. Check out Jackson Hole, Wyoming or Sun Valley, Idaho, or Bloomington Indiana, or Ashville, North Carolina. All of these tiny municipalities have rich cultural programming that enjoy and international following....most of them are based around music and dance programming...and that is a good start....but this opens the door for more sophisticated visual audiences...the type of people who will spend six figures on a piece of art...the city/county should be thinking (sales tax revenue) from high end art sales....that could be a huge boon to this valley."



**EXECUTIVE SUMMARY
SURVEY OF ARTS ORGANIZATIONS**

MORRIE WARSHAWSKI, CONSULTANT
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MAY 2007



**EXECUTIVE SUMMARY
ACNV SURVEY OF ARTS ORGANIZATIONS
MORRIE WARSHAWSKI, CONSULTANT**

INTRODUCTION

The Arts Council of Napa Valley (ACNV) conducted an internet survey of arts organizations in April and May 2007. The survey was emailed to 85 Napa County contacts on the ACNV database of arts organizations. The survey received a return rate of 48 responses or 56%. This Executive Summary looks at the questions and highlights the trends and major findings.

Some of the highlights from the data include:

- ▶ Arts organizations in Napa are a fairly young group made up primarily of very small and mid-sized groups that rely heavily on volunteers, and just a few large organizations with professional staffs.
- ▶ Most of the organizations are healthy, but the few that are in trouble have excessively large deficits.
- ▶ Even though the cohort is not large, arts organizations service a very large number of people annually, probably over 500,000 this past year.
- ▶ Youth of all ages are underserved by the local arts organizations.
- ▶ Over a third of arts organizations say they have a large number of people from outside Napa (20% to 39%) in their audience, which confirms the positive effect of the arts on tourism and the economy.
- ▶ The Latino community is underserved.
- ▶ Increased funding remains the major need of most organizations, along with the benefits that might come from more/better marketing (e.g. increased attendance, advocacy, community awareness).

What follows is a more detailed summary of each of the survey questions. The full survey with all of its data and answers is available in a separate document from ACNV.

SUMMARY OF SURVEY QUESTIONS AND DATA

WHAT YEAR DID YOUR ORGANIZATION START?

Arts organizations in Napa are fairly young. A full 33% were formed since the year 2000; 65% have been in existence since 1990; 83% are less than 25 years old.

EMPLOYEES AND VOLUNTEERS

Most of these organizations have very small staffs and rely heavily on Board and volunteer support. **Over one-third of the respondents (36%) said they have no staff at all;** 74% have 2 full time staff or less; 21% have 7 or more staff working full time.

Part time employees show a similar pattern; 36% have no part time employees; 67% have two or fewer working part time; 90% of the cohort has no more than 6 people part time; and 8% employ 10 or more people part time.

With respect to volunteers, arts groups make extensive use of volunteer support: 29% get support of anywhere from 1 – 25 volunteers a year; 32% are helped by 26 to 150 volunteers; and 3 respondents report using over 150 volunteers annually.

BUDGETS

The survey paints a picture of primarily small and midsized organizations (79% are under \$1M, 41% have budgets under \$100K, and 24% are under \$50K), and a few larger entities (5 groups claim budgets between \$1M and \$2.5M, and only 1 organization claimed a budget in excess of \$10M).

With respect to financial health, the majority (78%) have no deficit. This is a good sign. However, it is troubling to note that of the 22% that do claim deficits, all of them are in excess of 20% (anything over a 10% deficit is considered dangerous for a nonprofit), and 2 groups are carrying deficits over 50%.

AUDIENCES

In line with the data on organization size, most of the respondents (41%) reached less than 1,000 people in the previous year. One quarter of the groups serviced between 1,000 and 3,000 people. Three organizations (10%) reached over 50,000 people each last year. In all, the **29 groups that gave audience figures serviced**

an impressive 415,000 people last year; and this cohort is only a portion of the over 90 nonprofit arts organizations currently working in Napa County. We can conservatively estimate that over 500,000 people annually are serviced by arts organizations in Napa County.

AUDIENCES: AGE GROUPS

With respect to the age of the audiences served, 63% of the respondents answered this question. **The majority of groups – over 90% – said they service to some degree the following audiences: Young adults (25-35), Adults (36-55) and Adults over 56.** Transitional age youth (18-24) are serviced by 67% of the cohort, Youth (13-17) by 60% and Children under 12 by 47%.

Here is a breakdown of all the categories:

- ▶ **Children under 12.** 47% of respondents service this group. **Only 2 respondents claim this age group as their major audience** (e.g. over 80% of who they serve). The majority, 63%, say children represent under 5% of their audience, with about one-third (27%) saying children are between 5% and 29% of their audience mix.
- ▶ **Youth (13-17)** are serviced by 60% of the respondents. However, **90% of these groups say Youth (13-17) are under 19% of their audience.** Only two organizations claim that youth make up 50% to 59% of their audience.
- ▶ **Transitional Age Youth (18-24)** are serviced by 67% of the respondents. The vast majority – **97% – say that these youth (18-24) are under 19% of their audience,** and only one group says that its primary audience (over 80%) are from this age group.
- ▶ **Young Adults (25-35)** are part of the audience of 93% of the responding organizations. Of these organizations, one-third say Young Adults represent less than 9% of the audience, and **two-thirds say they are 10% - 29% of their audience.** Only one organization claims Young Adults as greater than 30% of its audience.
- ▶ **Adults (36-55)** are represented as audience members in 97% of the organizations. **Almost half the respondents (46%) say this age group makes up 40% to 79% of their audience.**
- ▶ **Adults over 56** are serviced by 93% of respondents. 30% claim them as less than 19% of their audience, while **63% say they make up 20% to 59%**

of their audiences, and 13% have Adults over 56 as more than 50% of their audience.

AUDIENCES: CITIES

Arts organizations say their audiences come primarily from:

- ▶ **Napa - 42%**
- ▶ **Outside Napa - 21% (or 26% if Sonoma is included)**
- ▶ **St. Helena - 12%**

The rest come from Yountville (5%), Calistoga (7%), Sonoma (5%) and Other Napa (5%).

Napa: 40% of respondents say that more than 60% of their audience is from Napa, and 47% say less than 39% are from Napa. **Yountville:** 72% of the organizations claim Yountville represents less than 10% of their audience. **St. Helena:** 76% say St. Helenans are less than 20% of their audience, but 17% claim them as 20-29% of the audience. **Sonoma:** *55% of the organizations have an audience from Sonoma that is less than 5%, while 45% show Sonomans as between 5% and 29% of their mix.* **Calistoga:** 52% show Calistogans as under 5% of their audience, and 45% show them as between 5% and 19%. **Outside Napa (not including Sonoma):** 38% have from 20% to 59% of their audience from outside of Napa, and 7% claim that over 70% of their audiences come from outside of Napa. **Other Napa:** accounts for under 5% of the audience in 93% of the organizations.

AUDIENCES: ETHNICITY

It will come as no surprise that 100% of respondents have Whites as part of their audiences. 88% of respondents have some Latinos or Asians in their audience. 72% have some Blacks in their audience.

- ▶ **White Audiences:** 84% say that over 70% of their audiences are White. **32% say that over 90% of their audiences are White.** Only 1 group listed itself as having a White audience of less than 50%.
- ▶ **Latino Audiences:** **Although Latinos make up 28% of the Napa County population (2005 Census), they make up less than 10% of the audience in almost half (44%) of the organizations.** 32% of those surveyed had a Latino audience of 10% to 19%. 24% claimed a Latino audience of between 20% and 39%.

- ▶ **Black Audiences:** Black persons make up only 2% of Napa County, and this is represented in audience figures, with 92% of the cohort showing Blacks representing less than 9% of their audiences. However 2 organizations show Blacks as being between 10% and 19% of their audience.
- ▶ **Asian Audiences:** Asians make up 5% of the population in Napa County, and for 80% of the organizations they represent under 10% of the audience; but **for 16% of the cohort Asians represent between 10% and 19% of the audience.**
- ▶ **Other Audiences:** We did not ask for details, but assume that this category included Native Americans and people of mixed race. They represent under 10% of the audience for 84% of the organizations.

ORGANIZATIONAL NEEDS

The need that received the most first choice answers was:

▶ INCREASED FUNDING

The next two most chosen needs were:

- Greater community awareness of my organization
- Greater attendance to events or openings

Some sample comments made by respondents:

“Our needs center almost entirely on fundraising, and the need for an endowment.”

“There will always be funding needs...Would love to see a hotel tax fund set up for nonprofit arts, a public art program, a collaborative box office and marketing initiatives, a subsidy fund for nonprofits who cannot afford rental fees, opportunities for local groups to showcase, etc. the list goes on...”

CHALLENGES

When asked what they felt were the most significant challenges currently facing the whole community of arts organizations, respondents picked the following as their top choices:

- Lack of government support (both city & county)

- Competition for funding
- Not enough awareness of Napa Valley Arts
- Not enough effective leadership in the arts sector

Sample comments:

“No one really collaborates on anything; it’s too much of a ‘dog eat dog’ arts community; lack of funding, awareness and support by the Napa Valley tourism and winery industries makes it a ‘them-us’ mentality; more support from the NV chamber and visitors’ bureau seems a natural, but is not happening; the Arts Council could be the united front for all but needs more funds to do so.”

“The cost of real estate makes studio and presentation/production space unaffordable for artists and emerging or smaller organizations; a less popular idea that needs to be said is that the quality of much of our cultural life is not competitive or compelling to visitors and/or new residents who have wide choice in where to put their arts dollars in the greater Bay Area.”

IS THE COMMUNITY SUPPORTIVE?

Almost half (47%) of the respondents were neutral when asked “Do you feel the local community supports and values the work of your organization.” Only 27% reported feeling the community values their work, while 28% said they felt the community was not supportive of their work.

The part of the community where groups said they got the most support was from “**Local patrons/supporters**” (70% gave this answer). The next two most popular answers were:

- Tourist patrons/supporters (20%)
- My Peers/ other arts organizations (17%)

Which parts of the community do arts organizations wish were more supportive? The two most frequent answers were:

- **Business Sector (55%)**
- **Government (52%)**

After that people chose:

- Local patrons/supporters (32%)
- My Peers/other arts organizations (26%)
- Tourist patrons/supporters (32%)

POSITIVE IMPACT OF THE ARTS

“In what ways do you feel your work has a positive impact on the community?” Half of the respondents answered this question. The answers covered a number of themes including:

- Assisting local citizens with personal development
- Improving aesthetics of the built environment
- Helping to encourage ethnic diversity and to bridge gaps between cultures
- Making a better quality of life in Napa
- Servicing youth whose arts education and exposure have been abandoned by the school systems

Some sample comments:

“My gallery keeps people aware of the beauty surrounding them and the precious and fragile quality of it.”

“We help build self-esteem in people of all ages by teaching them a skill that is so personal and so expressive. Musical skill can’t be bought and it can’t be taken away – once you have it, it is yours for a lifetime. The rewards are immeasurable. We’ve seen so many people – young and old – literally blossom in front of our eyes – because they are learning to create music. It helps them with social skills, public speaking, academics, confidence, the list goes on and on.”

“[Our work] provokes, stimulates, enlightens the community on a wide variety of issues of importance in today’s world.”

“The revitalization of downtown, putting arts & culture of a high artistic quality has helped raise the bar and tastes for the arts; providing a space for nonprofit, for-profit events; assisting with tickets and rental subsidies for those who cannot afford to do so; raising the bar for the arts in NV.”

WHAT THREE THINGS COULD YOU USE RIGHT NOW THAT WOULD MAKE THE MOST SIGNIFICANT DIFFERENCE TO YOUR ORGANIZATION?

The most frequent need mentioned was “**FUNDING**” in one form or another. Respondents listed monetary needs such as: endowments, construction funds, fiscal sponsors, support from local government, better cash flow.

The next most frequently mentioned items were:

- Facility-related needs (better space, more affordable venue, capital improvements)
- Marketing (along with public relations, community awareness, exposure)
- Increased staff and volunteers
- Better Board leadership

A few other items included:

“Being able to reach more families with what we offer.”

“Acknowledgement and collaboration with the tourism and wine industries in support of the arts.”

“A collective arena for the arts.”

OTHER COMMENTS

The survey received 8 miscellaneous comments, here is a sampling:

“Napa does not need to be a step-child when it comes to art. Other communities with fewer cultural events, fewer great restaurants and less natural beauty have managed to establish themselves as beacons of art (i.e. Sedona, Santa Fe, Carmel).”

“We need a larger vision in NV about why culture matters more in the big picture and to the future of our community than business as it’s always been.”

“I believe that one thing that is needed are live/work spaces. Affordable housing and exhibition space with limited equity, would enable the Napa Valley Arts community to have a creative place to prosper.”

ARTS COUNCIL NAPA VALLEY'S
CULTURAL
PLAN FOR
NAPA COUNTY



**EXECUTIVE SUMMARY
TOWN HALL MEETINGS**

MORRIE WARSHAWSKI, CONSULTANT
www.warshawski.com

OCTOBER 2007

California



Arts Council

NAPA VALLEY
COMMUNITY FOUNDATION



NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation
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THE WILLIAM AND FLORA
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EXECUTIVE SUMMARY

INTRODUCTION

In September and October of 2007 the Arts Council of Napa Valley (ACNV) conducted a series of Town Hall meetings throughout the county:

- ▶ American Canyon, September 17
- ▶ Napa, September 19
- ▶ Yountville, September 20
- ▶ Calistoga, September 24
- ▶ Angwin, September 26
- ▶ St. Helena, October 2

The two-hour meetings were open to anyone in the county who wanted to attend. ACNV made extensive effort to make sure that the meetings were well publicized (newspaper articles, posters, handouts, email, phone calls). There was special emphasis on contacting artists, arts organizations, arts supporters, press, and local government officials. As a result, a cumulative total of approximately 200 people attended the meetings.

All meetings were facilitated by ACNV's cultural planning consultant, Morrie Warshawski. Each meeting was structured around four large thematic lines of inquiry:

1. **YOUR COMMUNITY - 20 min** "What makes your community unique? What makes us want to stay here? What are our major assets?"
2. **YOUR CURRENT ARTS REALITY - 20 min** "What role do the arts play in your community? What are the major issues/needs/concerns of the arts community? What are the things holding the arts back (impediments) from becoming better?"
3. **YOUR FUTURE VISION FOR THE ARTS - 20 min** "If the arts were flourishing in your community, what would that look like? How would your community be different?"
4. **YOUR RECOMMENDATIONS - 20 min** "What suggestions do you have for positive actions to improve your community and your quality of life through the arts?"

This report contains the brief summaries of each meeting along with sample representative quotes (unattributed). Complete transcripts of all the meetings,

along with lists of attendees, are available on the ACNV website (www.artscouncilnapavalley.org), and readers are encouraged to peruse these for a full flavor of the meetings.

FINDINGS

Each of the cities visited had their own local concerns – in Angwin there is the tension between the Pacific Union College and the community, in Yountville there is apprehension over the potential move of the Museum. However, there are a number of concerns that are common to most of the communities in Napa County.

- ▶ **COMMUNICATIONS/MARKETING.** Even in the smallest communities, there is a lack of communication among artists/ arts groups, and between the arts and the larger community. Many people complained that they had a difficult time finding out about events. When they were reminded that ACNV has an extensive on-line calendar of events, most people said they had never heard of it, or knew about it but did not use it because it is not organized geographically (instead of chronologically and/or by arts discipline). In a few meetings, there was a call to create a central kiosk for the arts in a highly trafficked location. There were also calls to meet and convene more regularly to share information, and to reduce scheduling conflicts.
- ▶ **COMMUNITY CULTURAL CENTER.** Every community visited voiced a need for its own community cultural center – a centrally located, physical space that could encompass the needs of local citizens to rehearse, perform, learn, and display art in a variety of media involving a broad cross-section of the population – especially youth. There is tremendous frustration with the lack of spaces for these activities. Participants also asked: Can some or all of these needs be met by facilities and institutions that already exist? How would such a facility capital and on-going operating costs be funded?
- ▶ **YOUTH.** People want more arts offerings in the schools, more opportunities for arts training out-of-school in decent facilities, and more partnerships between the schools and arts organizations. There is a realization that the community is losing a generation of young people whose lives would be greatly enriched by the arts, and that this affects the future of the whole community and not just the culture sector.
- ▶ **BUSINESS AND THE ARTS.** In the meetings there were many calls for increased communication between the arts (organizations and individual artists) and local businesses – a desire to see more partnerships between

the two sectors, which are natural allies in a community where the beauty of the region, aesthetics, wine and food are so important.

- ▶ **GOVERNMENT SUPPORT FOR THE ARTS.** Fundraising is seen as a major issue for the arts. One piece of the funding puzzle is local government support for the arts, which participants would like to see dramatically increased. Currently little or no public funds are being targeted for the arts in the County. All the communities are interested in a percent-for-the arts regulation that would mandate public and private building projects to set aside funds for the creation of public art works. Another way the public sector can benefit arts is to reduce impediments to their work by reducing or eliminating fees and paperwork for sales, and loosening zoning regulations for live/work studio spaces.

CONCLUSION

The Town Hall meetings demonstrated that there is a deep interest throughout Napa County in the health of the arts sector. The meetings also reinforced the power of bringing people together to discuss their local issues, and the ongoing interest in maintaining open lines of communication. Even though each community is unique, there are striking similarities in the overarching concerns about the arts, and in the solutions people offered. These will form a productive backdrop for the last phase of the cultural planning process – the creation of a county-wide community cultural plan.

APPENDIX

**BRIEF SUMMARIES OF ALL TOWN HALL MEETINGS
INCLUDING SAMPLE QUOTES**

BRIEF SUMMARY OF AMERICAN CANYON TOWN HALL MEETING
September 17, 2007

MAJOR THEMES OF THE EVENING

- ▶ American Canyon is a diverse and family-oriented community.
- ▶ People want more arts opportunities for children and families.
- ▶ The visual arts, especially, need more exposure/support, especial public art opportunities.
- ▶ There is a strong desire to have a community center that is accessible, especially along Highway 29.
- ▶ Strong call for more partnerships with the school.
- ▶ A call for finding more government funding for local arts, and especially for the creation of a Percent for the Arts program.

SOME SAMPLE QUOTES

“We are overshadowed by Napa. When you think Napa, you think Napa and Sonoma, not American Canyon. We need to talk about it, to make something happen. I came four years ago and they said it was a diverse community. It really is. The composition, I live in an area that is truly international. I feel very welcome right where I am. In the five years (living here), I’ve felt total freedom, felt very included. There is a wonderful opportunity to do things in this community and see it take off and come out under the shadow of Napa and Sonoma.”

“It’s just that, I feel that the reason why we don’t have much of a turnout is that we have a lot of young families that work and they have so little time to do the things they need to do on the weekends when our events come up. They have to toss a coin: go out with the kids or see an art show.”

“You need a very clear explanation that parents can understand why arts are important to children, what kids are missing from not having arts. \$500 million is coming back to the schools for the arts, and it’s about parental involvement.”

“(I’d like to see) American Canyon become associated with arts and creativity, like Benicia. ‘AMERICAN CANYON: A.C., American Canyon, Art and Creativity’.”

"I'm excited. The Art Foundation can focus on leveraging and partnering. We don't have a whole lot of resources, but we can leverage (what we have)."

"You talked about convincing people that arts are important. I was involved in a foundation that provided access to plays for under-privileged kids. I was told (by the social service nonprofits community), "The rest of us are worried about feeding their stomachs. The arts feed their souls." If you can get that across, you will be successful."

"The arts are the slice of the pie that is missing in our schools that could help make children more whole human beings."

BRIEF SUMMARY OF NAPA TOWN HALL MEETING

September 19, 2007

MAJOR THEMES OF THE EVENING

- ▶ People want a community arts center.
- ▶ A call for more synergy and partnering – especially between the business and arts communities.
- ▶ Concerns about youth and giving them more art opportunities.
- ▶ The need for more public support of the arts.
- ▶ Need for space to perform, rehearse, create and display art.
- ▶ Desire to see the community have more places to “hang out.”
- ▶ The fact of an ageing population in the County.
- ▶ Concerns about how to fill up the seats in the current large performing arts venues.
- ▶ Desire for more visibility for the arts.

SOME SAMPLE QUOTES

“I came here in 1989 from LA. I worked in Fairfield and every single time I drove over Jamieson Canyon Road and saw the view I’d take a big sigh and say, “I live here”. We are surrounded by art by the nature we see. Everything speaks art. There is such a wealth (here), between theater dance and visual art, there’s no place I’d rather be.”

“This is a small city. I feel there is something because it is small, and we can make a difference. There is a need for more places for art, a community center, something that we don’t have here. I’m here to fight for that.”

“I came tonight because for the umpteenth time I have the opportunity to say we have to get together. At last we have someone with the brights and the energy to help make this happen through the Arts Council. Take a few minutes to look at the population distribution. We have so many arts opportunities now that we are bumping into one another. There was one night last summer that there were 3 arts events going on. It’s just we have to get together, it’s no longer an option.

“There are only so many dollars and so many people to fill seats, and so many fundraisers. We have got to get on with it.

“Tourism is a huge industry. I’m here to listen to see how we can align tourism and the arts.

“What we really need is a community center that has the city’s support that we can all contribute to at the same time.”

“I’m here because I’m very concerned about arts opportunities for young people in the schools. Every summer I get calls from parents whose children need creative writing opportunities and there are none. It’s a particular need, for all the arts. What can we do?”

“What I’d like to see is more synergy, more folks from the Chamber. They need us, and we need them. There’s always the same backers for every fund drive, I would like to see more synergy between business and the arts.”

“If we continue to look at this as “we”, not “us and them”, then we can do this. The business community.”

“I’m absolutely astonished at the amount of time, energy, and effort that goes into fundraising for the arts. It’s astronomical, and in a way, self-defeating. Our staff is spending enormous amounts of time looking to just sustain the organization. We cannot count on funding from year to year. What I would suggest is that if the people of this valley truly want art, spiritual, and for commercial meaning of it, it’s a huge engine, if we really want that, then I wonder if it isn’t time when a serious dialogue should begin for public funding for the arts.”

“...it would be nice to have informal gathering places for people to gather downtown. There’s no informal place for people to gather, that hurts the shopping community.”

“There is a lack of art opportunities in middle school. Studies have shown how valuable they arts are to that age group.”

“Everybody has a piece of the puzzle that could be part of the plan. We need to map where the children are getting arts in Napa County, what is happening, so those of us who are creating arts programs can respond to that.”

“Every time we talk about this problem we talk about how we need building here, a building there. For those of us who have been involved in it, (we found that) you don’t solve a problem by building a building. You solve a problem by

getting a group of people together. We've got it, we have enough here for a community this size to do everything in the arts you can imagine, if we can put it together."

"I'd like to see a centralized computer system for all the performing arts for the valley. A box office in Napa, St Helena, Calistoga, to link all the arts."

"We should convene a meeting of people who are currently working with youth so they can collaborate."

"Public art and public funding is done because the citizens make it happen. We can meet and meet and meet but we need to get down to taking some positive action in the foreseeable future."

BRIEF SUMMARY OF YOUNTVILLE TOWN HALL MEETING
September 20, 2007

MAJOR THEMES OF THE EVENING

- ▶ Desire for more involvement of youth with the arts, in and out of school.
- ▶ Big issues around lack of communication and marketing.
- ▶ There is a “lower town – upper town” split/dynamic.
- ▶ People want to know where the Museum stands on its interest in moving to Napa.
- ▶ Good food and wine are central to Yountville’s identity.
- ▶ Yountville is a small, close-knit community, a “walking” town.
- ▶ A call for creation of a community arts center.
- ▶ A call for more coordination among venues so that performance dates don’t conflict.

SOME SAMPLE QUOTES

“The biggest frustration in Yountville is competing with food and wine. ”

“The arts to me in Yountville are the Lincoln Theater and the Museum. Those are the things that come to mind. They are a little out of the way, if not a lot out of the way.”

“It’s about demographics. We have 3500 here in town, 1100 at Veteran’s Home, more and more second home owners, mobile home parks. So when you really start whacking at this and your participating group- it’s tough to get people to do stuff.”

“Before the Lincoln Theatre was renovated, it was more accessible to community groups than it is today. Our school used to have their holiday program there. That’s where young kids used to experience stage fright. Now they use at a multi-use room with a 1 foot stage and it’s not remotely the same experience. There used to be recitals for younger groups and now these improvements have been made so the cost has gone up. Now you see the same groups again, rather than the kids. ”

“The younger people are the ones who are untapped. A large portion have lived here a long time or worked hard and moved here. They can afford the food and large venues, but we need to reach those younger people who cannot attend the other arts. We need to reach them, make the arts accessible to them.”

“The local business perception is that they are a destination in and of themselves and the arts are ancillary. It’s not a composite. People don’t come to the Napa Valley for the Lincoln Theatre or the Opera House. It’s not Santa Fe Opera. We don’t focus on that, and until we do, they’re not going to see the impact as such. So we have to turn their minds around.”

“We need to do better in communicating the arts. Go to top ten wineries, get one arts emissary at each one and have them talk about arts. Someone is always talking to them about where to eat, but what about the impact of people who talk arts? (We need) ambassadors for the arts, at every major winery.”

“I think (with) these town meetings, we have cultivated a group of people. Don’t let these people leave tonight without engaging them in future activities, and create a pool that wants to keep giving. Keep this group together and keep them working.”

“There has got to be some way that groups could work together with people planning their events. I want to see the groups get together a year in advance, but just share the information with each other. Whoever books the talent that comes to the different venues so you don’t have four big acts on the same night.”

“The one thing that hasn’t come up here, we are working on a two-track program. People talk about the wine, food, and the outdoor experience here. In order to attract those people to the culture here, there has to be a similar high level of quality to the performance art, visual art, and that really is integration. The second track is in providing culture for the young people in the community, in the schools. There’s a lot of alleged enthusiasm on the part of the parents but they have to come out and support.”

BRIEF SUMMARY OF CALISTOGA TOWN HALL MEETING
September 24, 2007

MAJOR THEMES OF THE EVENING

- ▶ A desire for more cooperation locally and throughout the County.
- ▶ We have access to resources and can solve many of our own problems.
- ▶ The arts are not reaching everyone in the community, and events are not always well-attended.
- ▶ Marketing and communication is difficult - we don't have the resources (money and people).
- ▶ We need a multi-use community cultural center.
- ▶ There are concerns about affordable housing for artists.
- ▶ There is a strong desire for more partnering with the business community.
- ▶ People would like to see some form of highly visible signage for the arts - a kiosk or a marquee.

SOME SAMPLE QUOTES

"I am a photographer and painter. I'm in love with Calistoga. What I'm excited about, in terms of this meeting, is that there seems to be an effort to unify more of the arts in the valley. I think the Napa Valley is a very creative environment, not just for wine and taking care of the vineyards, not just taking care of city government. There is a wonderful energy that doesn't get enough attention, whether it's dance or sculpture. There is a rising interest- what's so special about Napa Valley that can make that happen? So many artists work here and take their goodies elsewhere. The nature of this meeting could be to unify and bring to the forefront on a more consistent basis."

"I think the light is very interesting in Calistoga. It appears that Lincoln goes east-west and everyone else goes north-south. There is something very magical about how the town is situated, and I think it's remarkable, and maybe that's why there are so many artists."

"After being here for 38 years, what I find most remarkable is that we do things ourselves. We don't let things go by. When we needed a family center, or we needed a pool, we formed non-profits and did it. We are self-starters."

“We have a very strong foundation with different backgrounds and a lot of diversity. And through the arts, it’s a nice way to channel our communication. We are moving in the right direction. By working with the arts center, and working together, we can make a big difference. We can see now it’s starting, something’s coming right now through the arts.”

“I’d like to see this community attend more arts events here. There are still people we haven’t reached. Somehow there are people who still haven’t opened up to them.”

“One of the drawbacks, is not having the communication skills. You can put it in your church, your senior center, but it’s hard to reach everybody quickly. It’s hard with the Center- people say I never knew you had a summer program. If you don’t buy the newspaper, people don’t know.”

“That is what I was thinking, there hasn’t been a real center, a central place for people to find out what is going on here, Cal Mart is the center.”

“Having lived in Napa for 20 years and now here for 6 years, one thing I notice is we (in Calistoga) feel disenfranchised from the rest of the valley. We feel like the valley has their own thing going on. That’s why we don’t read the Register.”

“Another issue is the rather wide disparity in income range. There are people who have a lot, and people who don’t have a lot. There is a high cost of living and participating in things at a certain level is not possible for them. I think making things like Casa de la Cultura available without having to pay high fees is great. Things that were happening this summer with film and music that were free were also wonderful. But finances can be a significant stumbling block. \$40 a ticket to see something- not everyone can swing that.”

“We need to coordinate communication with other parts of the valley so we know what is going on, so they know what is going on. That’s really important.”

“What we need is an established art center that has ability/capacity to be a cultural center, hopefully not just for Calistoga. There are lots of things to come to Calistoga for, the arts could be one of them. We need continuing programs for children, seniors, studio space, place for theater, music, all arts; a multi-use community cultural center, accessible for everyone... The vision would be a dual facility that tourists could also support, with grants, and local funding. It’s got to have some kind of component that is a profit center.”

“In order to keep artists in a area, sometimes there needs to be some affordable live/work space. The focus has been on farm workers, and that’s important, but I think that bringing or keeping creative people is important.”

“The businesses need to see that they are investing in their own business by investing in the arts, and the community. We need strong partnerships between business and arts.”

“One thing that is very clear to me: the coalitions we form are very important, especially in a small community. With no monolith who can do everything, partnering with commercial ventures is what we need to do. There are ways we can help each other, not just by asking people to just write a check.”

BRIEF SUMMARY OF ANGWIN TOWN HALL MEETING
September 26, 2007

MAJOR THEMES OF THE EVENING

- ▶ There is a split between the Pacific Union College and the general community; but both sides want to bridge that divide and this presents a great opportunity.
- ▶ PUC's resources are currently underutilized by the community.
- ▶ Locals want to see more partnerships and cooperation.
- ▶ There is a need for more marketing and communication (and a call for a public kiosk).
- ▶ Angwin would like maximize their proximity to St. Helena.
- ▶ The ACNV calendar has very little recognition. People would like to see it have events arranged by locales.

SOME SAMPLE QUOTES

"I'm retired. I, over the course of time, have felt like the arts have been disjointed, a lot of competition particularly for funding. I wish I had a lot of discretionary funding to support the arts, but I don't... The venues that are here, the resources, and art and music is so under-appreciated. I want to see that change."

"I would love to see downtown filled with murals and we can show all the other cities how amazing it can make a community feel. We can bring it to every city in the valley, so working towards that is great."

"It's really exciting to see the Arts Council taking the lead in integrating all the communities and act as a driving force of bringing arts to the forefront."

"Because I'm not SDA (Seventh Day Adventist), I don't know that I feel welcome. I always feel like I'm not SDA, so... So I don't know if that is something that can be quelled."

"I think there are so many artists, but there are no venues outside the school, not even in the market is there a place for student shows."

"I don't think the community knows all the college has and has to offer."

“I think the college would actually like to embrace the people not involved in the college, come to the events, come to the concerts, maybe we need to make more community-focused events, maybe open displays or venues. Think of this as a community within a community, not separate from the community. We’d like to embrace the community at large, I think we need to demonstrate that better, from what I’m hearing from you.”

“It would be amazing if Angwin could have a café. One thing that is excellent about cafés, on an off-university site, is that you can have an opening night, rotating shows, something that is on the main street that is associated with the school but not on the school property. Somewhere everyone feels comfortable, a meeting point, a connection point. It’s harder when you have to go to three places to find that meeting point: go to the bulletin board, ask friends. (It’s better to) try to find one place where people of that nature tend to hang out. I want one place to go directly to.”

“What I would like to see is an independent site that would connect to the nvars.org where Angwin would have its own list of events so that everybody in Angwin could participate in that. That could connect with that.”

“(I would like to see) artist studio space available for people who don’t have it in their homes. It would also be great to have community visual art classes.”

“There’s been a lot of comments about wanting to know more about what’s happening in our college community, but it goes another way as well. We want to know who you are and what you do. We want you to be comfortable and have more of a collaboration between the arts and the community.”

“What I want to say is, let’s stay fired up. It’s hard to stay fired up because life is so dramatic, letting the energy off the balloon is so easy but the more of us keep fired up, the more the fire grows. If we can do that together.”

“I’m excited to see where you guys are going to take us, on the rocket ship to better and brighter things. I’m stoked for you guys to do all the work you’ve done with us. There are a ton of artists here, and apprenticeships.”

BRIEF SUMMARY OF ST. HELENA TOWN HALL MEETING
October 2, 2007

MAJOR THEMES OF THE EVENING

- ▶ Love of the natural beauty of the area, and appreciation for the small town feel.
- ▶ Need for a centralized place to get information. Call for a Kiosk.
- ▶ Desire to see more promotion for the arts.
- ▶ Lack of audience attendance at local arts offerings.
- ▶ Need to get youth involved in the arts at an early age.
- ▶ Call for a community arts center.
- ▶ Cut the bureaucracy and paper work that hampers artists – make the cities more art/artist friendly.

SOME SAMPLE QUOTES

“(We’ve found) in this community a sense of sophistication, but still a community that comes from the earth.”

“Recently the community came out again to support each other, this community. The skateboard park needed money and everyone went to Taylor’s to make it happen. You wouldn’t believe the variety of people who came. It really just shows that St. Helenans are there for each other, caring. And financially there to support people.”

“St Helena has always been the place where children’s arts are important, because of people like Nancy (Garden) and Cyd (Greer). The arts are cherished here.”

“There is an ability here to be an arts entrepreneur. You can have a dream and create it here. It is accepted, and it is supported and you don’t find that very often.”

“...it’s been infinitely challenging to find out where interesting events are happening. There’s no central spot to look for things, and I’ve always been confounded why there isn’t a more centralized force to help guide and direct

people, those who really want to know what is going on.”

“I am often thinking about how our community is narrowly focused on the wine industry and is becoming more focused on the tourism industry.”

“I get asked to put things on all the time. People say we need, need, need (this kind of art class at Nimbus Arts)! So we wrangle and pull people together and only five people show up. If we want fabulous art programs, we have to show up. There is an attendance issue, and that issue is going to drive all these great things not to happen for performance, art classes, the college.”

“I’m just thinking about, in general, the events that people do turn out for: bocce ball, the pet parade. The thing to do to get people involved is (involving) the whole family. Those are the events that people hang out at and love.”

“...we need to recognize that the Opera House, the Lincoln Theater and Copia have taken a lot of the audience we had here at one time... So, the reality is that you may have to do some changing, readjust our programming philosophy. The three major venues have had a major effect on our performing arts programming.”

“When we think about things like Music in the Park, we’ve been trying to get some collaborations together, and the city paperwork, insurance forms, insurance requirements, are boggling. We’re trying to do a portable mural project. I’ve been working for months to make this happen and it hasn’t happened yet. If we are a community that is interested in bringing culture to the public, we need to look at that so we can make it more art-friendly so people can see what is happening. Right now it is not allowed or easy to do. We need to talk to our council members to address that.”

“And we need a world-class performing arts center. Or, even, just a functioning performing arts center!”

“I envision an arts center that incorporates all the arts. Film, video, performing, visual, to play off each other.”

“It’s time to break the wine industry out of just health care. They are marvelous through the (wine) auction, a most incredibly operation, but we need to broaden (their focus to include) the arts; There needs to be a more focused marketing PR thrust, and we need an entity to be that.”

“Brand the arts. Right now we’ve all talked about there are 5 million people coming to this valley. The fact is they all want to go to the French Laundry and Taylor’s. We have to brand the arts so they want to come here for the arts first,

and then they eat at French Laundry. Arts as destination; We thought that it would be nice if the Opera House, Lincoln Theater and Copia had one artistic vision and used their spaces appropriately, so the Lincoln Theater had larger events, while the Opera House had more intimate events.”

“We need an arts appellation!”



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About the Napa Valley Collection

The Napa Valley Collection™ is a regional first of its kind virtual arts visitor's center, featuring a combined total of over 15,000 works and over 400 acres of gardens, vineyards, and landscape in this 37-mile valley.

The Napa Valley Collection, the sum of attractions, includes 8+ performance venues, 15+ annual music, theatre and art festivals, 20+ art galleries, 70+ wineries with art collections and exhibits, in addition to iconic Victorian and craftsman estates and 4+ stone castles, all surrounded by the Valley's unique agro-chic landscapes.

On the NapaValleyCollection.com Users Can:

- Add spots to their Favorites List and share or print to take it to go
- Discover new sites through local experts' recommendations with Curated Tours
- Find out what annual Events & Exhibits to schedule on their calendar
- Subscribe to get upcoming Deals & Promotions to arts events and activities
- Follow Arts Council Napa Valley to find out what's happening daily

Featured partners in the Napa Valley Collection in 2013 include:

di Rosa, a contemporary art museum featuring the largest collection of Bay Area art in the world; **The Hess Collection**, an international private collection of iconic contemporary artists; **Napa Valley Museum**, Napa County's dedicated art and heritage institution; the **Robert Louis Stevenson Museum**, an epicenter for the Robert Louis Stevenson lover, boasting the largest single collection of Stevensonian memorabilia in the world in a vintage Napa setting; and **Gordon Huether**, a Napa Valley-based public artist with an international following and prolific local presence.



FACTS ABOUT NAPA VALLEY’S ARTS AND CULTURE HISTORY:

- **Did You Know?** Legend sound effects for Francis Ford Coppola’s iconic film *Apocalypse Now* were recorded in the Napa High auditorium using students’ voices
- **Did You Know?** 72 Napa Valley wineries (and growing) house permanent and rotating art collections, including a vast array of works from Markham’s class rock photography to Mumm’s original Ansel Adams and Silverado Vineyard’s belle epoch posters to
- **Did you know** that the trees lining California Drive up to the Napa Valley Museum were from the 1939 World’s Fair on Treasure Island?
- **Did you know?** The Napa Valley is home to the only original building design by famed Austrian artist Friedrich Hundterwasser, often thought of as a modern Gaudi. (Quijote Winery)
- The Napa Valley Collects exhibition at the Napa Valley Museum includes 64 pieces of art in all mediums from artists as diverse as Pablo Picasso, Marc Chagall, Cy Twombly, Alphonse-Maria Mucha, Robert Arneson, David Ireland, and Joan Brown– 90% of which are not normally available to the public.
- Academy Award Winning film director Francis Ford Coppola and documentarian Eleanor Coppola raised their family in the foothills of Napa Valley, stop by to see their latest flick at the Cameo Cinema and you may be treated to an intimate filmmaker Q&A.
- The famed Windows XP hillside desktop background is a non digitally-altered image of the Napa Valley hills was taken by local photographer Chuck O’Rear (for those of you with a keen eye, some of his shots may be spotted throughout the Collection)
- The Cameo Cinema, a restored 1913 art deco movie theatre, in St. Helena is one of the oldest operating single-screen theatre in the United States
- The Napa Valley has attracted film crews since the 1930’s, the Valley has starred in films and TV shows including *A Walk in the Clouds*, *Dying Young*, *Jack*, *Mumford*, *The Parent Trap*, *Bottle Shock*, *Falcon Crest* and *Pollyanna*



- Robin Williams kicked off his national 2011 comedy tour with a secret five day run to test new material at the Napa Valley Opera House in Downtown Napa
- The Culinary Institute of America at Greystone in St. Helena is home to international award-winning chocolate sculpture artist, Chef Steven Durfee
- Turn of the century greats such as Mark Twain, Jack London, and John Phillip Sousa once performed at the Napa Valley Opera House
- The Robert Louis Stevenson Museum in St. Helena, CA. hosts the largest collection of Robert Louis Stevenson artifacts and manuscripts in the world
- Mumm Napa in Rutherford, CA. boasts a collection of over 20 original Ansel Adams photographs that are open for public viewing daily
- di Rosa in the Carneros region of Napa, hosts the largest collection of Bay Area Funk art in the world
- There are over 400 working artists in the Napa Valley
- The Valley hosts over 20 art galleries and 40 working studios; you can get a sneak peak the last two weeks in every September during Napa Valley Open Studios.
- Clos Pegase Winery in Calistoga is the product of a SF Moma architecture competition, sponsored by winery owner Jan Shrem. The winner and architect of the winery, Michael Graves, completed the building in 1987 in addition to 20,000 feet of excavated caves, which now house a performance space known as the Cave Theatre and some of Jan's private art collection.
- Baron Wolman, the first photographer for *Rolling Stone Magazine*, is the official artist in residence at Markham Vineyards in St. Helena. Year-round the walls of Markham tell the story of legendary classic rock icons such as Jim Morrison, Jimi Hendrix, Janis Joplin, Jerry Garcia.
- The Napa Valley Museum has an art and artifact collection of more than 15,000 items.
- In 1911 Edwin Pridham and Peter Jensen moved to Napa and set up a research lab where they invented the "Magnavox" loudspeaker, the first public address system. A bronzed replica of the original Magnavox pays tribute to the inventors of the loudspeaker in downtown Napa's Dwight Murray Plaza. Their first public



demonstration was in San Francisco's Golden Gate Park on December 10, 1915. On December 25, they played music to a crowd of 100,000 people in front of San Francisco City Hall. Their Magnavox company gained national attention when they provided loudspeakers for a 1919 speech in San Diego by President Woodrow Wilson. (Source: <http://www.napanow.com/trivia.html>)

- San Francisco-based photographer Edward Muybridge made his mark on the world when he invented a process for capturing a horse in motion through a series of still images which, when spun in his patented zoetrope, made it appear as if the horse was in action. What few people know is the Muybridge also made his mark on the Napa Valley after a trip to Napa County courthouse where he pleaded innocent by reason of insanity for the murder of his wife's lover. ...The evidence that acquitted him? A photograph of Muybridge sitting at the edge of mountain cliff – Obviously, what sane man would do that?
- Sawyer Tannery, was once the largest leather tannery in the West, invented Napa leather and design and manufactured the uniforms for the US Olympic Team at the 1968 Olympic Games in Grenoble, France
- The last public hanging in the State of California occurred in 1897 at the historic courthouse on Brown Street in downtown Napa
- County of Napa is home to 78 sites on the National Register of Historic Places
- 1860-1870 Napa County was known as the "County of Stone Bridges" because of the more than 350 manmade stone bridges and culverts in the County (some of which are on the National Register of Historic Places). After the Gold Rush, miners moved to northern Napa Valley to mine for quicksilver (mercury). You can hike the Oat Hill Mine Trail today.



QUOTES

On di Rosa

“[T]he place invariably rocks people back as it confounds expectations and is unlike anything else they have seen... ‘I really had no idea...!’ is the most common comment we get from visitors. Most are unprepared for a large professional art museum tucked into a rural agricultural setting, as the main buildings and 35-acre lake are invisible from the road.” – Kathryn Reasoner, Executive Director, di Rosa

On Napa Valley

“In such a place I should love to clear the land and make my home. In such a place I should love to live and die.” – George C. Yount, Founder of Yountville

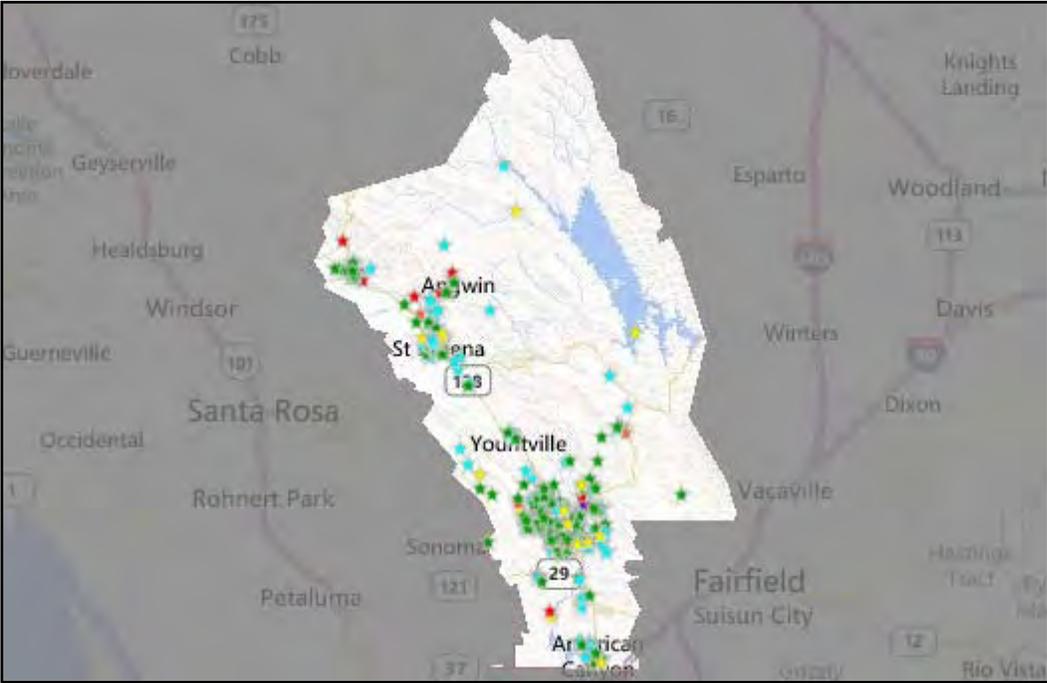




The Creative Industries in Napa County, CA

This *Creative Industries* report offers a research-based approach to understanding the scope and economic importance of the arts in **Napa County, CA**. The Creative Industries are composed of arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. Arts businesses and the creative people they employ stimulate innovation, strengthen America's competitiveness in the global marketplace, and play an important role in building and sustaining economic vibrancy.

514 Arts-Related Businesses Employ 1,088 People



Napa County, CA is home to 514 arts-related businesses that employ 1,088 people. The Creative Industries account for 5.1 percent of the total number of businesses located in Napa County, CA and 1.5 percent of the people they employ. The map above plots the Creative Industries in Napa County, CA, with each star representing a unique arts - related business.

Nationally, there are 750,453 businesses involved in the creation or distribution of the arts that employ 3.1 million people (January 2014). This represents 4.2 percent of all U.S. businesses and 2.1 percent of all U.S. employees. The source for these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the United States. Between 2012 and 2014, Dun & Bradstreet conducted a large-scale, post-recession database cleaning. Despite a reduction in the overall numbers of all U.S. businesses (arts and otherwise), the arts share of businesses and employment remained stable as a percentage of the national totals - demonstrating that the Creative Industries are as resilient and durable as other sectors of the economy.

Comprehensive Assessment of Arts Education Framework

Phase 1 Draft | Updated April 24, 2014

Napa County Alliance for Arts Education

Presented by Robin Hampton & Arts Council Napa Valley

ABOUT THE NAPA COUNTY ALLIANCE FOR ARTS EDUCATION

On December 3, 2013 Arts Council Napa Valley, along with Napa County Office of Education and the California Alliance for Arts Education, convened with more than fifty Napa County educators, arts organizations, nonprofits, and community leaders at an early morning breakfast to garner support for arts education in Napa County schools, launching the Napa County Alliance for Arts Education (NCAAE). The Napa County Alliance for Arts Education exists to strengthen community support for the arts as essential to a comprehensive education for every child in Napa County with the goal of developing a Countywide Plan to advocate, network, and support arts education in Napa County. The NCAAE will bring stakeholders together to optimize arts education experiences for students in each of the five Napa County school districts.

“The collaborative nature of the arts should lead to partnerships between schools, school districts, county offices of education, the business community, professional artists, nonprofit and for-profit arts providers, parents with arts expertise, and parent volunteers. Such partnerships expand the capabilities of the school and bring students into direct contact with the arts and artists”

- California Public School Visual and Performing Arts Framework, K-12, pg. 14

A Leadership Team was created from the attendees. Meeting together for the first time in January of 2014, the Leadership Team focused on identifying priority strategic goals of the NCAAE based on challenges and opportunities identified at the breakfast. The necessity for an assessment of needs, assets, and interests was priority to move advocacy forward to support, sustain, and build arts education. A Steering Committee was tasked with developing guidelines and drafting the framework for assessment.

COMMON STRENGTHS & OBSTACLES IN PROVIDING ARTS EDUCATION IN NAPA COUNTY

Through collective discernment, the Leadership Team condensed the feedback provided at the Napa County Alliance for Arts Education Breakfast in December 2013 to determine the common areas of strength and identify the most pertinent obstacles facing access to the arts in education for Napa County.

Strengths

1. Existing arts-education, education-technology, district-district partnerships
2. Non-profits' desire for collaboration with education/focus on education services
3. Changes in education call for the arts: Common Core (4 C's) - Project Based Learning
4. Schools are mindful of diversity
5. Parent support of certain keystone arts programs
6. School districts supportive of the arts
7. Models for high quality arts education already exist in some schools
8. Precedent for countywide collaboration
9. New models for assessment process in education
10. Rubrics - Arts can help with improved development
11. Movement for more real world application in schools

12. Culture of portfolios/exhibits at schools

Obstacles

1. Lack of centralized data articulating assets, needs, interests for key elements (non-profit arts organizations, funders, students, workforce, and education)
2. Duplication of assets in the County
3. Lack of understanding (professional integration) between arts and education professionals
4. Lack of efficient channels for communication
5. Limited equity and access (economic/cultural) in existing programs
6. Diversity of constituencies and jurisdictions
7. Lack of an arts education brand message
8. Segmentation of parent support
9. Lack of dedicated funding
10. Stress on education system due to transition to new CORE standards
11. Limited capacity for inclusion/integration in education system
12. Competition for time and resources for the arts
13. Lack of understanding of what are the mutually beneficial opportunities
14. A pervasive culture of 'justification' within the arts - there is a perception that the arts must be an integrated service to another purpose rather than appreciating the inherent benefits

TAKING STEPS TOWARD A UNIFIED STRATEGIC PLAN

In response to common strengths and obstacles, the Leadership team prioritized developing a 360° assessment of Napa County's assets as its first action step. The findings of this report will determine strategies to support and enhance arts in education.

STEP 1. 360 Degree Assessment (Lead by ACNV in partnership with Leadership Team)

The arts in education assessment will identify the environment relevant to:

- a. Stakeholders
- b. Resources (arts non-profits, teaching artists, existing school programs, and funding)
- c. Needs (based on arts education standards, demographics, student culture/interests, and capacity)

STEP 2. Communication

- a. Communicate to stakeholders the findings of the assessment and collect feedback

STEP 3. Strategy (to transform and position the arts)

- a. Working with stakeholders, the leadership team will develop common strategic goals and standards to be adopted by all participating organizations

BUILDING A FRAMEWORK FOR ASSESSMENT

The Steering Committee identified four areas for assessment and began research for the Napa County assessment framework:

- **Assessment #1 – The Napa County School Districts**
- **Assessment #2 – Arts Stakeholders**
- **Assessment #3 – Community** (non-arts/non-education individuals & organizations)
- **Assessment #4 – Funders of Arts and Education**

Recommendation for Collecting Data: The framework and preliminary research will be the catalyst for the Leadership Team to decide further on the scope and methodology of additional research as deemed pertinent. The Steering Committee recommends forming subcommittees for each assessment area, creating opportunities for interaction with various sectors of the community through possible town hall meetings, focus groups, stakeholder interviews, and workshops. The Steering Committee will develop the framework for cohesive surveys to be used to augment research.

PROJECT TIMELINE

Project goals and milestones are based on the following schedule:

December 2013: Breakfast convening 50 Napa County educators, arts organizations, nonprofits and community leaders – launch of Napa County Alliance for Arts Education.

January 2014: Leadership Team meets identifying priority strategic goals of NCAAE –Steering Committee established with need for 360°Assessment.

February/March 2014: Framework created for Assessment by Steering Committee.

April 15, 2014: Review of Phase 1 Assessment Draft with Leadership Team.

September 2014: Steering Committee with Subcommittees report assembled research to Leadership Team - Phase 2 Draft Assessment.

January 2015: Finalize Assessment Document with assets, strengths, gaps, and needs identified.

Early Spring 2015: Presentation of findings to Key Stakeholders and development of strategic goals.

Late Spring 2015: Presentation to Napa County Public, findings, and strategic goals.

Fall 2015: Begin work on countywide plan; further action and implementation planning.

Individuals Present at December Breakfast

Laila Aghaie*	Shelly Hanan	Maren Rocca Hunt*
Debbie Alter Starr*	Miki Hsu Leavey*	Jan Sabo*
Kristin Anderson*	Linda Inlay*	Marissa Schliecher
Liz Amendola*	Mark Joseph	Benjamin Scinto*
Barbara Broglietti	Susan Key*	Susanne Shiff*
Debi Cali*	Joe Landon	Shelly Surh*
Nick Cann*	Patty Larrick	Patrick Sweeney*
Chris Capetto*	Fran Leach	Cindy Toews*
Craig Cheslog	Peg Maddocks*	Marla Tofle
Nick Curtis	Barry Martin*	Tom Torlakson
Olivia Everett*	Mark Morrison*	Elena Toscano
Emily Freiman*	Terence Mulligan*	Cathy Trachok
Michelle Fulbrook	Michael Nelson	Brad Wagenknecht
Bill Gantt*	Barbara Nemko*	Seana Wagner
David Garden	Frances Ortiz-Chavez*	Lisa Sullivan*
Christine Golik*	Pam Perkins*	
Jamie Graff*	James Raymond*	*Indicates Leadership Team
Robin Hampton*	Mike Riendeau*	Member

Organizations Represented at December 2013 Breakfast

Napa Valley Performing Arts Center	Napa Valley Community Foundation
Napa Valley Education Foundation	Magical Moonshine Theatre
Vintage High School	Napa County Office of Education
NOTES for Education	NVUSD Trustee
CA State Superintendent of Public Instruction	Salvador Elementary School
Napa Valley Unified School District	Napa Valley TV
Arts Council Napa Valley	Napa High School
Napa Valley Art Association	Robert Louis Stevenson Museum
VOENA	St. Helena High School
Nimbus Arts	St. Helena Unified School District
Napa County Alliance for Arts Education	California Department of Education
di Rosa	County of Napa
River Middle School	Napa Learns
Napa Valley Opera House	Napa Valley Coalition of Non-Profits
California Alliance for Arts Education	Napa Valley Youth Symphony
The Music Connection	Lucky Penny Productions

Assessment #1 - Napa County School Districts

UNDERSTANDING THE ENVIRONMENT OF EDUCATION IN NAPA COUNTY

There are five school districts in the Napa County: Calistoga Joint Unified, Howell Mountain, Napa Valley Unified, Pope Valley, and St. Helena Unified. The Napa Valley Unified School District serves 90% of the students in the county. The County Office of Education is located in Napa and works to develop meaningful partnerships with all school districts, maintain and continuously improve training and professional development, and promote and disseminate information about services to schools and the community.

Recognizing the invaluable contributions of learning in and through the arts, and with the important initiatives underway to improve curriculum and instruction for all students with the implantation of the Common Core State Standards along with the Visual and Performing Arts Curriculum Framework developed by the California State Board of Education, opportunity to strengthen arts inclusion and implantation in Napa County is timely (Common Core State Standards, California Department of Education). The Arts are core subjects (VAPA Content Standards for California pg. 7) and visual arts, dance, music, and theatre are identified in the framework of the Partnership for 21st Century Skills (Source: Partnership for 21st Century Skills).

The National Core Arts Standards form the basis for providing depth of knowledge and achievement in art for all students throughout their education. The Congress, the U.S. Department of Education, and other national groups have called for high quality arts education in the schools at all educational levels (National Core Arts Standards, Consortium of National Arts Education).

California Visual and Performing Arts Content Standards were developed in response to Senate Bill 1390 and signed by Governor Gray Davis in September 2000. The bill called for the adoption of visual and performing arts content standards by the California State Board of Education stating that instruction in the visual and performing arts shall be made available to all students (California Education Code 51210, 51220). The California State Board of Education adopted Visual and Performing Arts Content Standards, describing what every student should know and be able to do in the visual and performing arts in grades pre-K through 12. The standards include dance, music, theater, and visual arts, and are divided into five strands within each discipline: artistic perception, creative expression, historical and cultural context, and aesthetic valuing connections, relationships and applications. Throughout the standards technology is recognized as an essential tool that enhances learning and expression in all the arts disciplines and provides for expanded forms of expression in digital and electronic media (Visual and Performing Arts Content Standards for California Public Schools pg. 7, 8).

“Learning and innovation skills increasingly are being recognized as the skills that separate students who are prepared for increasingly complex life and work environments in the 21st century, and those who are not. A focus on creativity, critical thinking, communication and collaboration is essential to prepare students for the future.”

-Partnership for 21st Century Skills

It is also clear that school districts are under pressure to accomplish more than ever in providing well-rounded education opportunities for an increasing diverse population with fewer resources. “There is a significant, if narrowing, achievement gap between Anglo and Latino Students in our schools” (Napa Valley Community Foundation info graphic.) Understanding the position of the districts in moving forward with the assessment is essential and the forces such as legislation, technology, and other impending changes that will affect Napa County’s school districts.

Recommendation:

- Conduct a survey of instruction by grade level of the arts disciplines; dance, music, theater, and visual arts in each district as a whole and at individual schools and how curriculum aligns with state and national standards.
- Evaluate the culture and the understanding of arts education as a curriculum.
- Survey, focus groups and interviews to be conducted of School District decision-makers, VAPA teachers, teachers, principals, parents, and students inquiring of the culture and understanding of arts education.
- Identify Arts Ready Leaders (‘Low Hanging Fruit’)
- Demographics of students enrolled in arts courses
- Crossover of students enrolled in arts courses and arts orgs
- Curriculum alignment status between grade levels and schools

KEY: This process should assess attributes and strengths and identify gaps and the needs of support within the schools – the students/schools are our clients.

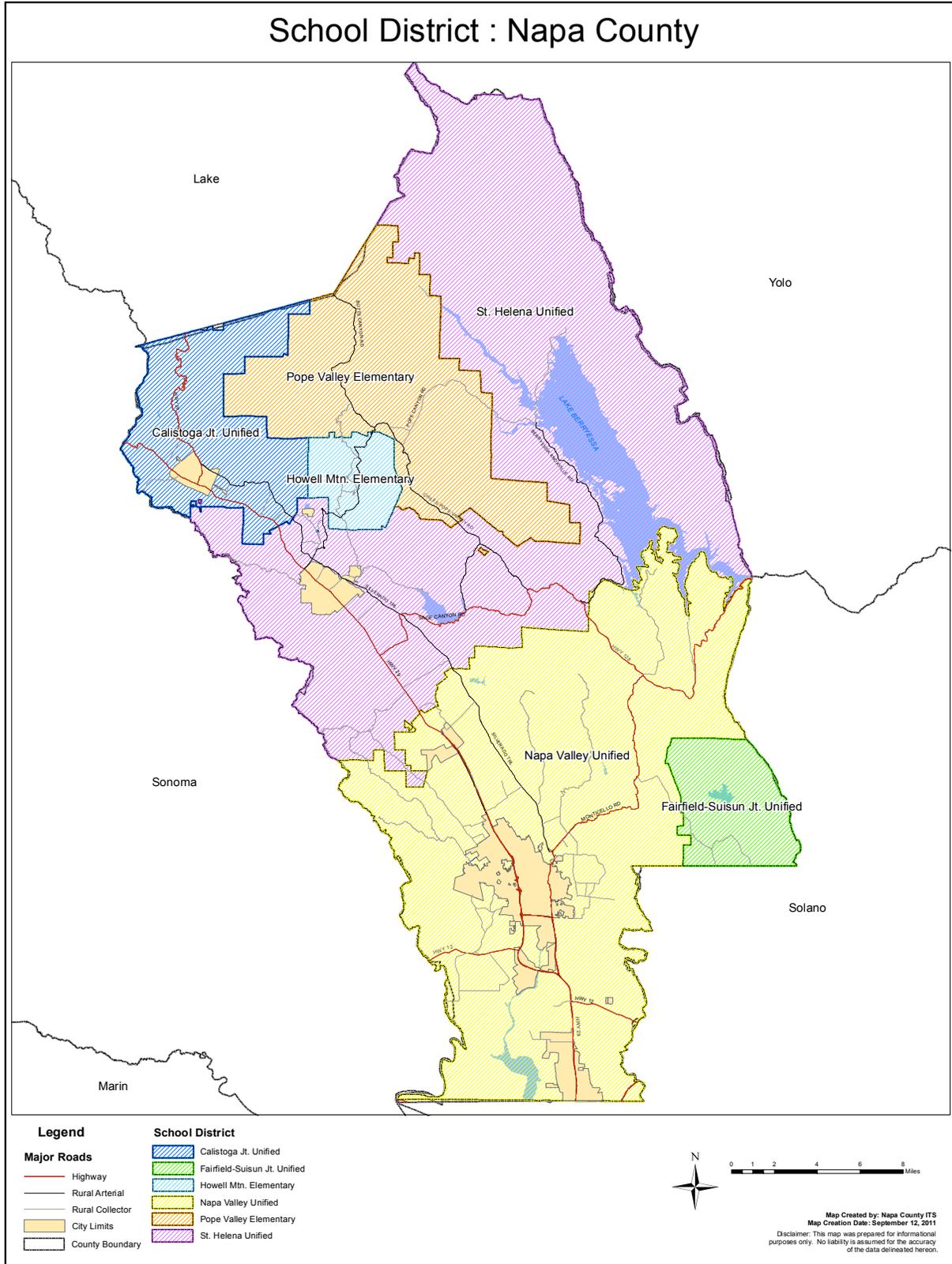


Fig. 1; Source: St. Helena Unified School District

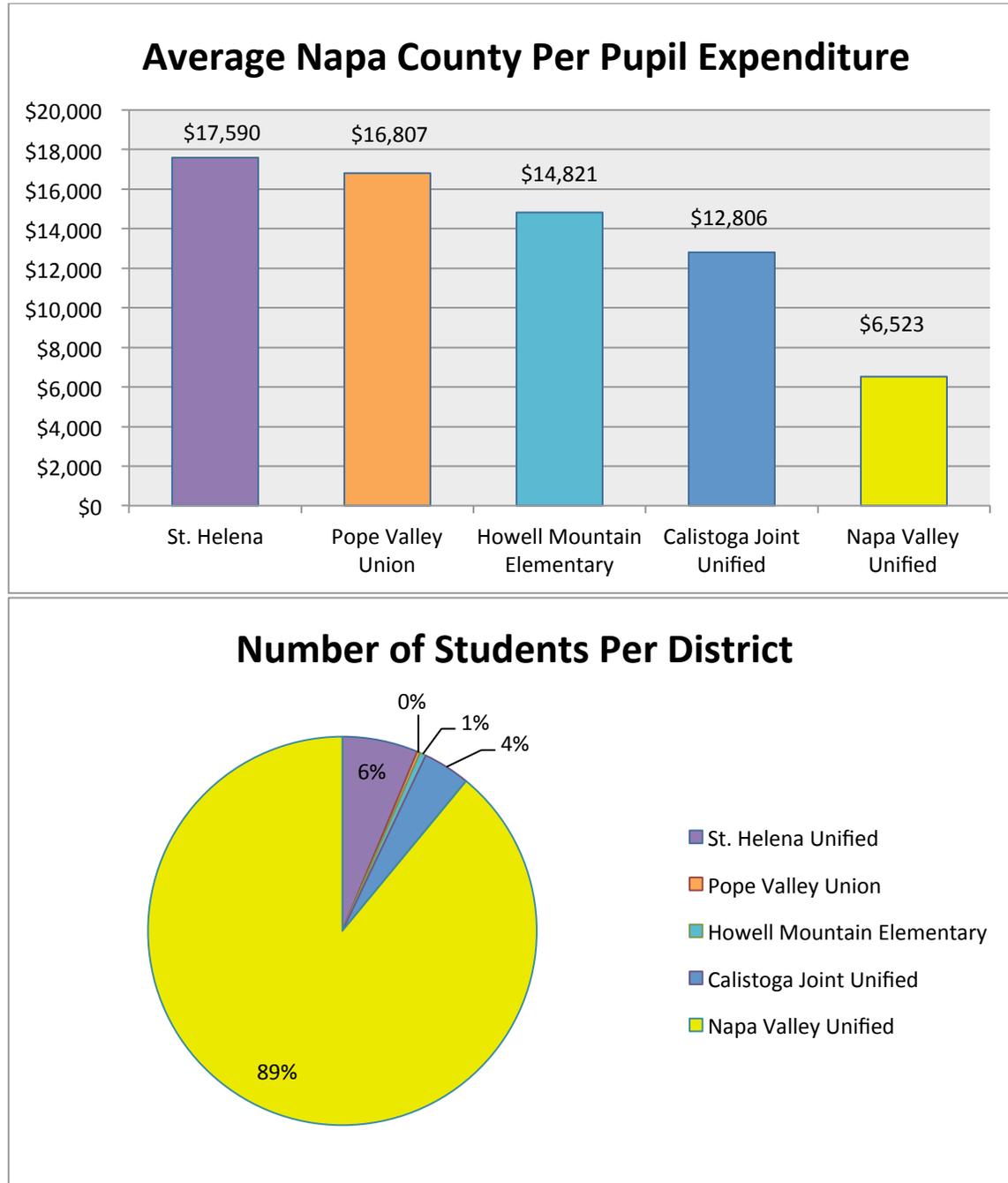


Figure 2, 3; Source: Napa County Office of Education; 2012 Education Review, Wade Roach 2013/14 for NVUSD

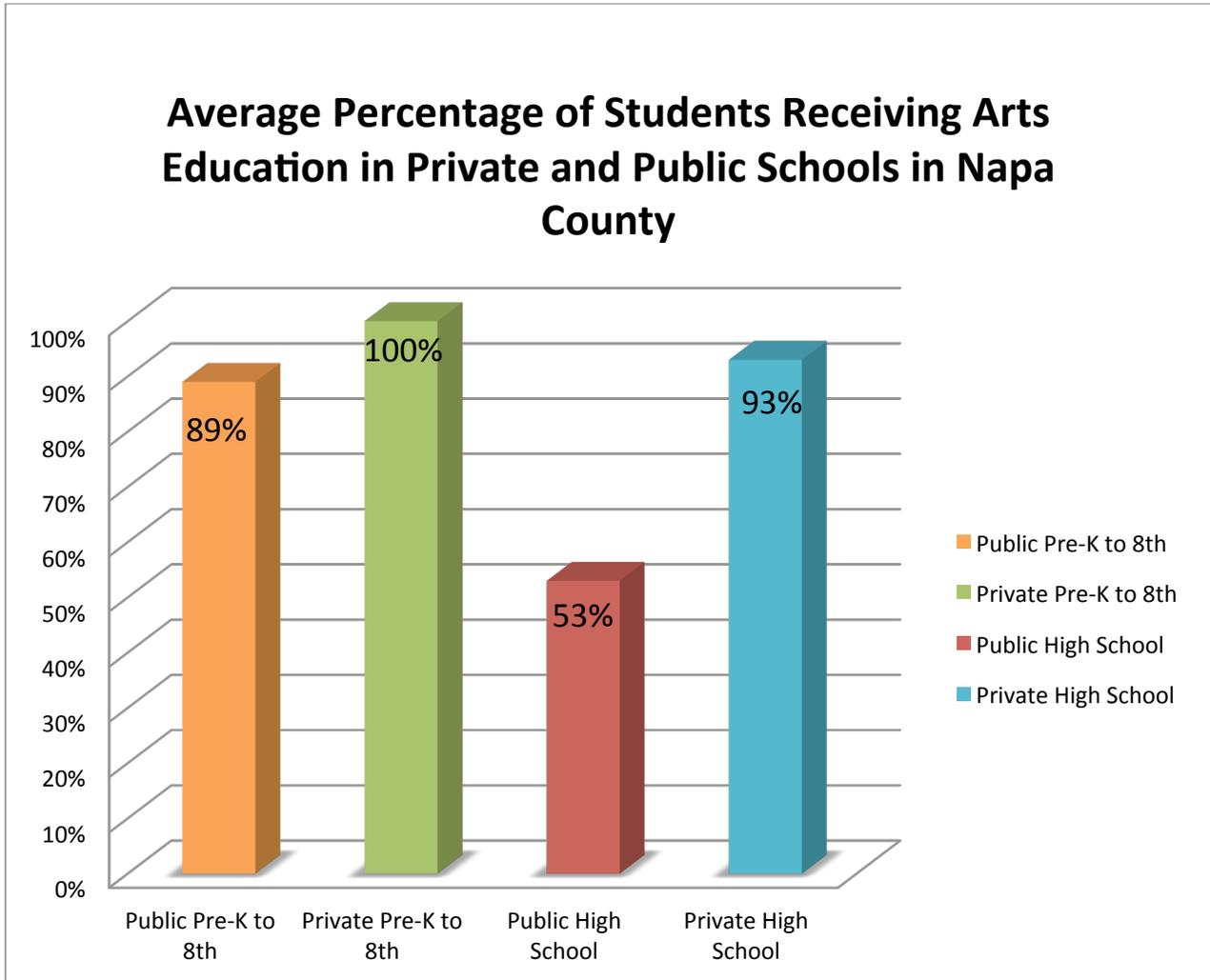


Fig. 4; Source: Arts Council Napa Valley (2008)

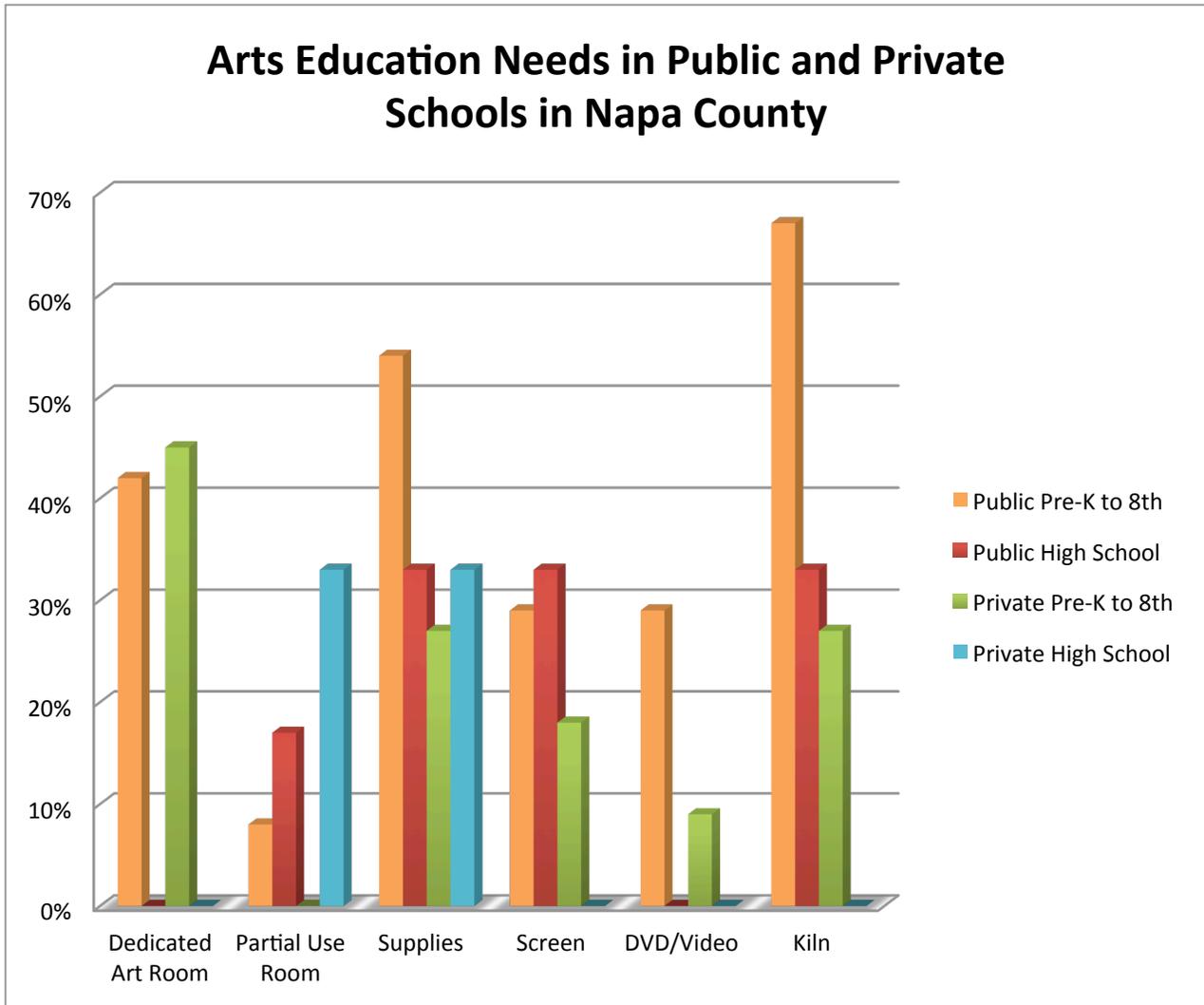


Fig. 5; Source: Arts Council Napa Valley (2008)

Assessment # 2 – Arts Stakeholders

UNDERSTANDING THE ARTS COMMUNITY IN NAPA COUNTY

Napa County is rich in cultural art with over 70 arts organizations including galleries, museums, and performing arts venues. Several Arts Organizations have Education Programs and Napa County has a substantial community of artists that support and actively work with local schools. Some of these programs may only provide after-school programs or serve a single school site (or even classroom) while others provide services to several schools across the county. In addition, Napa County has over 600 working artists of all disciplines (Napa County Cultural Plan data, 2009) many of whom also serve as instructors for in-classroom and after school programs. While there is not a definitive source for working artists who are also available instructors, past efforts did leave archival catalogues of teaching artists. For instance, in 2009, Arts Council Napa Valley employed over 30 freelance teaching artists for their annual Arts in Education program, making teaching artists and matching funds available for local classrooms. These artists were typically paid at a rate of \$40 per hour.

While there are many programs available in Napa County crossing a breadth of artistic discipline from classical music to modern hip hop movement and media arts, each program has its own standards and professional requirements for teaching artists. It is unclear which of the programs offer VAPA trained instructors or what level of training is available locally for artists to conduct in-classroom teaching, if any. Additionally, it is unclear from the available data what geographic area, demographics, socio-economic accessibility or particular schools a program may serve nor the market saturation of the services. Although no formal database exists, it is known from previous Arts Council Napa Valley programs that the Napa Valley does have a number of experienced and/or certified teaching artists, arts integration specialists, VAPA trainers, and Visual Thinking Strategies instructors.

Organizations providing youth-oriented and in-classroom arts programs include:

NonProfit

Calistoga Arts Center
diRosa
Lucky Penny Productions
Napa Valley Ballet
Napa Valley Museum
Napa Valley Opera House
Napa Valley Performing Arts Center at Lincoln Theater
Napa Valley Youth Symphony
Nimbus Arts
Robert Louis Stevenson Museum
Shakespeare Napa Valley
VOENA Children’s Choir
The Wolfe Center

For Profit

Art Lab Napa: Studio Art Lessons
Expressions Dance Studio
Studio G: School of Music and Theatre
Napa Valley Ballet Folklorico
Napa Valley School of Music
Napa Regional Dance Company
Terry Bradford Vocal
The Hess Art Collection
Magical Moonshine Theatre
One World Percussion

Six examples of services provided by organizations, their mission, and current scope of work are:

Calistoga Arts Center: “Calistoga Arts Center’s “vision is a dynamic, lively and diverse arts community that is accessible to all and is a major arts destination. Our mission is to enhance, enrich, and educate our community in art.”

di Rosa: “di Rosa continues to grow with a singular vision, to be a place that provokes the artistic spirit and imagination of our time.”

Napa Valley Museum: “Napa Valley Museum (NVM) is dedicated to providing unique experiences that enrich the cultural fabric of our community through exhibitions and educational outreach.”

Educational Programs: Museum in the classroom

Napa Valley Opera House: “The Napa Valley Opera House enriches the cultural experience of a diverse community-offering distinctive performing arts and preserving a unique historic theater.”

Education Programs: NVOH Education initiative brings NVOH artists and resources into Napa Valley area schools in support of Napa County's arts educational goals.

Napa Valley Performing Arts Center at Lincoln Theater: “Napa Valley Performing Arts Center at Lincoln Theater operates under the aegis of Lincoln Theater Foundation, a nonprofit public benefit 501(c)(3) corporation, dedicated to enriching lives by preserving, enhancing, and providing access to the performing arts and arts education, to nurturing and developing the artists and audiences of tomorrow by building a sustainable, relevant professional performing arts center where education and community are as important as entertainment, and to being a valued asset to the California Veterans Home and to the Napa Valley community at large.”

Education Programs: Orchestra Institute Napa Valley, Fellowship Program, Summer Festival, Napa Writes, Multi-disciplinary workshops and Early Childhood Arts Integration.

Nimbus Arts: “Nimbus Arts is a community-owned 501(c)(3) nonprofit organization founded in 2005 with the mission of giving the Napa Valley Community access to art. We are dedicated to nurturing curiosity, fostering creative expression, and building a sense of community. In addition to on-site classes and camps, open studios, and lectures, we offer free public events, community service programs, classes in public and private schools, and collaborative art projects throughout Napa County.”

Nimbus Arts has approximately 20 teaching artists.

Recommendation:

- [Survey and Interviews of arts organizations and teaching artists to research how they view their role as effective, the strengths and challenges within roles, and their understanding of the arts education curriculum and needs in the schools.](#)

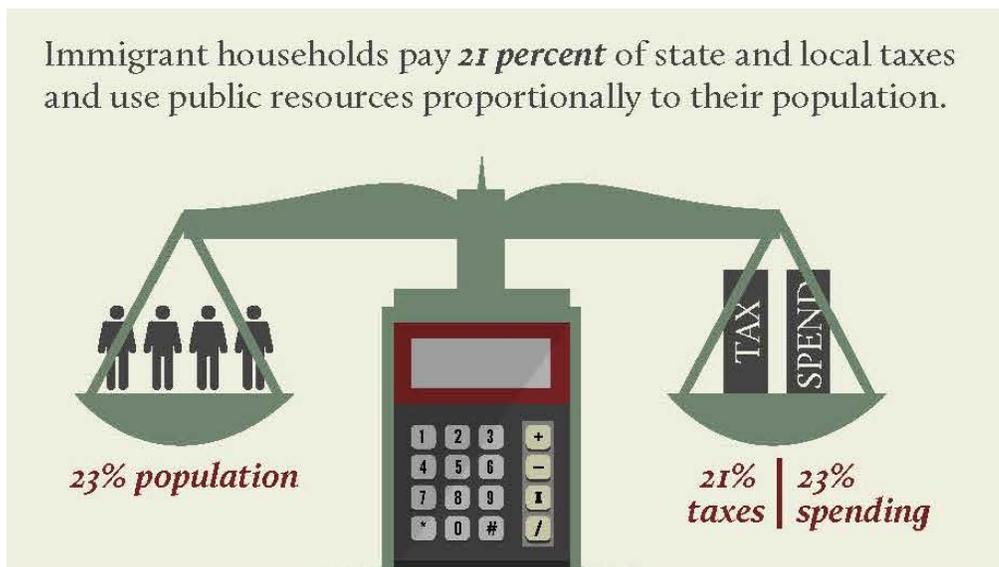
- Evaluate available assets within the arts community by identifying: in-school programs versus after-school programs; low-cost/no-cost programs; youth specialty; artistic disciplines and genre focuses; bi-lingual availability.
- Evaluate criteria established for teaching artists and access to professional development in artistic work as well as education standards.
- Survey for common communication and outreach methods.
- % of students are enrolled in arts programs
- Crossover demographics of enrollment between orgs and disciplines
- Range of program participation fees
- Program curriculum development influences
- Existing school relationships

Assessment #3 – Community - non-arts/education affiliated community individuals and businesses

UNDERSTANDING THE SOCIAL AND WORKFORCE FACTORS IN NAPA COUNTY

In order to fully appreciate the findings of the comprehensive Arts Education Assessment, it is important to know and understand the people of Napa County. The Assessment will provide a deep understanding of the issues that local residents, businesses, and neighborhood groups feel are important to the curriculum taught as a whole and the significance of arts education within the curriculum in schools in their neighborhoods and communities.

Napa County is home to over 130,000 residents. Internationally known for fine wines, award-winning restaurants, and world-class resorts; yet, over 45% of the students attending Napa County public schools qualify for free or reduced lunches ranging from the highest percentage of 85% in Calistoga Unified School District to the lowest in St. Helena Unified School District of 41% (Kidsdata,



2012).

Fig. 6; Source: Napa Valley Community Foundation

The largest employers in Napa County are in healthcare, hospitality, education, building materials, and the wine industry. The four largest local employers are the Queen of the Valley Medical Center, Napa County, Pacific Union College and Walmart. Another fourteen companies employ between 250 and 500 workers (2014 Report, CA Employment Development Department). “Immigrants are 23 percent of the population but 33 percent of the Napa County workforce” (Napa Valley Community Foundation info graphic).

The California Creative Economy Report, exploring future workforce needs, states there will be over an increase in demand of careers in creative industries, including Architecture, Communication

Arts, Publishing and Printing, Entertainment Industries, and Digital Media (California Creative Economy Report: workforce needs in our community – now and future predictions – Pg. 49, Table 7).

Recommendation:

- Explore the community’s perceived viewpoint, understanding, and significance of arts education in Napa schools; combination of interviews and focus groups surveying community sectors in Napa, Yountville, American Canyon, Calistoga, and St. Helena—essential that all demographics be represented. Establishing a ‘why’ of arts education would be pertinent.
- Awareness/engagement of general public with local education
- Definition and opinion of Arts Ed among public
- Arts/culture literacy and engagement levels for general public
- Desired skill sets for workforce in Napa County by business leaders

Assessment #4 – Funders of the Arts and Education

UNDERSTANDING THE SCOPE AND AVAILABILITY OF RESOURCES IN NAPA COUNTY

There are over 20 foundations that support the education and arts education giving over \$200,000 in 2010. Some organizations and foundations that support education and arts education include:

Arts Council Napa Valley
Calistoga Education Foundation
Cantus Foundation
Community Projects, Inc.
Festival de Soleil
Grace Family Foundation
Howell Mountain Education Foundation
Jan and Mitsuko Wine and Art Educational Foundation
Jewish Community of Napa valley
Music in the Vineyards
Napa Valley Community Foundation
Napa Chamber of Commerce Foundation
Napa Learns
Napa Valley Adult Education Fund
Napa Valley Art Association
Napa Valley College Foundation
Napa Valley Education Foundation/Music Connection
Napa Valley Heritage Fund
NOTES for Education
Peter and Kirsten Bedford Foundation for Art and Education
St Helena Public Schools Foundation

Recommendation:

- Survey funders of their role and understanding of arts education in Napa County schools, develop and descriptor of missions and goals.
- Identify strengths and challenges in fulfilling their mission and goals in support of arts education.
- Comprehensive list of Funding Sources
- Relationship to school districts and educators
- Impact of private, booster vs foundation support on existing Arts Ed
- Breakdown of earned vs. contributed revenue for arts ed programs
- Potential for collaborative campaigns
- Priorities, indicators and criteria for funding

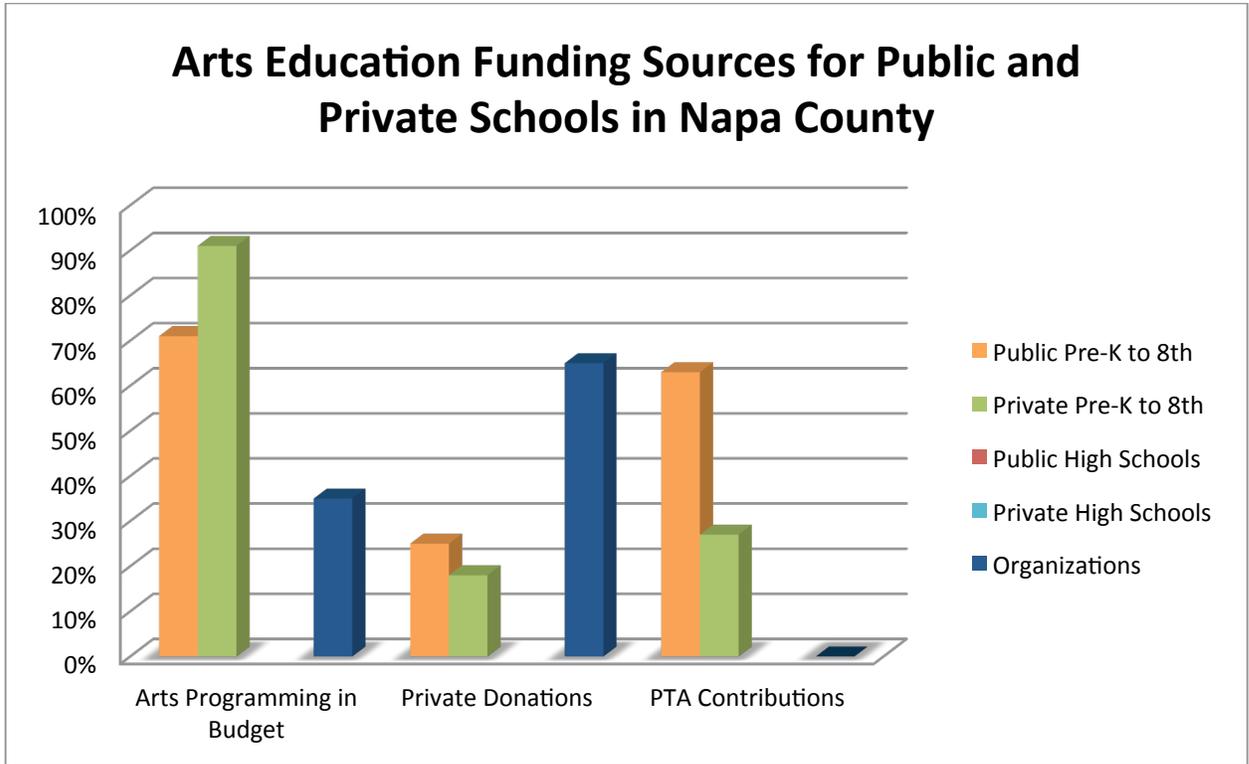


Fig. 7; Source: Arts Council Napa Valley

Napa County Assessment of Arts Education [Phase 1 DRAFT- April 24, 2014]
 Fig. 8; Source: Arts Council Napa Valley (2011 _ DRAFT)

Fund	Fund Activities	Discipline of Arts	Funded Demographic	Geographic Area	Grant Range	Quantity of Grants	Arts Total	Annual Total	Notes
Napa Valley Heritage Fund	teacher grants; college scholarships; student art programs	all arts	K-12	Countywide; focus on Calistoga and St. Helena	unspecified	unspecified	\$10k	\$10k	Focus on developing local arts school music education
NVUSD Education Foundation/Music Connection	musical instruments; teacher grants; music teachers	music	K-12	NVUSD Schools	unspecified	unspecified	\$80k	\$100k	Focus on elementary school music education
Calistoga Education Foundation	unspecified teacher grants; student summer arts programs	all arts	K-12	Calistoga Unified Schools	unspecified	unspecified	unspecified	\$38k	no known arts focus; potentially inactive
St Helena Public Schools					\$750-\$2,500 (or more)	varies	unspecified	\$80k	1-3 year projects
Howell Mountain Education Foundation	unspecified technology grants; grants for specific programs; teacher scholarships and professional development	project based learning; integrated arts	K-5	Angwin	unspecified	unspecified	unspecified	\$30k	
Napa Learns	teacher grants; program sponsorships; NVC scholarship	all arts	K-12	Countywide	n/a	n/a	n/a	\$1.6m	Focus on early learning and New Tech High, specifically
Arts Council Napa Valley	Student Scholarships	various	College	Countywide	\$500-\$1k	15-30	\$15k	\$15k	CURRENT FUNDING STRATEGY
Napa Valley College Foundation	school grants; Student Scholarships	various	K-12 and College	Napa Valley College	varies (in 2010 range was \$800-\$33k)	15-20	unspecified	est. \$350k	No faculty grants funded since 10-11
Community Projects, Inc.	Scholarships; arts events; after school arts programs	all arts	K-12	Countywide and NVC	unspecified	unspecified	unspecified	est. \$500k	not all for arts; also give to 501c3 orgs
Jewish Community of Napa Valley	musical instruments for specific program	music	3rd Grade	Countywide	n/a	n/a	\$10k	\$10k	working with The Music Connection
NOTES for Education	scholarships; arts events; after school arts programs	non-specified	College	Countywide	\$250; \$500; \$1k; \$5k	unspecified	unspecified		Fund for all education not arts specific
Napa Valley Adult Education Fund	student scholarships for college education	fine arts	High School Seniors	Countywide (each city plus New Tech and NVC)	\$1k		7 \$7k	\$7k	In consideration by Chamber CEO
Napa Valley Art Association	musical instruments for specific program	music	tbd	tbd	tbd	tbd	tbd	tbd	
Napa Chamber of Commerce Foundation								\$1.5m	\$25k given in 2010
The Peter and Kirsten Bedford Foundation for Art and Education								\$700k	no funds given in 2010
Jan and Mitsuko Wine and Art Educational Foundation								\$4.8m	Has changed direction and possibly closed
Cantus Foundation	programs for children life improvement								
Grace Family Foundation									

NCAAE ASSESSMENT CORE VALUES

Community - Create a truly inclusive, community- driven process that prioritizes the strengths, needs and concerns of Napa County residents

Commitment - Build long-term support and investment among community partners to ensure sustainability of arts education in all Napa County Schools

Collaboration - Foster partnerships and coordinate existing plans to meet and support effectively the evolving needs of the schools and to avoid duplication of services

Equity - Value diverse cultures, concepts and beliefs while continually striving to achieve equity for all students at all grade levels

Visibility — Raise awareness and deepen the public’s understanding of the value the arts and creativity in a child’s education within the community

Action — Take meaningful action to expand and improve arts education offerings to each student in all of Napa County through a Countywide Plan

NCAAE ASSESSMENT GUIDING PRINCIPLES

Systems Thinking — Build and promote an appreciation for the dynamic interrelationship of all the components of local schools and arts organizations, supporters and funders

Dialogue —Ensure respect for diverse voices and perspectives during the collaborative process

Data — Inform each step of the process

Partnerships — Optimize performance through shared resources and responsibility to form the foundation for building the arts in our schools

Strategic Thinking — Foster a proactive response to the issues and opportunities facing the system

Celebration of Successes —Ensure that contributions are recognized and sustain excitement for the process

Leadership Team	Steering Committee	Subcommittees
<ul style="list-style-type: none"> Oversees project approach, design, and resources Provides expertise and reviews findings Members participate within their expertise on subcommittees 	<ul style="list-style-type: none"> Manages and monitors communications and project progress Creates and Reviews documents making recommendations to Leadership Team Creates overall survey to be used for research of assessment areas Assists with assimilation and reporting of subcommittee findings Keeps the project on track with timeline and budget 	<ul style="list-style-type: none"> Provides deeper research on existing conditions by creating optimal methodology for each assessment area Develops addendums to survey to be used for assessment area Assimilates and report findings to Leadership Team Principal members serve on the Leadership Team

- The Leadership Team is a cross section of community members, including Napa County educators, and arts organizations, non-profits and community leaders. Leaders commit to the life of the project and actively participate by attending meetings, overseeing the project, and with serving on subcommittees.
- The Steering Committee develops and monitors the planning process, provides recommendations to the Leadership Team, and assists Subcommittees with objectives.
- The Subcommittees include Leadership Team members along with community stakeholders and provide research, input, and reports on each section of the assessment.

Leadership Team Members:

Kristin Anderson, Laila Aghaie, Debbie Alter-Starr, Liz Amendola, Debi Cali, Nick Cann, Chris Cappeto, Olivia Everett, Emily Freiman, Bill Gantt, Christine Golik, Jamie Graff, Robin Hampton, Shelly Hannan, Linda Inlay, Susan Key, Miki Hsu Leavey, Peg Maddocks, Barry Martin, Mark Morrison, Terence Mulligan, Barbara Nemko, Frances Ortiz-Chavez, Pam Perkins, James Raymond, Mike Riendeau, Maren Rocca-Hunt, Jan Sabo, Suzanne Shiff, Lisa Sullivan, Patrick Sweeney, Cindy Toews

Steering Team Members:

Olivia Everett, President & CEO, Arts Council Napa Valley
 Robin Hampton, Coordinator, Napa County Alliance for Arts Education
 Suzanne Shiff, Executive Director, Non-profit Coalition of Napa Valley
 Laila Aghaie, Education & Outreach Director, Napa Valley Performing Arts Center
 Debi Cali, President, NOTES for Education

Resources:

Arts Council Napa Valley

CA Employment Development Department

California Alliance for Arts Education

California Creative Economy Report

California Department of Education

California Education Code

Calistoga Joint Unified School District

Common Core State Standards

Consortium of National Arts Education

Dataquest

Howell Mountain School District

Kennedy Center for the Arts, Arts Advocacy

Kidsdata.org

Napa County of Education website

Napa Valley Live Healthy Napa Assessment

Napa Valley Unified School District

National Core Arts Standards: A Conceptual Framework – Arts in America

Partnership for 21st Century Skills Arts Map, 2012

Pope Valley School District

Profile of Immigration in Napa County

St. Helena Unified School District

U.S. Census Report, 2010

Visual and Performing Arts Standard for California Public Schools

Addendum

Napa County Alliance for Arts Education

Leadership Team Strategy Meeting #1 | Meeting Summary

January 22, 2014

PART 1: Common Strengths & Obstacles

Through a collective discernment process, the leadership team worked to condense the feedback provided at the Napa County Alliance for Arts Education Breakfast in December 2013 to determine the common areas of strength and identify the most pertinent obstacles facing access to the arts in education for Napa County.

Strengths

1. Existing arts-education, education-technology, district-district partnerships
2. Non-profits' desire for collaboration with education/focus on education services
3. Changes in education call for the arts: Common Core (4 C's) - Project Based Learning
4. Schools are mindful of diversity
5. Parent support of certain keystone arts programs
6. School districts supportive of the arts
7. Models for high quality arts education already exist in some schools
8. Collaborative County
9. New models for assessment process in education
10. Rubrics - Arts can help with improved development
11. Movement for more real world application in schools
12. Culture of portfolios/exhibits at schools

Obstacles

1. Need for 360 Degree Assessment of assets, needs, interests (non-profit, arts organizations and education sector)
2. Duplication of assets in the County
3. Lack of understanding (professional integration) between arts and education professionals
4. Lack of efficient channels for communication
5. Limited equity and access (economic/cultural) in existing programs
6. Diversity of constituencies and jurisdictions
7. Lack of an arts education brand message
8. Segmentation of parent support
9. Lack of dedicated funding
10. Stress on education system due to transition to new CORE standards
11. Limited capacity for inclusion/integration in education system
12. Competition for time and resources for the arts
13. Lack of understanding of what are the mutually beneficial opportunities
14. Culture of 'justification' - there must be an integrated service to another purpose rather than appreciating the inherent benefits of the arts

PART 2: Next Steps toward a Strategic Plan to Address Obstacles

In response to these prioritized strengths and obstacles, the leadership team decided to move forward with pursuing a complete 360-degree assessment of Napa County’s assets as the first action step. The findings of this report will determine strategies to support and enhance arts in education.

STEP 1. 360 Degree Assessment (Lead by ACNV in partnership with Leadership Team)

The arts in education assessment will identify these three key areas:

- a. Stakeholders
- b. Resources (arts non-profits, teaching artists, existing school programs, and funding)
- c. Needs (based on arts education standards, demographics, student culture/interests, and capacity)

STEP 2. Communication

- a. Communicate to stakeholders the findings of the assessment and

STEP 3. Strategy (to transform and position the arts)

- a. Working with stakeholders, the leadership team will develop common strategic goals and standards to be adopted by all participating organizations

PART 3: Action Plan

Robin Hampton, NCAAE Coordinator, and ACNV will work together to prepare assessment outline and preliminary data for the Leadership Team.

1. Outline Assessment Priorities and Indicators (February 2014)
2. Assemble Phase 1 Research: Existing Resource Data (February-March 2014)
3. Review Phase 1 Draft Assessment with Leadership Team (April 2014)
4. Assemble Phase 2 Research: Conduct Surveys to Collect New Data
5. Review Phase 2 Draft Assessment with Leadership Team
6. Finalize Assessment Document
7. Present Findings to Key Stakeholders & Develop Strategic Goals
8. Present Findings and Strategic Goals to General Public

Parking Lot

These items were placed in a “parking lot’ to be discussed with specific organizations.

- Placement of teaching artists in classrooms
- Adopt a School program
- Napa Learns’ Partners for Progress