

CITY OF MENLO PARK DRAFT CULTURAL PLAN

PREPARED BY THE ARTS COMMISSION
AND COMMUNITY SERVICES DEPARTMENT

OCTOBER 2002

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TABLE OF CONTENTS

I. EXECUTIVE SUMMARY	1
II. INTRODUCTION.....	4
1. BACKGROUND AND PURPOSES	4
2. METHODOLOGY.....	4
III. COMMUNITY NEEDS	6
IV. PROGRAM RECOMMENDATIONS	9
1. OVERVIEW	9
2. ARTS CLASSES	11
3. PERFORMANCE SERIES, EXHIBITS AND FESTIVAL	20
4. GRANTS.....	24
5. TECHNICAL ASSISTANCE	28
6. PUBLIC ART	31
V. RESOURCES NEEDED	32
1. STAFF AND ARTS COMMISSION.....	32
2. FACILITIES	35
3. COSTS.....	38
4. FUNDING	41
5. PARTNERSHIPS	43
VI. IMPLEMENTATION TIMELINE.....	44
VII. APPENDICES	45
1. PLANNING PARTICIPANTS (PHASE I & II).....	45
2. BENCHMARKED PROGRAMS.....	47

I. EXECUTIVE SUMMARY

Introduction

This cultural plan for the City and community of Menlo Park presents plans for the development of arts programs and resources during the next 5 – 7 year period. It is the product of extensive community research and involvement over 18 months, including an Arts and Culture Task Force composed of diverse community leaders. This arts plan is truly “of, by and for” the community.

Community Needs

A community needs assessment in the area of arts and culture was conducted. Major findings are that there is 1) very strong demand in Menlo Park for the arts, compared to national averages, and 2) a broad public mandate for the City to assume a greater role in providing arts and culture programs. The research also showed that residents overwhelmingly desire more arts and cultural opportunities to be available in Menlo Park; have significant interest in attending a wide range of performing, visual and literary arts events; support more public art; and strongly favor the use of City funds for these purposes. There is a strong interest in arts events people can attend with children, and in classes for both children and adults. There is clearly a major need for cultural facilities, including studios, classrooms, exhibit and performing spaces.

Program Recommendations

Program recommendations were developed to address community needs, including benchmarking of model programs. Program areas developed are:

- ***Arts Classes:*** The City should develop a class program for children and adults in creative writing, visual arts, music, dance, media arts, and potentially other disciplines. Classes should be offered at different levels, including comprehensive and sequential instruction. This offers the City the opportunity to distinguish its classes, help promote achievement, and develop stronger community support, even with limited resources.
- ***Performance Series:*** The City should continue its current summer concert series and develop an additional series of concerts and/or readings for the other seasons of the year.

- *Exhibits:* The City should acquire a gallery space and develop an exhibit series, encompassing visual arts, history, culture and/or similar topics.
- *Festival:* The City should develop an annual arts and/or cultural festival.
- *Grants:* The City should create a grants program to support arts projects in Menlo Park by arts organizations, individual artists and students.
- *Technical Assistance:* The City should develop basic services to strengthen the infrastructure for arts support, focusing on the needs of both the arts community and residents. Services include a resource directory, database/mailling list, networking/convening, workshops, information/referrals, and events calendar/marketing program.
- *Public Art:* City Council recently enacted a welcome new Public Art ordinance; this program has been the subject of substantial planning and development outside the scope of this plan, and should be integrated wherever possible into the other recommended programs.

Resources Needed

Implementation of this plan will require a variety of new resources for staff, the Arts Commission, marketing and facilities.

- *Staff:* Start-up staffing requirements are 1 – 2 full-time professional arts administration positions, best supported by the creation of an arts division within the Community Services Department. Staff needs may increase to as many as 6 full-time positions, assuming full implementation.
- *Arts Commission:* The Arts Commission's role should shift more towards policymaking and oversight of implementation of the plan. The City Council should expand the pool of qualified candidates by such measures as instituting a position description for commissioners based on qualifications, and conducting candidate interviews. The Arts Commission should consider the creation of a public art committee with specialized expertise to oversee that program.
- *Marketing Resources:* A variety of marketing resources and tools will be required to support arts program development, including printed publications, website, newsletter, and other communications.

- *Facilities:* This plan identified facilities needs specific to the arts programs but is not a facilities plan. The City should develop a cultural facilities master plan to identify options for long-term solutions, and to help identify potential community partners for facilities projects. For the shorter-term, the City should consider a leased facility in the community to serve as a community arts center, including studios, classrooms, meeting space, and exhibit gallery. Potential small-scale performance spaces in the community were identified for uses described in this plan.
- *Costs:* Program implementation costs were estimated and several budget scenarios developed. Annual costs for the initial years range from \$179,000 - \$321,000, plus an unknown amount for facility costs. Program growth can be managed to fit available resources. Total costs could grow to approximately \$450,000 - \$800,000 at the end of 7 years.
- *Funding:* The recommended funding scheme is to define an initial period of approximately 3 years, during which the City will pay a larger proportion of total costs from tax-based sources. During this initial period, staff and the Arts Commission should develop additional funding through program revenues, grants, sponsorships, and other community support, and by assisting in the formation of a nonprofit support organization (“Friends of”). Then, staff should analyze the budget history and potential, and develop a budget based on more diverse funding.
- *Partnerships:* A variety of potential program collaborations were identified, primarily with local and nearby organizations. No potential partners for facilities development emerged in the planning process, beyond the City’s current efforts with the Menlo Atherton High School. Staff and the Arts Commission should devote time and resources to ongoing communications with potential collaborating organizations, and the development of joint projects.

Implementation Timeline

Implementation should proceed in three phases: a start-up phase (year 1, partial year), a program development phase (years 2 – 3), and a growth phase (years 4 – 7). Staff and programs should be phased in as resources become available, and as program capacities and community support are developed.

II. INTRODUCTION

1. BACKGROUND AND PURPOSES

This cultural plan for the City and community of Menlo Park presents plans for the development of arts programs and resources over the next 5 – 7 year period. The plan focuses on City programs as well as a variety of potential partnerships with other nonprofit organizations and nearby cities. It is the product of extensive community research and involvement over 18 months, between March 2001 and September 2002. It is truly an arts plan “of, by and for” the community, and reflects the needs, interests, aspirations, history and unique culture of Menlo Park.

The planning process proceeded in two phases. The purpose of Phase I was to assess Menlo Park’s community needs in the area of arts and culture (see summary in Community Needs, page 6). This included documenting the strength and characteristics of those needs, and framing choices about “next steps” for arts development in Menlo Park. Phase I concluded with the Arts and Culture Needs Assessment Report, which was reviewed and accepted by City Council in November 2001. The purpose of Phase II, which began in March 2002, was to develop responses to meet community needs, based on the results of Phase I.

2. METHODOLOGY

The cultural plan is based on the research conducted in Phase I, plus several additional research components:

- Arts and Culture Task Force (see roster, page 45): A group of 15 community leaders representing diverse perspectives, and including three Arts Commissioners, met six times between May and September 2002 to develop arts program ideas and direct additional research.
- Research and Interviews with Comparable and Nearby Arts Programs (see list of interviewees, page 45): The consultants researched arts programs, and interviewed arts professionals, similar to those under development for Menlo Park.

- Benchmarking (see page 47): The consultants profiled model programs to identify best practices and key design elements for Menlo Park's arts programs.
- National Practices: The consultants also referenced the norms and experiences of the national field of approximately 4,000 municipal arts agencies, and their own expertise.

III. COMMUNITY NEEDS

Community needs in Menlo Park in the area of arts and culture were initially assessed in Phase I, through analysis of a market study, a written community survey, and a profile of local arts resources. These needs were further clarified in Phase II through additional research and development. Many specific community needs were corroborated independently in the 2002 San Mateo County Cultural Plan.

Findings

- ***Overall Finding:*** The overall finding of the arts and culture needs assessment is twofold:
 - 1) There is a very strong demand in Menlo Park for the arts, compared to national averages, and
 - 2) There is a broad public mandate for the City to assume a greater role in providing arts and culture services.

- ***Broad Range of Community Needs:*** The community's needs are strong and varied enough to warrant additional programs in a broad range of areas. The research showed that residents overwhelmingly desire more arts and cultural opportunities to be available in Menlo Park; have significant interest in attending an across-the-board range of performing, visual and literary arts events; support more public art; and strongly favor the use of City funds for these purposes. There is a strong interest in arts events people can attend with children, and in classes for both children and adults. These results were largely corroborated by the City's separate 2001 Community Services telephone survey.

- ***Major Need for Facilities:*** There is clearly a major need for cultural facilities. This need encompasses facilities for both arts attendance and participation. That is, it is more than "replacing the Burgess Theater." Facility needs include classrooms and rehearsal studios emphasizing the community's demand for participating directly in arts experiences, for both adults and children, and on an amateur as well as professional basis. The facility needs also include performing and exhibit spaces.

- *Related Infrastructure Needs:* In addition to facilities, the community's needs include an infrastructure—e.g., funding, marketing, communication and administration—to support the development of local arts resources.
- *Broad Community Opinion on the Arts:* The community's support for City action in meeting arts and culture needs is broad. It includes strong opinion favoring a public art program, spending City funds on arts programs, and the recognition of the value and role of the arts in community building and the development of young people.
- *Relative Lack of Competition:* There is relatively little problem of competition with other cities and arts resources. Nearly all research illustrated the recurrent theme of demand for arts programs exceeding their supply, and nearly all interviewees viewed the development of arts programs in Menlo Park as a welcome addition to the community, rather than as competition. They also often mentioned the need and desire to stay in regular communication with Menlo Park and to collaborate (see Partnerships, page 43).
- *The Need to Support and Develop Local Arts Resources:* Compared with other communities, there are relatively few arts resources located in Menlo Park, however, these organizations include several substantial and well established components of the local arts ecology, and span a range of the performing and visual arts. The programs of the Arts Commission and the Community Services Department appear to be well designed in relation to their participants. Attendance and participation seems limited only by the available space and other resources. Interviewees detailed a lack of infrastructure for arts support. While the lack of facilities is the most critical issue, there is also the need for support such as funding, marketing, communication, and information sharing. The arts in a community rarely flourish without a support infrastructure. There may be a "chicken and egg" problem in Menlo Park: the arts have developed more elsewhere because of the lack of arts infrastructure, while the demonstration of local arts development has been needed to justify better infrastructure.

- *The Needs of Residents Predominate:* In Menlo Park, a key factor emerging from the assessment is the strength of residents' demand for programs. This suggests that the City's primary focus should be on meeting residents' needs for attendance and participation in the arts. This also frames the needs of the local arts providers: supporting them is a means of not only meeting their needs but also of serving the expressed needs of residents.

For complete results of the needs assessment, please refer to the Arts and Culture Needs Assessment Report (Phase I report), available from the Community Services Department.

IV. PROGRAM RECOMMENDATIONS

1. OVERVIEW

The program areas covered in this section were developed as responses to community needs identified during the planning process (both Phase I and Phase II). Initial program ideas were refined by the Arts and Culture Task Force, and through additional research and benchmarking. Each of the program areas represents a typical function for a municipal arts agency. While the specific recommendations are customized to the community needs and interests of Menlo Park, these programs are generally similar to programs found in the majority of the more than 4,000 local arts agencies in the nation.

The City has the opportunity to fulfill well-documented community needs by developing the arts programs described in this section. Maximizing the community value and impact of these programs will depend on several overall factors:

- **Quality as a Core Value:** An ongoing commitment to quality and professionalism. This means not only qualified staff and artists/instructors but also ongoing evaluation of City programs and benchmarking of other model programs.
- **Responsiveness to Constituents:** Developing programs in relation to community needs and identity, and establishing systems for monitoring and responding to community interests.
- **Meeting Facility Needs:** Nearly all arts programs have facility requirements that cannot be met with currently available City spaces. Every effort has been made to plan in relation to current resources, however, a consistent theme of the planning process was the need for additional, specialized arts facilities.

Model programs in several program areas were benchmarked to identify best practices and key design elements for Menlo Park's programs (see page 47). The lessons from these model programs are incorporated into the recommendations. During implementation, it is strongly recommended that staff revisit the benchmarked programs, to gain an updated understanding of key design elements, and in some cases, to explore potential partnerships.

The arts programs described in this section will require new staffing, facilities and marketing. These needs are identified in this section and in Resources Needed, beginning on page 32.

2. ARTS CLASSES

Arts classes were identified as a strong area of interest in the Phase I research, and a way for community members to participate more fully in arts activities, beyond the level of attendance at an arts event. Also, arts classes serve all ages, so they particularly address the community's strong interest in arts activities for children. The following recommendations and commentary outline the program plan for City arts classes (see also the benchmarked arts classes, page 48).

Students

Classes should serve both children and adults, with a special focus on children. Typically, separate classes are offered for children, and for children at different age levels, as determined by staff and the instructors. Classes can be developed for specific populations, such as seniors and preschoolers.

The number of students that can be served is apparently limited only by the availability of facilities. In nearly all other area programs, the demand for arts classes far exceeds the supply, and several nearby benchmarked programs have completed, or are planning, facility expansions to accommodate this need.

Instructors and Staff

The quality and effectiveness of teaching were identified as among the most important elements of success in a class program, therefore selecting and retaining quality instructors is critical. Instructors should be working professional artists, or professional arts educators, that possess minimum qualifications such as a BFA plus teaching experience, or exemplary professional experience. Instructors in the region are paid approximately \$20 – \$50 per hour, and sometimes more, which varies according to the typical factors of qualifications, successful experience, seniority and student demand.

Similarly, having program staff with professional qualifications in arts administration is important to success. A strong partnership of staff and instructors helps ensure class quality. Staff should possess a strong knowledge of the regional arts community to aid in identifying, attracting and working with quality instructors. Staff should also have expertise in program evaluation.

Types of Classes

Classes should be offered in a variety of disciplines, to provide an introduction, but there should also be a focus on class offerings that are comprehensive and sequential. This offers the City the opportunity to distinguish its classes, help promote achievement, and develop stronger community support, even with limited resources.

- *Class Disciplines:* Creative writing, visual arts, music, dance and media arts are recommended disciplines for initial classes. While these are not the only potentials, creative writing is relatively unavailable in surrounding communities, and there is strong demand for visual arts, music and dance training. Media arts represent an important future of the arts, and a focus for many younger artists. While drama classes are desirable, the lack of suitable performance venues hampers program development in this area. This is also somewhat true for dance, although dance usually involves less need for time in a theater, and the existing dance program has already acquired limited access to a theater. The choice of specific classes within the recommended disciplines should be made according to the general recommendations below, but also according to the availability of quality instructors and suitable facilities. There is great latitude for experimentation with specific class offerings. These disciplines also offer some opportunities for partnerships and enrichment with nearby resources. The facility demands of a writing program are the easiest to satisfy; each of the other disciplines will require specialized studios and at least modest performance facilities. The National Guild of Community Schools of the Arts, a service organization and accrediting body (<http://www.nationalguild.org/>), has established criteria for some types of class programs in private nonprofit organizations that can serve as a useful reference for municipal program design.

 - **Creative Writing:** Classes can be offered in fiction, nonfiction, poetry, journalism, screenwriting, playwriting, and other genres. There is no clear preference among genres. These classes require only a basic classroom or meeting space. The Menlo Park Library and Kepler's Bookstore have readings and lectures that could serve as a tie-in or enrichment. The Menlo Park Library also currently offers a writing

course for seniors, and is interested in collaborating in the development of a writing program for children and adults. Class sizes range from 10 – 25.

- **Visual Arts Classes:** Classes can be offered in the full range of drawing, painting, ceramics, sculpture, jewelry, crafts, textile & fiber arts, interior design and art appreciation. Also, there is a potential for developing classes concerning public art, tying into Menlo Park’s and other nearby cities’ programs. It would be foundational to begin with core classes in drawing, painting and sculpture; all have been successful in other regional programs. Each requires special equipment and supplies, with ceramics and digital arts being the most expensive and elaborate. All benchmarked visual arts class programs have access to an exhibit gallery, either on-site or off-site. Public display of students’ and instructors’ artwork, and attendance at exhibits, is considered a valuable aspect of the educational process. Class sizes range from 10 – 25, with an average of 10 – 15.
- **Music Classes:** These can include individual and group instrumental lessons, vocal instruction, and related classes in theory and performance. Private lessons should lead to performance in groups, e.g., the four string instruments in a quartet, or the instruments of a jazz group. The smaller performance venues available in Menlo Park suggest designing class offerings around small ensembles. Most programs require that students provide their own instruments, although the City would presumably need to provide some instruments, such as pianos, and arrange for student instrument rentals. Private lessons are by definition one-on-one; group lessons and small ensembles range up to 10 or 15.
- **Dance Classes:** The current jazz dance program is well developed and should be encouraged to continue and expand, if desired. As space becomes available, other dance forms could be offered, such as ballet, yoga, and ethnic forms. Class sizes average from 10 – 30.
- **Media Arts (“Digital Arts”):** The field of media arts covers a variety of disciplines, including film, video, animation, graphic design, and Web

design. This field increasingly involves the use of electronic tools, and is often referred to as the “digital arts.” Classes can be offered in any of these disciplines. A “digital studio” of networked computers is desirable for most types of digital arts classes; however, video and film making classes can be taught in regular classrooms with relatively basic computer/screening equipment, and with access to the necessary computers for editing either on-site or off-site.

- Other Disciplines: It should be emphasized that if opportunities arise for classes in other disciplines, through student demand and/or partnerships, there is little reason not to offer them, as long as the overall focus of the whole program is retained.
- *Class Levels:* Whenever possible, core classes should be offered at both the beginning and more advanced levels, with a sequential curriculum. Local professional artists can also be served through “open studio” classes, providing teaching opportunities, and networking.

Scheduling & Pricing

Class scheduling follows many practices already established in the Community Services Department for its other programs. Additional specific recommendations are:

- Arts classes are typically offered weekly in 10 – 18 week series (not singly) corresponding to the academic calendar. Also, classes can be offered during school vacation weeks, and during the summer. Typical class durations are: 30 - 60 minutes for a private music lesson, 60 - 90 minutes for children’s classes, and 90 minutes to 3 hours for adult or more advanced studio art classes. Workshops naturally involve longer sessions, often lasting from 1 – 4 days.
- Classes are scheduled according to the students targeted: children’s and teens’ classes after school and on the weekend, and to a lesser extent at night. Adult classes are usually offered nights and weekends. Senior citizen and preschool classes are often scheduled on weekday mornings. Workshops are offered in combinations of nights and weekend days. This normally leads to a 7-day-per-week schedule for arts facilities.

- Prices for classes vary widely, according to the cost of supplies, maximum class size, instructor compensation, etc. Benchmarked programs offered classes in a range of \$6 - \$15 per class, and \$40 to \$250 per class series. Average price points were \$125 - \$175 for a series.
- Scholarships based on need and/or merit were available at all programs, often provided by private funds specifically raised for that purpose. (This could be one function of the Nonprofit Support Organization recommended in Funding, page 41.)

Related Activities and Enrichment

Classes should be supplemented with related programs and activities, such as opportunities to perform and exhibit, visiting artists' workshops, attendance at area exhibits and performances, and other enrichment.

Community artists and other nearby resources should be identified and mobilized to enrich the class program, and advocate for the arts (see recommendation for developing a Resource Directory, in the Technical Assistance section, page 28).

Evaluation and Responsiveness

Staff should develop an ongoing evaluation system to monitor class quality, identify community interests, and develop program changes. Experimentation with new classes is commonly done and is a direct way to "test the market." Classes can be offered on a trial basis, and cancelled if there is insufficient enrollment. Also, instructor and student evaluations should be conducted on a regular basis, and the results analyzed by staff. In their evaluation, staff and instructors should specifically address issues such as the effectiveness of curriculum, class size and composition, appropriate enrichment activities, student needs, and future needs for program development.

Collaborations

Virtually all nearby organizations offering arts classes expressed interest in collaborating with Menlo Park's arts classes program, and they all have valuable resources. For example, the Palo Alto Art Center's exhibit program could serve as the basis for class activities and field trips; Kepler's Books offers an event series that could serve as field trips for creative writing classes; and Walnut Creek Civic Arts could partner with the City to "block book" visiting artists for workshops. While there was some concern about

competition, most view regular communication and collaboration as a way to ensure coordination, and enhance both programs. There is certainly a potential for sharing instructors.

Marketing

Marketing was handled similarly by all benchmarked programs. They primarily used printed catalogues and website catalogues, plus word of mouth, to advertise classes. In some cases they collaborated with local artists groups and schools to boost enrollment. All maintain mailing lists of their direct constituents, and some occasionally mail catalogues to the entire City list (all households), although this is expensive and less effective than using a targeted list. Clearly, outreach to parents and local schools would be valuable, especially during the initial years of the City's arts classes program.

Facility Needs for the Arts Classes Program

Appropriate facilities are key to arts classes and related activities. A common theme among benchmarked programs was the need for dedicated arts facilities. Sharing facilities with non-arts uses undercuts the quality of the program by reducing scheduling options and increasing set-up time and other effort. Also, it is desirable for the community to associate particular facilities with the arts: the facility becomes an "arts place." Facilities options should be identified for rental of existing facilities in Menlo Park, and long-term needs should be identified for potential future City facility projects (see Facilities, page 35).

While this cultural plan is not a facility plan, general space needs for an arts classes program include:

- **Creative Writing:** Writing classes and small readings require a quiet classroom, meeting room or lounge, with access to tables and blackboards or easels. Larger meeting rooms or small auditoriums are required for some types of readings.
- **Visual Arts:** Studio needs vary according to the genre. Painting and drawing studios range from 800 – 1,000 sq. ft. for children's classes, and 1,800 – 2,400 sq. ft. for adults, although these larger studios are sometimes subdivided for smaller uses. Studios tend to be divided between "clean" uses (drawing, watercolor) and "dirty" (messier forms of

- painting and sculpture). All require typical art equipment such as worktables, easels, supply cabinets and large sinks. Ceramics classes require larger, dedicated studios and more costly equipment, including wheels and kilns. Ceramics studios can be similar in size to other studios, but also require space for kilns, glazing, dying, drying and other functions.
- Music: Studios for individual lessons and practice can be as small as 100 sq. ft. Studios for group lessons and small ensembles range from 500 – 1,000 sq. ft. Orchestras and large bands require more space. Occasional access to an auditorium is desirable for some types of rehearsals.
 - Dance: Studios for classes range from approximately 25' x 40' for small classes, to 40' x 60' for larger classes and rehearsals. Needed equipment includes mirrors, barres, resilient (“sprung”) floor, and a “Marley” floor surface.
 - Media Arts: A “digital studio” of networked computers and including projection/screening capability is ideal. Room size is less important than the availability of suitable computer and other technical equipment. A regular classroom with basic computer capacity is workable during start-up.
 - Performance Venues: Small-scale public music performances and readings can potentially be held at City Council Chambers (approx. 100 seats), Menlo College Florence Moore Auditorium (225 seats), TYCO Electronics Auditorium (250 seats), or other theatre outside Menlo Park (see Potential Performing Spaces, page 36). Dance usually requires a stage with a minimum size of approximately 35'x 25'; often larger stage and backstage spaces are needed.
 - Exhibit Gallery: An ongoing, small exhibit program requires gallery space of approximately 2,000 – 5,000 sq. ft. Smaller, occasional exhibits can be mounted in smaller spaces. See Exhibits, page 21.

Costs and Revenues

The costs of an arts classes program are primarily for staff, facilities, instructors, supplies, marketing and administrative overhead. Cost comparisons with benchmarked programs are difficult since their costs vary widely and are accounted for in diverse

ways. They are also different for start-up programs. Revenue comparisons are easier. In benchmarked programs, program revenues such as class and workshop fees covered approximately 30 – 50% of all costs (note that the benchmarked programs offering mostly in-school programs had much lower program revenues). Also, all benchmarked programs relied to some extent on contributed income from grants and other fundraising. Two of these programs had nonprofit support organizations (“Friends of”) that provided annual funding (see Funding, page 41).

The City of Walnut Creek has developed an effective “budgeting partnership” for its arts education programs (Walnut Creek Civic Arts). In this partnership, the City Council guarantees a portion, current 30%, of the total budget of the City’s arts education program over a two-year budget cycle. Then at the end of the two-year cycle, any deficit is repaid in the next two-year budget, and any surplus is placed in a reserve for the program. The value of this arrangement is that it provides appropriate incentives to staff to remain “market sensitive” and generate program revenues, while it also provides financial guarantees and a degree of stability on both sides of the partnership.

A reasonable start-up approach for a class program in Menlo Park would be for the City to cover the cost of staff, facilities, equipment and administrative overhead for the first three years. Program revenues would cover instructors’ fees, supplies, and marketing. At the end of the initial three years, the history of costs and revenues should be analyzed to arrive at an appropriate “budget partnership” arrangement. Also, the nonprofit support organization recommended in this plan (see Funding, page 41) would have time to form and begin developing its fundraising capacity.

Future Education Possibilities

Local school districts, interviewed during Phase I, expressed the desire for the City to provide programs primarily after school, as opposed to in-school programs. They voiced the need for more arts resources for students in the community, and opportunities to complement arts education occurring in schools. They also articulated the need for more cultural facilities to be available for arts education. All districts have some level of in-school, classroom arts instruction, and are focused primarily on expanding the curriculum, staff and other resources needed to strengthen arts education within the districts and schools.

It is noteworthy that all benchmarked programs have developed in-school education programs, in addition to their other arts classes. While the initial thrust of this cultural plan focuses on arts classes for the community, it is likely that the opportunity will arise for the Community Services Department and Arts Commission to develop in-school arts education programs as well. There are a number of other organizations currently providing such programs, including the Art in Action Foundation, the Palo Alto Art Center the Community School for Music and the Arts, and some PTAs. Clearly, staff should remain open to the possibility of collaborating with local school and arts education providers to meet community needs in this area.

3. PERFORMANCE SERIES, EXHIBITS AND FESTIVAL

The community needs assessment revealed a strong desire among residents to have more arts events available locally. The Arts Commission already produces a successful summer concert series in Fremont Park, which is an excellent example of how cities can meet such needs. Such arts events for the public carry the “most bang for the buck” in terms of serving larger numbers of residents, and a greater cross-section of residents from throughout the city. They also serve as community-building events and can generate great visibility for the arts. This section presents plans for expanding the number of public performances and exhibits.

Performance Series

The City should continue its current summer concert series and develop an additional series for the other seasons of the year.

- **Twilight Concert Series/Sundaes on Sunday:** The current summer concert series in Fremont Park is working well; it should continue relatively unchanged, to remain within the current use permit. Audience satisfaction and attendance are high, and the diversity of artists is strong. Staff should provide additional support for producing for this series.
- **New Performance Series:** Staff should develop a new fall/winter/spring indoor performance series at one of the available local venues such as Menlo College Florence Moore Auditorium (225 seats), TYCO Electronics Auditorium (250 seats), City Council Chambers (approx. 100 seats), or other venue (see Potential Performing Spaces, page 36). It would be advisable to start with a modest series of 3 – 4 performances each year, preferably in one venue, to begin to build an audience. Because these venues are small, programming should focus on more intimate programs, such as recitals, chamber music, small ethnic ensembles, and jazz. Also, a readings series can be developed as a part of the overall series, or in parallel with it. Readings can become low-cost, accessible, high attendance events that generate tremendous visibility. There are potential partnerships here with the Menlo Park Library and Kepler’s existing readings series. Many performances can be related to the arts classes, grantmaking and other local arts programs. While free events are

- desirable, it may be necessary to charge a modest admission for some or all events to avoid over-attendance (people turned away at the door). This will require that staff develop at least a basic box office capacity. Also, staff will need to market these performances, using existing marketing tools, and those discussed in Technical Assistance, (beginning page 28).

Exhibits

To provide visual arts events to the public, an exhibit gallery space should be acquired and an exhibit series developed. The exhibit series can encompass visual arts, history, culture and/or other topics. An important lesson of benchmarking in this area is curatorial focus (see page 60). Small exhibit programs are more successful when they define their identity in relation to the local community. This does not mean a narrow focus, rather it may mean choosing to focus on issues with a local connection, or on particular art forms. It is also essential to consider the broader interests of the community audience in choosing exhibits, although an occasional exhibit may serve a smaller, special interest audience.

Initial exhibits could include local and regional artists, children's art, juried exhibits, and collaborations with local galleries. The exhibit program should also, when possible, relate to the City's other arts programs, including the arts classes, public art program, and grants. It should not be a collecting program, and should not own or store objects, since this makes the program more like a museum and would introduce a much greater level of programmatic complexity and cost.

Initial, low-tech exhibits can be mounted in a variety of temporary spaces. An ongoing, small exhibit program requires gallery space of approximately 2,000 – 5,000 sq. ft., plus small ancillary spaces for receiving and preparation. An exhibit program requires at least a part-time gallery director/curator. The basic exhibit choices include:

- **Self-Produced Exhibits:** Curated, designed and installed by staff. These are often the lowest cost, and may be the best starting point for the program.
- **Guest Curated Exhibits:** Curated, designed and installed under contract with a guest curator, with oversight and/or collaboration with staff.

- **Traveling/Rented Exhibits:** Exhibits produced elsewhere and available for rental from such providers as the American Federation of the Arts, Independent Curators Inc., Exhibits USA, other galleries, and museums.

An exhibit program generally does not generate revenues, since admission is rarely charged for small galleries. Costs include staff, guest curators, exhibit design and construction, interpretive materials and catalogues, plus facility costs. Full time gallery directors receive salaries or fees of approximately \$60,000 - \$75,000; a half-time position would be about \$30,000. Guest curators receive \$5,000 - \$10,000 per exhibit, although fees are negotiable depending on the specific costs of each exhibit. The cost of smaller traveling exhibits varies widely from approximately \$10,000 - \$200,000. Small and start-up programs can keep costs low by starting with independent contractors, and choosing exhibits that can remain in place for longer time periods. They can begin with 1 – 3 exhibits per year, and expand to 4 – 8 as resources become available.

Festival

The City should develop an arts and/or cultural festival to serve the greatest number of residents, and have the widest community impact. One possibility is to start with a community-based special event that develops into a festival as community support grows. While festivals hold enormous potential for community service and impact, a lesson from the benchmarked programs (see page 63) is to define specific purposes for the festival. The City should develop the festival in relation to its purposes and to local community interests and identity. Bringing together Menlo Park neighborhoods and residents through a festival was a purpose discussed by many during the cultural planning process. However, increasing tourism and economic development may not be as important in Menlo Park. Because of these and other complexities, developing a festival will require a specific planning effort.

A festival should reflect some aspect of Menlo Park's identity, be family-friendly, and be accessible enough to attract a broad cross-section of residents. Festivals tend to be large-scale efforts, costly and staff-intensive, although they can be partially contracted to organizations that produce events. Because there is no large performing arts venue, an outdoor venue, such as a park and/or street closure, would be appropriate. The festival could be either free or ticketed. Festivals can be attractive for sponsorship support, so do not have to be entirely self-supporting. Festivals can start relatively small, but if

successful, quickly become major community events. It is important to plan in relation to nearby festivals and the community calendar.

Festivals can be started with modest city investment. The first-year budgets of benchmarked festivals ranged from \$40,000 - \$75,000, with city allocations ranging from \$15,000 - \$75,000. After 7 – 10 years, the budgets of benchmarked festivals have grown to \$130,000 – \$400,000, with city allocations ranging from \$50,000 - \$130,000. In addition to these allocations, each city provides substantial amounts of in-kind services of staff time, graphic design, printing, mailing, facilities/grounds maintenance, administrative overhead, etc.

Festivals require at least one full-time staff position, plus support staff, for start-up, and the staff demands grow during the first years to 2 – 3 FTE. Temporary staffing demands during festivals can grow to more than 100, primarily through service contracts, and some festivals have large volunteer programs.

4. GRANTS

Cities typically make grants to arts organizations and artists to provide specific activities to the community, such as performances, events and classes. Grants therefore address the community's need to have more arts events and activities, and they are also one of the most effective tools for promoting the growth of local arts resources. Since grants often require matching funds, the recipients leverage their grants to generate additional community support. Finally, grants can assist the development of the City's own arts programs, by supporting arts organizations and artists to provide related services.

Grants to arts organizations and artists are one of the most common municipal arts programs, including among Bay Area cities. The Cities of Palo Alto, Redwood, Mountain View, Walnut Creek, Berkeley, Oakland, San Jose and San Francisco all provide various types of arts grants. Nationally, 61% of all municipal arts programs, representing approximately 2,400 communities, provide grants in the arts.

In recent years, the Arts Commission has been approached by artists seeking support for arts projects in the community that illustrate how even very modest levels of support would provide valuable new arts opportunities to the community. For example, a visual artist offered to provide an outdoor art project on City property for free. However, the exhibit was cancelled because he could not afford the cost of insurance, permitting and installation. Similarly, a group of Menlo Atherton High School students made a presentation to the Arts Commission to produce a student film festival at the City's Recreation Center; their request was for \$100!

The overall recommendation is to create a grants program for the arts. The following specific recommendations and commentary outline the program plan for this area (see also the benchmarked programs, page 56).

Purposes

The purposes of grantmaking should be:

- To generate arts events and activities that are available to a broad spectrum of community residents.
- To provide greater access to arts events and activities, including for children and special populations.

- To support and develop local arts organizations and artists, and existing arts programs.
- To support collaborations among existing programs.
- To increase the visibility of, and educate the community about, the arts.
- To generally foster achievement of the City's overall goals for arts and cultural development.

Structure

The grants program should provide small project grants for some form of public event or activity in Menlo Park, such as a performance, exhibit or class. Educational and outreach projects should be encouraged, including projects intended for special populations. In addition, projects designed to strengthen the organizational capacity of arts organizations, including “start-up” or “seed” funding, should be encouraged, where the project will facilitate over time the organization's ability to provide public events or activities.

Eligible applicants should include:

- Nonprofit arts organizations either located, or proposing a project, in Menlo Park
- Other nonprofit organizations located in Menlo Park that provide high quality arts programs
- Individual artists and students residing in Menlo Park

The program should be subdivided into funding categories, such as funding for individual applicants, organizational applicants, and perhaps by the purpose of the application. Grants should be offered in a range of amounts, tied to the applicant's budget size and the panel's assessment of the application's merit. The specifics of these categories and funding levels should be developed as staff gains a familiarity with the applicant pool through the first years of the program. Reasonable starting points for grant awards are:

- Nonprofit organizations: Maximum award of the lower of \$10,000 or 30% of the organization's operating budget, and minimum award of \$2,000.
- Individual artists: Maximum award of \$10,000 and minimum award of \$2,000.

- Students: Maximum award of \$5,000 and minimum award of \$500.

Grants should normally require matching funds. The primary purpose of the matching requirement is to leverage community support and encourage organizational development. Therefore, exceptions are often appropriate for individual artists and student projects, and certain types of start-up or one-time projects for arts organizations where community support is less feasible.

Selection Process

At the core of effective grants programs is a selection process based on clearly defined criteria that support the purposes of the program. Applications should be processed by staff and reviewed by a panel composed of both residents and non-residents with strong qualifications in the arts. The panel should develop funding recommendations based on the selection criteria, then present the funding recommendations to the Arts Commission. Staff's role with the panel is to select qualified panelists, communicate the selection criteria, and assure that the criteria are applied consistently to all applications. To ensure the integrity of the selection process, the Arts Commission should only alter funding recommendations when the panel did not follow the selection criteria, and not merely to substitute their judgment for that of the panel. Panelists should be subject to a conflict of interest and a rotation policy.

Staff should make the grants program as transparent as possible by developing and publicizing detailed policies and procedures, including purposes, selection criteria, review process, application, a list of past grantees and projects, and related materials. The selection criteria should provide the basis for the application, review process, scoring of applications by the panel, and appeals process. Staff should also provide applicants with assistance in understanding and completing the application process, and provide panel feedback following announcement of the grant awards.

Grantees should be required to document their activities, expenses and some form of community impact, and to assist in City program evaluation efforts. However, it is important to avoid onerous reporting requirements. Also, it is advisable to develop an invoicing process that allows flexible grant payments in advance, during and after the project in a timely manner, since many grantees will be small organizations and individuals.

Staff

Benchmarked programs illustrate the need for staff with the qualifications to understand both the applicants and their applications in the wider context of the nonprofit arts field. Also, it is desirable for staff to remain familiar with grantees and the applicant pool through attendance at events, site visits, and community networking. Small grantmaking programs require at minimum a half-time position to administer the program.

Revenues and Total Funding Available

Revenues for grantmaking programs are typically derived from one or more tax-based sources, usually general funds and/or “hotel tax” (Tourist Occupancy Tax). Consistency is essential to the effectiveness of the program, therefore a dedicated revenue source and/or a minimum level of program funding is recommended.

There are no established formulas for setting the amount of funding available, however, there are several guiding principles. For small grantmaking programs, the administrative cost is high in relation to the amounts awarded. Therefore, a certain minimum amount is justified for the sake of efficiency. Also, total funding should remain relative to the community need, as measured in the number and amount of funding applications. Finally, total funding available can and should vary according to the overall revenues of the City. A reasonable starting point for the Menlo Park grantmaking program is \$35,000 - \$50,000 per year. This would permit the awarding of approximately 10 – 20 grants annually. It is expected that the number of requests will increase during the first years of the program, and that the total amount available should increase to accommodate the need.

Evaluation and Responsiveness

Staff should evaluate the grants program on an ongoing basis and remain as responsive as possible to the changing needs and interests of program constituents. Benchmarked programs all rely on this process to assure the effectiveness of the program in accomplishing its purposes, and periodic revision of program purposes and structure.

Evaluation should include an annual evaluation of grants and their community impact, monitoring of community needs, and soliciting community input.

5. TECHNICAL ASSISTANCE

As part of strengthening the infrastructure for arts support, the City should develop basic technical assistance services with two basic goals:

- Serving artists, arts organizations and students
- Serving residents with an interest in the arts

Serving the first group promotes the development of arts resources in the community. Serving the second maintains a broader constituency for arts programs and promotes greater responsiveness in programming. Most services in this area will address both groups and both goals in an overlapping manner.

Services for Artists and Arts Organizations

There are several basic, low cost services that can be developed to provide information, training, and marketing assistance:

- **Resource Directory and Database/Mailing List:** The most fundamental element of a technical assistance program is compiling a directory of local arts resources and a database/ mailing list of residents with an interest in the arts (active amateurs and “arts consumers”). These will comprise the basic list of Arts Commission constituents. This list can serve as the basis for communications, marketing, and ongoing learning about community needs. Culling Menlo Park names from the mailing lists of nearby arts organizations, and collecting names of all participants in City programs, is the best way to begin the list. This list should also be shared with local arts organizations and events, to help promote audience development. The directory of arts resources should be a “living document” that can be readily updated, and published on the City’s website. The resource directory can begin as a simple identification of name, contact and basic organizational information.
- **Networking/Convening:** Staff should look for opportunities to create networks and sponsor meetings around community issues and common interests. The City’s role should primarily be as a facilitator. Potential topics include a network of local music instructors (and other disciplines),

- a network of individual artists, a parents network (parents with children involved in the arts), and convening a local arts managers' forum.
- Workshops: Staff should sponsor periodic training workshops in arts management and professional development for artists, in topics such as fundraising, arts marketing, and public art opportunities for individual artists. Wherever possible, staff should avoid duplication in services and publicize training opportunities provided by other area nonprofit service organizations.
 - Information/Referrals: As part of developing the directory, staff should collect information about regional and national arts resources, such as service organizations, training opportunities, grant opportunities, and scholarships. This information can be published in a newsletter and on the website.
 - Events Calendar/Marketing Program: Staff should evaluate the possibility of developing an events calendar and other marketing efforts to support its own activities, those funded by the grantmaking program, and other local events. If possible, staff should look to collaborate with others in marketing, especially with the website. For example, Art Share, the new countywide arts agency is currently developing an events calendar and is interested in collaborating with Menlo Park.
 - Marketing Tools: The services recommended in this section will require development of specific marketing tools. Staff will need to create and maintain a website, and develop appropriate printed publications. As discussed in the Arts Classes section, an online and printed catalogue will be required. An arts newsletter may also prove useful in augmenting communications and marketing other City arts programs.
 - Future Possibilities: Arts incubators have demonstrated excellent success in building arts resources in other communities. Like business incubators, arts incubators frequently offer a combination of shared facilities, technical assistance funding, and networking. They are also relatively expensive and require the development of both administrative and

performance/exhibit facilities. The City should study this possibility further as a potential for future program development.

Services for Residents

Several of the services for artists and arts organizations double as services for residents. Specifically, the database/mailling list should be used to communicate regularly with residents about arts events and issues, volunteer opportunities, and to research their interests. Periodic surveys, workshops and meetings based on this list will yield a potentially valuable source of suggestions and feedback for refinement of the City's arts programs. Staff can also help facilitate networking and convening of residents around arts issues.

6. PUBLIC ART

City Council adopted a new Public Art (Percent for Art) ordinance in June 2002, during the creation of this cultural plan. This represents a major new program development for the Community Services Department and the Arts Commission, and will provide a framework and revenue stream for the ongoing creation of “publicly visible artwork in commercial, industrial and municipal development projects” in Menlo Park.

The Public Art program has been the subject of substantial planning and development outside the scope of this cultural plan. Clearly, the Public Art program should be integrated wherever possible into the other program areas provided by the Community Services Department and Arts Commission. For example, it may be possible to develop one or more arts classes that address public art; individual artists could be provided with training and information in the field of public art through the technical assistance program; and the grantmaking program could fund projects and activities with some relationship to public art projects in Menlo Park.

It is also advisable to create an oversight committee with special expertise in public art (see Arts Commission, page 33).

V. RESOURCES NEEDED

Implementation of this plan will require a variety of new resources, plus some structural changes. This section describes and makes recommendations for the staff, facilities and other resources needed, plus potential funding sources to meet these needs.

1. STAFF AND ARTS COMMISSION

Staff

Implementation of the arts program plans will require the addition of professional arts administration staff at different levels. The following table provides estimates of the total professional staffing requirements for each program area covered in this plan, both for start-up and after a period of program expansion. Note that some positions termed full-time may represent responsibility shared among 2 or more individuals at different levels.

Estimated Arts Program Professional Staff Requirements		
	Start-up	Expanded
Arts classes	1 FT	1½ - 2 FT
Performance Series	½ FT	1 FT
Exhibits	½ FT	1 FT
Festival	1 FT	1 – 4 FT
Grantmaking	½ FT	¾ FT
Technical Assistance	½ FT	¾ FT
Public Art	½ FT	1 FT

It is recommended that the Community Services Department first create a position to oversee all arts program areas, such as a senior supervisor level position. Then, as resources become available, create additional program management and administrative positions, at or below the coordinator level. Given the staff requirements for program implementation, a reasonable starting point would be to create two positions, to permit the development of 2 – 3 new programs simultaneously.

As discussed throughout the Program Recommendations (beginning page 9), professional staff should have strong qualifications and experience in arts administration. At a minimum, this would include a BA or BFA in the arts, with experience in municipal or nonprofit arts administration.

As it creates new arts staff positions, the Community Services Department should develop an arts area within its hierarchy, such as a cultural arts division, to support the

implementation of the plan. The senior arts administrator should assume primary staff responsibility for the Arts Commission

Ongoing professional development is recommended for arts staff. While this is always desirable for professional staff, it is especially needed during a period of program development. Professional development might include attendance at workshops and conferences produced by Americans for the Arts, the California Arts Council, California Assembly of Local Arts Agencies, and other arts service organizations.

Arts Commission

The Arts Commission should continue its oversight and advisory role for implementation of the plan. With the expansion of arts staff and programs, it is likely that the role of the Arts Commission will shift gradually away from its current tasks as volunteer staff, and towards a more traditional policy role.

As the responsibility of the Arts Commission increases, it will become more important for commissioners to have specific qualifications relative to the new arts programs. The City Council should expand the pool of qualified candidates by such measures as instituting a position description for commissioners based on qualifications, and conducting candidate interviews. Current commissioners should assist in identifying prospective candidates with the appropriate qualifications.

The Arts Commission should also consider the creation of a public art committee, including people with specialized expertise in public art issues, to oversee that program.

A modest budget should be made available for Arts Commissioners to attend conferences and other professional meetings relevant to their responsibilities. It is both typical and highly desirable for commissioners to learn and network with peers in the municipal arts field, and will greatly assist them in the fulfillment of their role. For example, it would be valuable for one or more commissioners to attend the annual Americans for the Arts Conference, which provides substantial information and resources for many of the arts program areas included in this plan.

Marketing Resources

A variety of marketing resources will be required to support arts program development, as discussed in the Program Recommendations. Marketing tools will include printed

publications, website, newsletter, and other communications. This will require new or additional resources for development of materials, including graphic design, printing and mailing, and website design and maintenance.

2. FACILITIES

One of the purposes of the plan was to identify facility needs specific to the program areas. It is outside the scope of this plan to develop specific facility plans and costs. This section details the space and facility needs of each program, and makes limited recommendations for meeting those needs.

Overall Recommendation for a Cultural Facilities Plan

The need for cultural facilities was thoroughly documented in both phases of the planning process, and is described in detail in sections of this plan. Accordingly, the overall facilities recommendation is that a master plan for cultural facilities should be developed, to identify more detailed options for long-term solutions. While City resources are not currently available for major cultural facilities development, it is necessary to define facility scenarios so that community support and resources can be identified to partner with the City on specific projects.

Leased Space

For the shorter-term, the City should secure space that can accommodate the program recommendations contained in this plan. This appears to require leased space in the community. There is little or no space available in current City facilities to meet new arts program needs. The planned expansion of the Recreation Center, plus the development of the City's new child care facility, will provide the opportunity for new arts program space in the Recreation Center. This has the advantage of being on the Burgess Campus, which is a well-used and conducive location for arts programs. However, this expansion is approximately five or more years from completion, and the implementation timeline of this plan has immediate facility requirements. Similarly, the City is exploring the potential for a joint use agreement with the Menlo Atherton High School's planned performing facility. If they become available, these facilities could perhaps become useful to implementation of this plan. At present, a leased facility space appears to be an appropriate option.

A leased facility should accommodate the needs of the arts classes program, including studios, classrooms and meeting space. These spaces could also handle some or all needs for administrative and meeting space for the other arts programs. If possible, the facility should also accommodate an exhibit gallery. Taken together, these spaces would form a community arts center, without an auditorium or theatre. Such a facility would

immediately fulfill many of the community’s cultural facility needs and serve as a new focal point for the development of arts resources. It would also address the recurrent lesson of benchmarked programs for spaces dedicated to arts program uses.

The following table describes estimated space needs for arts programs covered in this plan. The minimum estimates are for the initial needs of a program, and the “expanded” estimates are for a program after some period of development. These estimates should be considered only a starting point for identifying suitable spaces. They do not constitute an architectural program or account for other facility requirements, such as common areas, bathrooms, handicapped access, parking, etc. Also, programs can potentially share some spaces on a limited basis, for example, a classroom can double as a meeting room.

ESTIMATED ARTS PROGRAM SPACE NEEDS*				
	Minimum Spaces	Expanded Spaces	Minimum Sq. Ft.	Expanded Sq. Ft.
Arts Classes				
Creative Writing	1 classroom	3 classrooms	800	2,000
Visual Arts Studios	2 studios	4 studios	2,000	7,000
Music Studios	4 practice rooms 1 studio	10 practice rooms 3 studios	1,000	4,000
Dance Studio	1 studio	3 studios	1,000	6,000
Digital Studio	1 studio	1 studio	1,000	1,000
Exhibit Gallery	1 gallery, ancillary space	1 – 2 galleries, ancillary space	2,500	5,500
Meeting Rooms	1 meeting room	2 meeting rooms	1,000	2,500
Offices	1 shared office	4 offices	500	1,000
Totals*			9,800	29,000

*This chart describes space needs for each program area but it is not an architectural program. Needs for common areas, bathrooms, access, etc. are not calculated. Also, some spaces can potentially be shared among different arts program uses on a limited bases, reducing the total amount of space needed.

By way of comparison, the Palo Alto Art Center’s facility is 28,000 sq. ft., and they are planning a 10,000 sq. ft. expansion. The Community School of Music and the Arts in Mountain View is constructing a new 25,000 sq. ft. facility.

Facility needs for arts classes are also detailed on page 16 and exhibits on page 21.

Potential Performing Spaces

Several potential performing spaces suitable for uses described in this plan were identified in Menlo Park during the planning process:

- TCYO Electronics Auditorium: Near an entrance to the TYCO campus, the auditorium has 250 seats in an attractive, modern lecture hall

arrangement, with lobby space and adjacent parking. The space is generally available for community uses on evenings and weekends, for low cost. This auditorium is suitable for smaller concerts, readings and other performances that do not have demanding technical theatre requirements. It also has video and film projection capacity. There is no box office.

- Menlo College Florence Moore Auditorium: Located on the college campus, just across the border of Atherton, the auditorium has 225 seats and a small semi-thrust proscenium stage (approximately 24' x 27'). The space shared by the college and Menlo School, and is available for community uses on a rental basis when not otherwise in use. It is more available in the summer, although it is relatively available for 1 – 2 night uses during the school year, with advance scheduling. There is parking nearby on campus and signage is provided to guide audience members to the auditorium. Like the TYCO auditorium, this space is suitable for smaller concerts, readings and other performances that do not have demanding technical theatre requirements. There is no box office.
- City Council Chambers: Council chambers could be used for informal recitals, readings and other small-scale events that do not require an auditorium.

While there are several other small auditoriums/lecture halls (under 300 seats) in the community, none are currently available for the types of use called for in this plan.

3. COSTS

The following table contains order-of-magnitude estimates of initial (start-up) costs for each program area, excluding facility costs. Amounts are not totaled because programs will not all be started simultaneously. Note that the table assumes the creation of a senior supervisor-level position overseeing all arts programs; this position would have responsibility for one or more of the programs, reducing the staff costs accordingly. For the arts classes program, the table assumes that program revenues will cover the other costs for instructors and supplies, the “budget partnership” approach described on page 17.

ESTIMATED INITIAL ARTS PROGRAM IMPLEMENTATION COSTS					
	Staff (including benefits)		Other Costs	Equipment	Notes
Senior Supervisor-level position	1 FT	\$90,000	--	--	Senior Supervisor would have program responsibility for one or more programs, reducing the staff cost of those programs.
Programs					
Arts classes	1 FT	\$70,000	--	\$35,000 – 50,000	Staff is calculated at Coordinator level. Equipment costs include studio and classroom equipment, plus pianos; excludes ceramics equipment. Assumes other costs (instructors, supplies) to be covered by program revenues (“budget partnership”)
Performance Series	½ FT	\$35,000	\$20,000	--	Staff is calculated at Coordinator level. Other costs for artists’ fees, facility rentals, production staff and box office costs. Assumes free admission and no program revenues.
Exhibits	½ FT	\$35,000	\$30,000	--	Staff is calculated at Coordinator level. Other costs for guest curators, exhibit design and construction, and interpretive materials. Assumes free admission and no program revenues.
Festival	1 FT	\$70,000	\$75,000	--	Staff is calculated at Coordinator level. Other costs are initial City allocation for festival start-up, including planning expenses. Assumes free admission and no program revenues.
Grantmaking	½ FT	\$35,000	\$50,000	--	Staff is calculated at Coordinator level. Other costs are funding for grants. No program revenue potential.
Technical Assistance	½ FT	\$35,000	\$5,000	--	Staff is calculated at Coordinator level. Other costs include workshops and list development. Assumes little or no program revenues.
Public Art	½ FT	--	--	--	Public art program expenses pass outside this budget, and will be paid from developers’ fees.
Marketing (publications and website)	--	--	\$30,000 - \$50,000	--	Assumes some in-house graphic design, printing, mailing and website services.
Administrative Overhead	--	--	@ 10% of salary costs	--	
Facilities			Unknown		The cost of facility leasing/rental is not included in this estimate.

The facility costs represent a major unknown. It is clear that the City must research this issue further to develop options for a leased facility, or other space. Without this information, it is impossible to estimate the total cost of implementation. Similarly, it is not feasible to initiate all programs simultaneously. Staff and the Arts Commission should establish priorities for program implementation, and proceed accordingly.

A budget for the initial years of implementation requires making assumptions about the number of staff and choice of first-year programs. The following table provides three annual cost scenarios during the first three years, based on different numbers of staff and different initial programs, and excluding facility costs. All costs are net amounts—they represent the approximate amount of the appropriation needed. The costs of current Arts Commission programs, such as the summer concert series, should be added to these figures. Note that the first year of implementation (FY02, current year) would be a partial year, with pro-rated costs.

INITIAL ANNUAL COST SCENARIOS (First three years*—net cost to City)						
	Scenario 1**		Scenario 2		Scenario 3**	
Programs	3 programs: arts classes, grantmaking & technical assistance		2 programs: grantmaking & technical assistance		2 programs: arts classes & technical assistance	
Staff	\$160,000	Assumes two positions: senior supervisor level @ \$90,000 plus coordinator level @ \$70,000	\$90,000	Assumes one position: senior supervisor level only	\$90,000	Assumes one position: senior supervisor level only
Other Costs	\$55,000	\$50,000 in grant funds plus \$5,000 in technical assistance costs	\$55,000	\$50,000 in grant funds plus \$5,000 in technical assistance costs.	5,000	Technical Assistance costs
Equipment	\$50,000	Equipment for arts classes	--	No arts classes	\$35,000	Assumes lower value for equipment for arts classes
Marketing	\$40,000	Assumes mid-range amount, since performance series and exhibits not yet implemented	\$30,000	Assumes lowest amount, without classes, performances series, and exhibits	\$40,000	Assumes mid-range amount, for arts classes and technical assistance
Administrative Overhead	\$16,000	@ 10% salary costs	\$9,000	@ 10% salary costs	\$9,000	@ 10% salary costs
Total Cost	\$321,000		\$184,000		\$179,000	
Facilities	Unknown extra amount	Will require lease or other provision of arts facility	--	No facility costs for these programs	Unknown extra amount	Will require lease or other provision of arts facility

*First year is FY02 (current year); because this is a partial year, costs would be pro-rated.
 **Assumes that program revenues from arts classes will cover the cost of instructors and supplies, the "budget partnership" approach described on page 17.

The initial program costs will increase incrementally as programs develop, however, they will be offset by increasing program revenues for the arts classes, and perhaps the performance series and festival. Also, they may be offset by grants and other contributed income (see Funding, page 41). Once established, the growth of programs can be managed to fit within the available funding resources.

4. FUNDING

The cost of implementation can be funded from a variety of sources that represent a combination of public and private dollars. Tax-based funds are always required at some level for municipal arts programs, however, after a start-up period, some arts programs should be expected to generate a share of funding from community sources.

The range of funding sources include:

- **General Funds:** This is the most common source of municipal arts funding.
- **Other City Funds:** Cities often rely on a portion of a “hotel tax” (Tourist Occupancy Tax) and/or redevelopment area revenues to pay for arts programs.
- **Program Revenues:** Several arts programs will generate program revenues such as class and workshop fees (user fees), admissions, and rental income.
- **Sponsorships:** There is significant potential for the securing cash and in-kind sponsorships for the festival, and perhaps the performance series.
- **Grants:** The City may be eligible for grants from government grantmaking agencies, such as the California Arts Council and National Endowment for the Arts, and from other private sources.
- **Nonprofit Support Organization (“Friends of”):** Several benchmarked programs partnered with nonprofit support organizations to supplement their revenues. These “Friends of” organizations maintained membership programs and raised funds to support programs, scholarships and capital projects. Nonprofit support organizations have access to different sources of income than a municipal arts agency. They also reflect a high level of community support and involvement. However, effective fundraising requires a board of directors and staff selected for their fundraising capacity. This is not part of the current Arts Commission’s mission, nor is it a feasible or appropriate function for an appointed commission or staff. However, the Arts Commission can play a lead role in forming and assisting the development of a nonprofit support organization.

The recommended funding scheme is to define an initial period of approximately three years, during which the City will pay a larger proportion of total costs from tax-based sources. During this initial period, staff and the Arts Commission should develop additional funding through program revenues, grants, sponsorships, and other community support, and by assisting in the formation of a nonprofit support organization. After the initial period, staff should analyze the budget history and potential, and develop a budget based on more diverse funding sources.

It should be noted that most sources of revenue depend to a certain extent on the amount of community support for programs. Maximizing the amount of funding for arts programs will require sustained efforts to develop community support. A common theme of benchmarked programs was the role of ongoing evaluation and responsiveness in developing community support. Community support should be measured in part through statistics such as attendance, enrollment, program revenues and fundraising, and in part through qualitative measures such as the amount of “customer satisfaction,” service to special populations, and the degree of volunteer participation.

5. PARTNERSHIPS

One of the purposes of the plan was to identify potential partnerships and/or collaborations. All benchmarked programs utilized these relationships, and a number of potentials for Menlo Park emerged in the planning process.

- Virtually all organizations interviewed expressed interest in potential collaborations with the Arts Commission. Nearby local arts agencies (the Palo Alto Art Center, Atherton Arts Committee, and Redwood City Civic Cultural Commission) are all interested in exploring program partnerships. Local organizations, such as the Menlo Conservatory, TheatreWorks, Menlo Park Community Chorus, Menlo Players Guild, and Little House, all represent potential collaborations; they are also potential grantees of the grantmaking program and some could provide performances in a performance series. The Menlo Park Library is interested in assisting in development of a creative writing program.
- Arts Share is the new countywide arts agency, and is interested in collaborating for technical assistance, website development, a resource directory, and other programming.
- Nonprofit service organizations, such as Americans for the Arts, the California Assembly of Local Arts Agencies, and CompassPoint offer potential collaborations for the provision of technical assistance services.
- No potential partners for facilities development emerged in the planning process, beyond the City's current efforts with Menlo Atherton High School.

It is clear from these possibilities that staff and the Arts Commission should devote time and resources to ongoing communications with potential collaborating organizations, and developing potential joint projects.

VI. IMPLEMENTATION TIMELINE

The program recommendations in the cultural plan are ambitious and expensive enough to warrant implementation in phases. The time period of the plan is 5 – 7 years, covering FY02 - FY08. The following table presents an implementation timeline that divides the overall tasks and costs of the plan into three phases:

Phase I: Year 1, the current, partial year; start-up (FY02)

Phase II: Years 2 – 3, initial program development (FY03 – FY04)

Phase III: Years 4 – 7, program growth (FY05 – FY08)

A substantial amount of program development will occur in Phase II. It is advisable to start small and devote resources to learning and evaluation, not merely rapid growth. Once initial program capacities have been developed, staff and the Arts Commission should proceed to Phase III, starting up some or all of the remaining programs and beginning the process of capacity building in those areas.

	Phase I: Start-Up	Phase II: Program Development	Phase III: Program Growth
	Year 1 (FY02, partial year)	Years 2 – 3 (FY03 – FY04)	Years 4 – 7 (FY05 – FY08)
Programs	Determine initial programs Program planning and start-up	2 – 3 programs Initial development (choose among arts classes, if facility is secured, performance series, grantmaking, technical assistance) Public art program begins	Add remaining programs, including exhibits and festival Expand current programs
Staff	Hire 1 – 2 staff	1 – 3 staff	4 – 6 staff
Structure	Plan nonprofit support organization	Arts Commission role shifts towards advisory/policy Create nonprofit support organization Implement Arts Commission qualifications Create Public Art subcommittee	Continue development of nonprofit support organization
Facilities	Research & secure leased facility	Occupy and develop leased facility	Develop facility master plan
Estimated annual costs	Pro-rated share of \$179,000 - \$321,000 plus facility costs (half-year @ 50%?)	\$179,000 - \$321,000 plus facility costs	Approx. \$450,000 - \$800,000, plus facility costs
Estimated annual revenues	No revenues	Costs only slightly offset by program revenues during start-up Use “budgeting partnership” for arts classes program Nonprofit support organization assumes small amount of costs with contributed income	Costs offset by approx. 20 - 30% in program revenues and contributed income: \$90,000 - \$240,000 Nonprofit support organization assumes increasing share of costs with contributed income Reevaluate terms of “budget partnership” for arts classes program

VII. APPENDICES

1. PLANNING PARTICIPANTS (PHASE I & II)

Arts and Culture Task Force

David Ackerman	Principal	Oak Knoll Elementary School
Randy Adams	Executive Director	TheatreWorks
David Bohannon	Vice President	Bohannon Development
Curtis Brown	Director	Community Services Department
Nancy Chillag	Chairperson	Menlo Park Arts Commission Attorney, Menlo Park business owner
Jose Fernandez	Former Chairperson	Menlo Park Planning Commission Architect
	Board Member	Mid-Peninsula Media Center
Michael Gibson	Music Director	Menlo Park Community Chorus
Maria Gomes Andresen		Attorney
	Board Member	Menlo Park Music Conservatory
Donalyn Julihn	Commissioner	Menlo Park Arts Commission
Chuck Kinney	Councilmember	Menlo Park City Council
Marina LaPalma	Commissioner	Menlo Park Arts Commission
Spencer K. Leslie	Director/Site Services	TYCO Electronics
Wendy Lewis-Racova, PhD	Educational Planner	Little House
Robin Russell		
Jennifer Stokely	Executive Director	Menlo Players Guild/Burgess Shakespeare Festival
Laura Vendemia, P.E.	Commissioner	Menlo Park Arts Commission Mechanical Engineer

Interviewees and Community Meeting Attendees

Randy Adams	Executive Director	TheatreWorks
Chris Alonso	Executive Director	Menlo Park Chamber of Commerce
Mark Anderson	Founding Executive Director	ARTS Inc.
David Boesch	City Manager	City of Menlo Park
Mary Jo Borak	Council Member	Menlo Park City Council
Sue Borg	Resident	
Frank Briski	Resident	
Barbara Britschgi	Property Manager Chair	Redwood City Art Center Redwood City Civic Cultural Commission
Curtis Brown, Jr.	Director	Menlo Park Community Services Department
Robert Browne	Commissioner	Menlo Park Arts Commission
Susan Cahan	Former Curator, Norton Family Foundation Collection	Independent Curatorial Consultant
Nancy Chillag	Chair	Menlo Park Arts Commission
Vera Clark	Director of Curriculum	Ravenswood City Elementary District
Paul J. Collacchi	Council Member	Menlo Park City Council
Linda Craighead	Director	Palo Alto Art Center
Peg Crookston	Resident	
Bryan Davidson	Education Coordinator	A.S.K. Theatre Projects
Jenny Davis	Events Coordinator	Kepler's Books
Heather Duffy-Stone	PEN in the Classroom Director	PEN Center USA West

Francesca Eastman	Chair	Atherton Arts Committee
Michael Gibson	Music Director	Menlo Park Community Chorus
Susan Holmer	Director of Library Services	City of Menlo Park
Nicholas P. Jellins	Mayor	Menlo Park City Council
Donalyn Julihn	Commissioner	Menlo Park Arts Commission
Leon Kaplan	Director	City of Palo Alto Arts & Culture Division
Susan Kent	City Librarian	City of Los Angeles (directs Central Library exhibit program)
Elaine Knapp	Commissioner	Menlo Park Arts Commission
Leonard Leving	Annual Art Show Coordinator	Menlo Art League
Wendy Lewis-Rakova	Director	Little House
Michael Marks	Festival Director/Recreation Supervisor	City of Santa Clarita (Cowboy Poetry & Music Festival)
Angela McConnell	Interim Executive Director	Community School of Music and Arts
Ellen Miner	Executive Director	Mountain View Center
Jo Mitchell	Director of Curriculum	Menlo Park City Elementary District
Aaron Paley	President	CARS (Producer, Santa Monica Festival)
Cheryl Passanisi	Commissioner	Menlo Park Arts Commission
Melissa Ridenour	Head Registrar	Walnut Creek Civic Arts
Joe Rodriguez	Community Arts Development Officer	City of San Jose Office of Cultural Affairs
Bob Roessler	Business Manager	Menlo Park Community Services Department
Kevin Safine	Business Manager	Walnut Creek Civic Arts
Judy Sleeth	Executive Director	Art in Action Foundation
Joe Smoke	Director of Grants	City of Los Angeles Cultural Affairs Dept.
Mary Ann Somerville	Superintendent	Las Lomas Elementary District
Richard Spiersen	Arts Education Coordinator	San Mateo County Office of Education
Jennifer Stokley	Season Producer	Menlo Players Guild
Sonia Tower	Vice President, Development Formerly Cultural Affairs Manager	Americans for the Arts Formerly with City of Ventura Office of Cultural Affairs
Henry Use	Executive Director	Art Share
Mary Vradelis	Executive Director	California Poets in the Schools
Lois Wagner	Director	Stanford Lively Arts
Renae Williams	Grants Program Manager	Los Angeles County Arts Commission

2. BENCHMARKED PROGRAMS

In this plan, benchmarking means analyzing best practices from model programs, and identifying key program design choices from their experiences. Generally, there are some choices that are clearly desirable for all or most programs, and others that are appropriate to the specifics of the model. The benchmarked programs contain a wealth of comparative information, however, it is important to “take it with a grain of salt.” The reason some design choices are successful for a given program may be that they are specific to that community.

Key observations from the benchmarked programs are listed, and specific lessons and examples are incorporated into the Program Recommendations (beginning page 9).

Arts Programs benchmarked:

- Arts Classes
- Grantmaking
- Exhibits
- Festivals

Arts Classes

Programs benchmarked:

- Walnut Creek Civic Arts: municipal art program providing visual and performing arts classes.
- Palo Alto Art Center: municipal art program providing visual arts classes.
- Community School of Music and the Arts: private nonprofit organization providing visual and performing arts classes.
- PEN Center USA West: private nonprofit organization providing creative writing programs.
- California Poets in the Schools: private nonprofit organization providing creative writing programs.
- A.S.K. Theatre Projects: private nonprofit organization providing creative writing programs.

Note that the last three organizations, the creative writing programs, are all in-school programs. While they offer valuable comparisons, they have some important differences from after-school class programs.

Key observations:

- Programs maintain specific commitment to quality in all aspects of the program.
- Ongoing evaluation and market sensitivity are integral.
- Instructors have high professional qualifications as both artists and teachers.
- Programs have demonstrated community support.
- Dedicated arts facilities are needed.
- Programs serve many non-residents as well as residents.
- Allow instructors to design own class curricula; staff provide relevant information and parameters.
- All programs have in-school programs.

ARTS CLASSES BENCHMARKING				
<p>Walnut Creek Civic Arts P.O. Box 8039 Walnut Creek, CA 94596 925-943-5846 http://arts-ed.org/default.htm Large, mature, nationally recognized municipal arts program. Nearly 40 years old.</p>				
Strengths	Classes	Students & Marketing	Scheduling	Prices
<p>Strong support of both community and city council Community support documented through enrollment and public surveys Long-term visionary staff leadership Focus on quality at each level Ongoing evaluation Facilities dedicated to arts use.</p>	<p>80 – 90 classes in visual arts, music, dance and drama Visual arts classes include: ceramics, drawing, painting, photography, glass, textile & fiber arts, jewelry, printmaking, sculpture, interior design, calligraphy, arts appreciation, open studios Dance classes include: ballet, tap, jazz/hip hop, yoga Music classes include: individual and group instrumental instruction and performance; some vocal music Drama: basic acting; junior theatre; summer Core classes are lower level; many genres have sequential, higher level classes Also offer performing groups, summer camps and exhibits</p>	<p>6,400 – 8,000 annual class/workshop enrollment 1,600 – 2,000 per quarter enrollment 55% resident/45% non-resident) Adults and children: preschool, children, youth, adults, parents, seniors Class offerings very market-sensitive; cancel 25% – 30% of classes offered each quarter for lack of enrollment; some core classes but constant experimentation and alteration of class offerings Marketed primarily thru printed and website catalogue; also newsletter, word of mouth</p>	<p>8 – 10 week quarters After school, evening, weekend and summer; preschool/parent classes in mornings Workshops offered weekday evenings and evenings Sometimes must accommodate youth sports schedules Harder to be market-sensitive in scheduling without control over facility/studio schedule (where facilities are shared)</p>	<p>\$5 – 14/class \$40 - \$141/series Prices set acc. to cost and market No enrollment preference for residents Non-residents viewed as important source of income and participation Scholarships provided by Diablo Regional Arts Association</p>
Revenues	Partnerships	Structure	Staff & Instructors	Facilities
<p>Note: Civic Arts uses two-year budget cycle; budget includes classes and in-school programs \$2M total annual revenues: 35% City general revenues 43% Class/workshop fees 22% Grants, rental and other income Approx. 25% of total expenses are for facilities Classes considered Enterprise Program; City subsidy relatively small; students generate sales tax revenues while in Walnut Creek Use “partnership budgeting”: City guarantees minimum support for two-year budget. If shortfall,</p>	<p>Diablo Regional Arts Association is an associated private nonprofit that raises scholarship and other funds, but not exclusively for Civic Arts City school district, for summer children’s program Recreation Dept., for summer children’s program Extensive in-school arts education program Other arts organizations (e.g., Clay Arts Guild) and cities, especially for visiting artists’ workshops</p>	<p>Civic Arts Education is one of 5 functions within City’s Arts Division (which is part of Arts, Recreation and Community Services Dept.) Arts Commission, appointed by City Council, oversees Division Arts Commission appoints Arts Education Advisory Council to oversee classes and other educational programs</p>	<p>15 total staff: 7 FT & 8 PT, including facility staff 2 managerial/professional staff Approx. 150 instructors Professional and program staff at 3 levels: approx. \$45K - \$80K Instructors paid \$20 - \$40/hr; seniority raises Instructors must have BFA plus teaching experience Staff seeks to retain instructors by providing multiple work opportunities, pay raises, and maintaining high quality program, working conditions Find instructors thru networking, word of mouth and some</p>	<p>Two campuses; 6 buildings, 18+ studios and classrooms Newest building includes auditorium /banquet hall (without fixed seating), used for rentals and performances Planning expansion of newer campus, adding new buildings with studios and community spaces Also use City’s performing & visual arts center for performances & exhibits City owns & maintains all facilities</p>

<p>City covers and is 'repaid' in next budget cycle. If surplus, extra amount is placed in reserve.</p>			<p>advertising Instructors are independent contractors; they assume risk of class cancellation due to lack of enrollment</p>	<p>Students care less about 'fancy' studios, but studios must have appropriate equipment, supplies and be dedicated to arts use (not shared)</p>
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ARTS CLASSES BENCHMARKING				
<p>Palo Alto Art Center 1313 Newell Rd., Palo Alto, CA 650-329-2366 www.city.palo-alto.ca.us/artcenter/ Large, mature, nationally recognized municipal visual arts program. Founded in 1971</p>				
Strengths	Classes	Students & Marketing	Scheduling	Prices
<p>Focus on connecting the making and viewing of art: classes are often related to exhibits.</p> <p>Emphasis on high quality, professional teaching; “not talking down” to beginners and children</p> <p>Ongoing student and instructor evaluation</p> <p>Almost all facilities dedicated to arts use.</p> <p>Strong community and City Council support</p> <p>Associated fundraising organization: Palo Alto Art Center Foundation</p>	<p>Classes offered in visual arts, including ceramics, drawing, painting, photography, crafts, digital art, jewelry, bookmaking, sculpture, open studios</p> <p>Core classes are lower level; many genres have sequential, higher level classes</p> <p>Classes often relate directly to current exhibits</p> <p>75% classes filled; a few cancelled each semester</p> <p>Incorporating CA Dept of Education VAPA teaching standards into all children’s classes</p> <p>Most popular classes are children’s painting, textile, sculpture and digital arts, and preschool, especially classes connected to exhibits. Also ceramics, all ages.</p>	<p>Adults and children: preschool, children, youth, adults, parents, seniors</p> <p>Total annual enrollment: 4,300 (about 55% children and 45% adults), plus school-based programs (approx. 6,000)</p> <p>Higher percentage of non-resident enrollment</p> <p>Class offerings are market-sensitive; cancel a few classes each quarter for lack of enrollment; some core classes but constant experimentation and alteration of class offerings</p> <p>Class size: prefer smaller size for children, avg. 15</p> <p>For adults, avg. 20 – 25</p> <p>Marketed thru brochure, newsletter, website, word of mouth, other advertising</p>	<p>Four quarters/year</p> <p>Generally follows academic calendar</p> <p>8 – 10 weekly sessions for each series</p>	<p>Children’s class series: \$66 – 108/8 sessions (\$10- 12/session)</p> <p>Adults’ class series: typical prices are \$175 – 195/10-week session (\$18 – 20/session)</p> <p>Workshops: 1 – 4 days, \$50 - \$250</p> <p>No preference for resident enrollment (City is currently reexamining this) but residents receive 10 – 20% discount</p> <p>Need-based scholarships offered through Foundation</p>
Revenues	Partnerships	Structure	Staff & Instructors	Facilities
<p>\$1 million total annual revenues</p> <p>\$380,000 program revenues and grants</p> <p>\$30,000 associated Foundation</p> <p>\$600,000 City general revenues</p> <p>City also pays for facility maintenance</p> <p>Foundation also provides approx. \$150,000 - \$200,000 in additional program support outside this budget</p>	<p>Strong fundraising partner: Palo Alto Art Center Foundation; provides program and capital support</p> <p>Local school districts, for in-school programs</p> <p>Interested in partnering with Menlo Park</p>	<p>Art Center is within the City’s Division of Arts & Culture, and the Community Services Dept.</p> <p>No commission oversight</p> <p>Foundation provides advocacy as well as fundraising</p>	<p>28 total staff:</p> <p>8 FT and PT “regular” staff</p> <p>Approx. 20 other temp staff (max. 1,000/hrs/yr)</p> <p>Regular staff include:</p> <p>3½ for adult education and exhibits</p> <p>4½ for children’s education</p> <p>Approx. 75 instructors annually</p>	<p>Current facility is 28,000’</p> <p>4 studios (8,000’)</p> <p>3 gallery spaces (3,800’)</p> <p>Rental spaces include a meeting room for up to 40 people; an auditorium that seats 180 people with a small stage and PA system; a sculpture garden offering a beautiful outdoor setting for parties up to 250. A small kitchen is also available.</p> <p>Planning \$10M (10,000’) renovation/expansion to add children’s art wing, including new studios</p>

ARTS CLASSES BENCHMARKING				
<p>Community School of Music and the Arts 220 View St. Mountain View, CA 650-961-0342 www.arts4all.org Private nonprofit organization, founded in 1968. Part of national network of community music schools. Mission is access, more than conservatory level training ("Arts for All")</p>				
Strengths	Classes	Students & Marketing	Scheduling	Prices
<p>Well-established model and accreditation standards provided by National Guild and network of community schools Some dedicated facilities Strong community support expressed through enrollment, attendance and contributed income</p>	<p>Music school: private and group lessons for children and adults, about 30 instruments, including voice, different musical genres. Additional workshops and training in musicianship, theory and ensemble performance Performing opportunities and groups, including Children's choir Summer camp New visual arts department in 2002: 50+ classes for adults and children in drawing, painting, ceramics, ethnic arts, bookmaking, printmaking, sculpture, open studio In-school program in music and art for elementary school students Performances in auditorium, and outreach performances off-site, e.g., schools and senior centers</p>	<p>Primarily children, also adults Children's programs often divided by age: preschool, elementary, youth, teen Approx. 650 music students for private lessons annually Serve 25,000 total annually, including in-school programs and outreach performances Enrollment and total audience limited by old building; turn away students due to lack of space Students/audience mostly from Mountain View, Los Altos, Sunnyvale, Palo Alto, Menlo Park, San Jose, Fremont Marketed thru brochure, newsletter, website, word of mouth, other advertising</p>	<p>16 – 18 week semesters, plus summer and vacation programs Classes scheduled after school, evenings and weekends</p>	<p>Sample private lesson fees: \$551/18 30-min. lessons plus one weeklong workshop (approx. \$60/hr., excl. workshop) \$1,102/18 60-min. lessons plus two weeklong workshops (approx. \$60/hr., excl. workshop) Group music classes avg. \$195/16 weeks Visual arts classes avg. \$175 – \$195/12 weeks Scholarships available for either need or merit</p>
Revenues	Partnerships	Structure	Staff & Instructors	Facilities
<p>\$2M annual budget \$1.4M in class fees and program revenues \$600,000 in contributed funds: grants, individual contributions, fundraising events</p>	<p>Stanford Lively Arts (Stanford's presenting program), using visiting artists/groups for family performances and lecture demonstrations</p>	<p>Private nonprofit organization Governed by community-based Board of Directors</p>	<p>Approx. 50 music instructors, 20 visual arts instructors</p>	<p>Public school building (not open as a public school but reopening soon; necessitates move) Additional off-site (shared) facilities at public and private schools, churches, Mountain View Center for the Performing Arts Now building new 25,000 sq. ft. facility (proj. opening Jan. 2004), with music, art and ceramics studios; classrooms, 250-seat auditorium, gallery, teacher resource center, meeting rooms, offices</p>

ARTS CLASSES BENCHMARKING				
<p>PEN Center USA West 672 S. Lafayette Park Pl. Los Angeles, CA 213-365-8500 http://www.pen-usa-west.org/ In-school creative writing program Program started in 1995, although PEN is much older national organization and has many other programs</p>				
Strengths	Classes	Students & Marketing	Scheduling	Prices
<p>Having creative writing instruction integrated into English curriculum in public schools assures exposure to all students</p> <p>Using professional writers is essential</p> <p>Matching writer with classroom teacher is important</p> <p>Selecting and training writers to teach is also important</p> <p>Curriculum is developed collaboratively by writer and classroom teacher</p>	<p>Professional writers provide creative writing residencies in public schools</p> <p>Cover all genres of writing, including fiction, non-fiction, journalism, poetry, playwriting, screenwriting</p> <p>Just started 3-week summer writing workshop at UCLA</p>	<p>Serve high school students in public schools, often in low demographic areas</p> <p>Approx. 750 students served/year</p> <p>Marketing is informal: primarily word of mouth among classroom teachers and schools</p>	<p>12 – 15 residencies per semester</p> <p>12 weekly 1-hr. sessions/semester</p>	<p>Residencies are provided free to schools</p> <p>Summer workshop: \$300</p> <p>10 scholarships available for summer workshop</p>
Revenues	Partnerships	Structure	Staff & Instructors	Facilities
<p>All from government and foundation grants</p> <p>No program revenues (program is provided free to schools)</p>	<p>No formal partnerships</p> <p>Have collaborated with local arts organizations for events</p>	<p>Private nonprofit, membership organization (members are published writers)</p> <p>Governed by community-based Board of Directors, all of whom are members of PEN</p>	<p>1 FT staff</p> <p>12 – 15 writers</p> <p>Writers are all members of PEN, meaning that they are professional, published writers</p> <p>Instructors paid \$50/session plus \$250 to develop anthology at end of residency</p>	<p>Regular school classroom</p> <p>Some readings take place in school auditoriums, theatres and bookstores</p>

ARTS CLASSES BENCHMARKING				
<p>California Poets in the Schools 870 Market St., Suite 1148 San Francisco, CA 415-399-1565 www.cpits.org In-school creative writing program, founded in 1964. Nation's largest writers-in-schools program.</p>				
Strengths	Classes	Students & Marketing	Scheduling	Prices
<p>Local autonomy: poet/instructors and schools have control over curriculum and other program adaptations</p> <p>Being established; organization's 40-year history brings credibility</p> <p>Using accomplished poets as instructors</p> <p>Using poets from the community</p> <p>Curricula usually relates poetry to other art forms</p> <p>Anthologies of students' poetry enhances program and builds community support</p>	<p>Poetry classes only</p> <p>Statewide program offers in-school residencies, often semester-long, with weekly 1-hour class sessions</p> <p>Some after school programs, usually in partnership with existing program, such as latch-key</p> <p>Poet/instructors develop own curriculum, arrange residencies directly with schools</p> <p>Residencies often include compiling anthology of students' poems, and sometimes readings</p>	<p>Students in schools, K – 12</p> <p>25,000 students annually</p> <p>Average of 300 schools/yr. in 29 counties in California</p> <p>Residencies marketed by poets and by the organization. Well-established; lots of repeat customers and word of mouth.</p>	<p>Residencies occur in schools; scheduling based on school schedules</p> <p>Residencies generally involve weekly, 1-hr. classes</p>	<p>Residency costs: approx. \$65/session times # of weeks</p> <p>Avg. residency cost approx. \$1,000</p>
Revenues	Partnerships	Structure	Staff & Instructors	Facilities
<p>\$400K annual budget</p> <p>53% govt. grants</p> <p>25% priv. fndtns.</p> <p>14% indivs.</p> <p>5% corps.</p> <p>3% earned inc.</p> <p>Org. does not take commission on residency fees, which pass thru to poet/instructors</p>	<p>Most partners are local schools, for residencies</p> <p>Work with other local nonprofit orgs. for special projects. E.g., trained instructors for AmeriCorps program (Writers Corps), and developed curriculum for US Poet Laureate's River of Words project.</p>	<p>Private nonprofit organization</p> <p>Governed by community-based Board of Directors</p>	<p>Approx. 3 FT professional staff</p> <p>Approx. 150 poet/instructors annually</p> <p>ED salary is \$55K</p> <p>Program staff earns \$15/hr.</p> <p>Poet/instructors earn \$50 - \$75/hr., avg. is \$65</p>	<p>Regular school classroom</p> <p>Facility needs are basic: classroom or meeting room. Writing tables and easel or blackboard are helpful. Dedicated use not required but cannot share use during class time.</p>

ARTS CLASSES BENCHMARKING				
<p>A.S.K. Theatre Projects 11845 W. Olympic Blvd., Suite 1250 West Los Angeles, CA 310-478-3200 http://www.askplay.org/ In-school creative writing program, created in 1996.</p>				
Strengths	Classes	Students & Marketing	Scheduling	Prices
<p>Using highly qualified professional playwrights, actors and directors; artists are also experienced instructors</p> <p>Consistent artist team for past 5 years has built expertise and effectiveness</p> <p>Writers prepare own curriculum, with input from staff and classroom teacher</p>	<p>Playwriting classes only</p> <p>Professional playwrights provide in-school residencies</p> <p>Residencies are semester-length</p> <p>Writers usually remain in one school for two years</p> <p>Writers prepare own curriculum, with input from staff and classroom teacher</p>	<p>Serve high school students in public schools, often in low demographic areas</p> <p>Approx. 450 students served/year</p> <p>Marketing is informal: primarily word of mouth among classroom teachers and schools</p>	<p>Residencies follow semester calendar</p> <p>16 sessions over 12 weeks</p> <p>Sessions are 1 hr.</p>	<p>Residencies provided free to schools</p>
Revenues	Partnerships	Structure	Staff & Instructors	Facilities
<p>A.S.K. has been supported solely by contributions from its philanthropist/founder, until her recent death. Funding is now uncertain.</p>	<p>Informal partnerships with schools</p> <p>Strong relationships with individual teachers</p>	<p>Private nonprofit organization</p> <p>Governed by Board of Directors</p>	<p>1 FT staff</p> <p>5 writer/instructors</p> <p>Additional actors and directors for readings</p> <p>Instructors paid \$3,750 for 16-week semester</p> <p>Actors and directors paid \$75 - 100 honorarium per reading</p>	<p>Regular school classroom</p> <p>Assemblies done at end of residency in smaller spaces, preferably not large auditorium</p> <p>Annual culmination in 750-seat theatre</p>

Grants

Programs benchmarked:

- City of Ventura Office of Cultural Affairs: small grants program in small city.
- Los Angeles County Arts Commission: grants program for small organizations within larger municipal grants program.
- City of Los Angeles Cultural Affairs Department: grants programs for small organizations and individual artists within larger municipal grants program.

Key observations:

- Grants are highly leveraged. They can generate substantial amounts of public programs with a modest amount of investment. They also often help grantees generate substantial amounts of additional income as well as income for related businesses, such as stores and restaurants.
- Need for qualified, professional staff that maintains a thorough familiarity with the grantees and applicant pool.
- Need for clear purposes and selection criteria, to help ensure fair and consistent decision-making, understood by all.
- Peer review panel system, coupled with clear selection criteria, are essential.
- Need for consistent revenue source, to avoid major disruptions in funding.
- Need to address organizational development through grantmaking, not just funding arts events and activities.

GRANTS BENCHMARKING						
<p>Los Angeles County Arts Commission 500 W. Temple St., Rm. 374 Los Angeles, CA 213-974-1343</p> <p>Organizational Grants Program for nonprofit arts organizations in Los Angeles County, separated by budget size of applicant. Program benchmarked is small organization category.</p>						
Strengths	Overview	Purposes	Selection Process	Total Funding & Grant Amounts	Staff	Reporting & Evaluation
<p>Integrity of peer review panel system</p> <p>Use of specific selection criteria and</p> <p>Project grants are flexible enough to meet organizations' actual needs</p> <p>Grants promote organizational development</p>	<p>Project grants to nonprofit arts organizations with budgets <\$100,000</p> <p>Annual application cycle, but grant awards made for 2- yrs., to reduce administrative workload; successful grantees apply every other year</p> <p>Grantees also have access to technical assistance workshops</p>	<p>Assist organizations to achieve long-range artistic and administrative goals</p>	<p>Applications reviewed by staff</p> <p>Peer review panel develops funding recommendations by applying specific selection criteria (scoring system)</p> <p>Peer review panelists are carefully selected experts; conflict of interest policy applied</p> <p>Funding recommendations reviewed, but rarely changed, by Arts Commission</p>	<p>\$1,382,000 available, from general revenues</p> <p>85 applicants/75 grants</p> <p>Maximum grants: 10% of budget, up to \$10,000</p> <p>Minimum grants: \$1,000</p>	<p>1½ staff manage this and 2 other related grants programs</p>	<p>Grantees submit annual report including project expenses, community impact, and organizational impact</p> <p>Program is reviewed annually by staff and Arts Commission</p> <p>Arts Commission is collecting and analyzing data about small organizations through applications</p>

GRANTS BENCHMARKING						
<p>City of Ventura Office of Cultural Affairs 501 Poli St., Room 226 Ventura, CA 805-658-4726 http://www.ci.ventura.ca.us/cityhall/commsrvcs/cultural/culturalhome.shtm Cultural funding program for nonprofit organizations and individual artists in Ventura. Program benchmarked was the program created in 1993.</p>						
Strengths	Overview	Purposes	Selection Process	Total Funding & Grant Amounts	Staff	Reporting & Evaluation
<p>Generated substantial impact in downtown with minimal investment Integrity of peer review panel system Grants are linked to technical assistance program; consultations and workshops</p>	<p>Project grants to nonprofit arts organizations and initial artists Annual application cycle Six funding subcategories: individual artists, arts access, arts education, cultural organizations, facility assistance, City Hall facility use</p>	<p>Provide arts activities in downtown redevelopment area Develop local arts resources Support economic development and tourism</p>	<p>Applications reviewed by staff Peer review panel develops funding recommendations by applying specific selection criteria (scoring system) Peer review panelists include experts from inside and outside Ventura; conflict of interest policy applied Funding recommendations reviewed by Arts Commission, rarely changed</p>	<p>Started with \$35,000 in total funding, from general revenues Funding has increased but varies each year Grants generally range from \$1,000 to \$5,000</p>	<p>½ staff, coordinator level Annual (FTE) salary approx. \$45,000</p>	<p>Grantees submit annual report including project expenses, community impact, and organizational impact Some projects report on downtown activity</p>

GRANTS BENCHMARKING						
<p>City of Los Angeles Cultural Affairs Department 400 S. Spring St., 10th Floor Los Angeles, CA 213-473-8590 http://www.culturela.org/index.htm Grants for nonprofit arts organizations and individual artists in City of Los Angeles. Program benchmarked includes small organizations, entry level, and individual artists.</p>						
Strengths	Overview	Purposes	Selection Process	Total Funding & Grant Amounts	Staff	Reporting & Evaluation
<p>Organizational grants are flexible enough to meet actual needs of smaller organizations Integrity of peer review panel system Entry level grants help emerging organizations achieve basic organizational goals Individual artist fellowships are prestigious</p>	<p>Project grants for artistic or administrative projects by: “Entry level” organizations (budgets <\$20,000) Small organizations (budgets <\$100,000) COLA Artist Fellowships for mid-career artists in visual and performing arts, design/architecture, and literature Department produces annual exhibits and performances by COLA Fellows</p>	<p>Build arts infrastructure in community Provide arts events accessible to public Recognize the excellent of Los Angeles artists, and commission new work</p>	<p>Applications reviewed by staff Peer review panel develops funding recommendations by applying specific selection criteria (scoring system) Peer review panelists include experts from inside and outside Los Angeles; conflict of interest policy applied Funding recommendations reviewed by Arts Commission, rarely changed</p>	<p>“Entry level”: \$35,000 total available funds 12 applications and 8 grants (\$1,000 - \$3,000) Small organizations: \$190,000 total available funds 46 applications and 35 grants (\$6,500 avg.) Applicants may request 20% of budget, up to \$10,000 max. Individual artist fellowships are all \$10,000 awards All grant funds are dedicated revenues: 80% TOT and 20% developers’ fees</p>	<p>4 FT manage these and several other grants programs Three staff levels: 1) \$55,000 - \$75,000 2) \$34,000 - \$74,000 3) \$27,000 - \$36,000</p>	<p>Organizations submit annual report including project expenses, community impact, and organizational impact COLA Fellows participate in development of annual catalogue documenting their work and careers</p>

Exhibits

Programs benchmarked:

- Los Angeles Central Library: general exhibit program within main library in large city.
- Palo Alto Art Center: contemporary art exhibits with strong relationship to arts classes.
- Susan Cahan, Independent Curator: broad experience in exhibit curation and program design.

All are non-collecting exhibit programs.

Key observations:

- Clear curatorial purpose and focus is needed. Focus on some aspect of local identity is appropriate for small gallery.
- Exhibit programs can have greater impact through coordinated relationship with other education programs.
- Not having a collection is desirable for small program, to reduce cost and complexity, and to avoid mediocrity in the collection.
- 2 – 4 year planning horizon is desirable.
- Exhibit programs don't generate program revenues; a primary goal is public attendance.

EXHIBITS BENCHMARKING					
<p>Los Angeles Central Library 630 W. 5th St. Los Angeles, CA 213-228-7516 http://www.lapl.org/ Exhibit program within Los Angeles central library.</p>					
Strengths	Curation	Exhibits	Staff/Consultants	Facility	Costs & Funding
<p>Library is a viewed as community center, not just book-lending; exhibits are another way to serve the community</p> <p>Learned from experiences in producing very diverse exhibits; have become more selective and sophisticated in curatorial decisions</p> <p>Strong marketing and advertising are essential</p> <p>Tie in exhibits with other cultural programs at library</p>	<p>Handled by informal staff team, plus curatorial consultant</p> <p>Exhibits based on library's special collections; others' collections; and traveling exhibits</p> <p>Some guest curators</p> <p>Have 2 –4 year planning horizon</p>	<p>Broad range: art, photography, literature, history, culture, humanities, etc.</p> <p>Main criteria are broad public interest, serving different populations, balancing the aesthetic and didactic, and logistical concerns (security, insurance, etc.)</p> <p>Several exhibits/year; number varies</p>	<p>½ exhibit coordinator (FT salary is approx. \$60,000)</p> <p>½ Library foundation marketing/sponsorship staff (FT salary is approx. \$65,000)</p> <p>Curatorial consultant (\$10,000 - \$30,000/exhibit)</p>	<p>Main gallery is 3,500'</p> <p>Smaller gallery is less than 500'</p> <p>Both are located in historic downtown L.A. Central Library</p>	<p>All costs paid by Library Foundation, from private fundraising</p> <p>No separate exhibits budget; amount varies each year according to exhibit plan and specific fundraising/sponsorship efforts</p> <p>Exhibit costs range from <\$5,000 for exhibits based on Library's special collection, to \$1M for major traveling exhibit</p>

EXHIBITS BENCHMARKING					
<p>Palo Alto Art Center 1313 Newell Rd. Palo Alto, CA 650-329-2366 www.city.palo-alto.ca.us/artcenter/ Large, mature, nationally recognized municipal visual arts program. Founded in 1971</p>					
Strengths	Curation	Exhibits	Staff/Consultants	Facility	Costs & Funding
Relationship of exhibits with class program reinforces educational value and attendance Palo Alto Art Center Foundation provides additional funding and community support	Handled by in-house curator Almost all exhibits are self-curated	Primary focus is contemporary art 6 – 9 exhibits/year Include local, regional and national artists; solo and group shows Range of genres within contemporary art	FT curator ½ Registrar ½ Preparator Total annual staff costs for program are \$127,000	3 gallery spaces totaling 3,800' Art Center is 28,000'; planned expansion will add 10,000' Expansion will include 1,000' more gallery space, plus 800' space for receiving, preparation, and curator's office	Total budget is \$145,000 No program revenues; admission is free Costs include \$127,000 salary and \$18,000 for exhibit design/construction, interpretive materials, supplies, etc.

EXHIBITS BENCHMARKING					
<p>Susan Cahan Los Angeles, CA 323-906-8600 Independent Curator, formerly with several major museums and a private collection.</p>					
Strengths	Curation	Exhibits	Staff/Consultants	Facility	Costs & Funding
	Create curatorial focus around local and indigenous identity and strengths Use combination of self-curated exhibits and traveling exhibits Traveling exhibits readily available from American Federation of the Arts, Independent Curators Inc., Exhibits USA, and professional networking	Keep themes broad, based on local identity: history, art, culture. Look for general interest.	Need Gallery Director: can start part-time and/or contract. Good starting option is contract position @ \$5K - \$10K per exhibit, or \$30K half-time, full-time approx. \$60 - 75K. Guest curators: \$5K – 10K per exhibit. Guest curators can often provide or subcontract exhibit design and construction, as needed.	3,000' – 5,000' for small exhibits Receiving/delivery area with access to gallery (espec. for large objects) Small holding room close to gallery For some traveling exhibits, need climate controls (AAM stds.)	Self-curated exhibits: guest curator's fee (\$5K - \$10K) plus modest, negotiable additional costs for catalogue, interpretive materials, design/construction, and artist's fees. Collectors not usually paid for use of objects; artists should be paid honoraria (\$100 - \$500 total) for use of objects, more for commissioned work. Smaller traveling exhibits: \$10K - \$200K

Festivals

Festivals benchmarked:

- Cowboy Poetry and Music Festival: western heritage festival in small city (Santa Clarita, California).
- Ventura Chamber Music Festival: music festival in small city (Ventura, California).
- Santa Monica Festival: festival combining culture and the environment, and focusing only on residents (not tourists).

Key program design lessons:

- Clear purposes are essential.
- Festival should reflect purposes as well as unique aspects of community heritage, character or self-image.
- Serves relatively large numbers of residents; can also attract non-residents/tourists if desired.
- Promotes sense of community.
- Generates strong involvement of local businesses and nonprofit organizations.
- Can start with modest budgets and City allocations, but requires intensive use of in-kind City services.
- Can handle production in-house, contract outside organization, or combination of the two.
- Two-year planning horizon is advisable.

FESTIVAL BENCHMARKING					
	Purposes	Production & Partnerships	Attendance & Staff	Budget	Marketing
<p>Cowboy Poetry and Music Festival</p> <p>23920 Valencia Blvd., Suite 300 Santa Clarita, CA 661-286-4078 www.santa-clarita.com/cp/2003/index.asp</p> <p>Annual five-day festival of Western heritage Started in 1994</p> <p>Venues: various theatres, outdoor stages, ranch, hotel ballroom, museum</p>	<p>Promote tourism & economic development Preserve community's western heritage Enhance quality of life for residents Increase participation of local partners</p>	<p>City created festival Staff produce festival in-house Several programming partnerships with local arts organizations Extensive sponsorships & partnerships with local businesses</p>	<p>Attendance: 10,000 – 15,000</p> <p>Staff: 2 FTE 100+ PT during festival</p>	<p>Current Budget: \$330,000 Revenues: \$160,000 program revenues \$60,000 sponsorships \$110,000 City allocation Startup Budget: \$75,000</p>	<p>Printed brochure Newspaper, magazine & radio ads Street banners, posters Website Marketing by partners</p>
<p>Ventura Chamber Music Festival</p> <p>89 S. California, Suite D Ventura, CA 805-648-3146 www.vcmfa.org/</p> <p>11-day music festival Started in 1995</p> <p>Venues: various auditoriums, churches, other performance venues</p>	<p>Provide quality arts programming Support local partner organization Promote increased tourism Promote downtown redevelopment</p>	<p>City created festival in partnership with local nonprofit music organization, which has grown to assume primary responsibility</p> <p>Extensive sponsorships & partnerships with local businesses</p>	<p>Attendance: approx. 10,000</p> <p>Staff: Approx 3.5 FTE 100+ during festival 300+ volunteers</p>	<p>Current Budget: \$400,000 Revenues: \$150,000 program revenues \$200,000 contributions & sponsorships \$50,000 City allocation Startup Budget: \$65,000</p>	<p>Printed brochure Newspaper, magazine & radio ads Street banners, posters Website Marketing by partners</p>
<p>Santa Monica Festival</p> <p>CARS 3780 Wilshire Blvd. Los Angeles, CA 213-365-0605 http://arts.santa-monica.org/festival/</p> <p>Santa Monica Cultural Affairs 310-458-3850</p> <p>1-day free community festival, plus in-school programs</p> <p>Venues: public park, temporary outdoor stages, parade/procession</p>	<p>Twin focus: highlight the City's cultural resources and the environment Serve Santa Monica residents only Provide exposure for City departments and community organizations Provide educational programs in schools</p>	<p>City contracted with festival producer, which has primary production responsibility Extensive partnerships with City departments, schools, and community nonprofits</p>	<p>Attendance: 10,000 – 20,000</p> <p>Staff: 6 FT for 2 months</p>	<p>Current Budget: \$130,000 Revenues: \$10,000 program revenues \$30,000 grants \$90,000 City allocation No admission charged Startup Budget: \$40,000</p>	<p>Printed brochure Newspaper, magazine & radio ads Street banners, posters Website Marketing by partners</p>