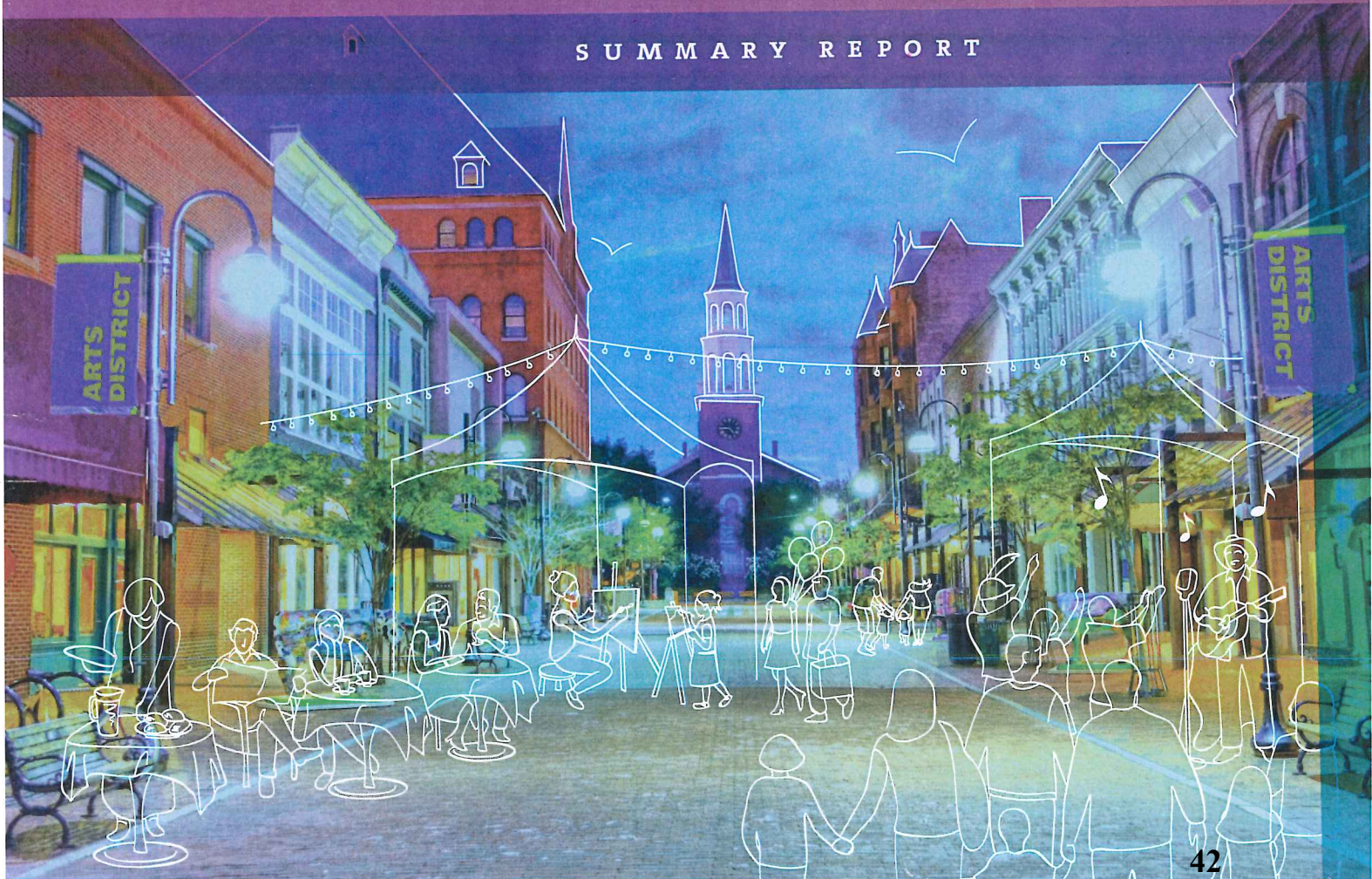


# ARTS &

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

# ECONOMIC PROSPERITY IV

S U M M A R Y   R E P O R T





# The Arts Mean Business

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

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

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

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

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

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

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

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

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

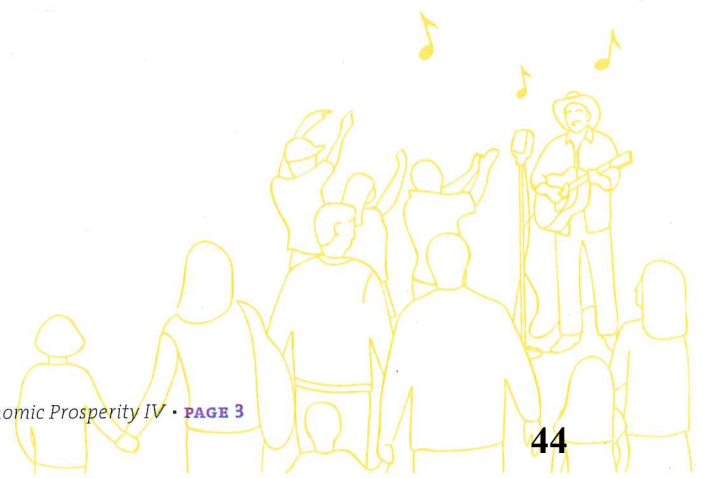
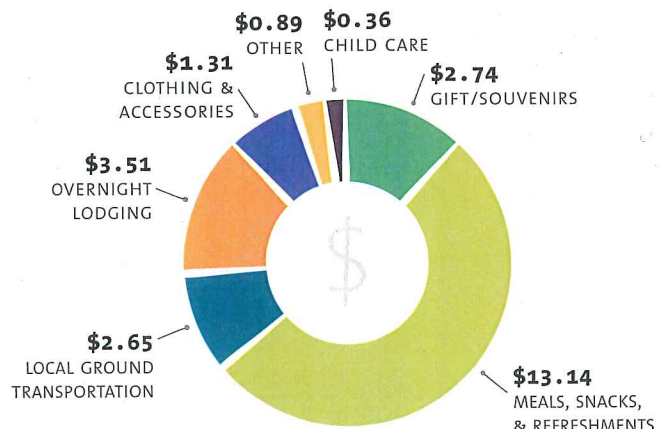
## ORGANIZATIONS

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

## AUDIENCES

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

### AVERAGE PER PERSON AUDIENCE EXPENDITURES: \$24.60





# Economic Impact of America's Nonprofit Arts & Culture Industry

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

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

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

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

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

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

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

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

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



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

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

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

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

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





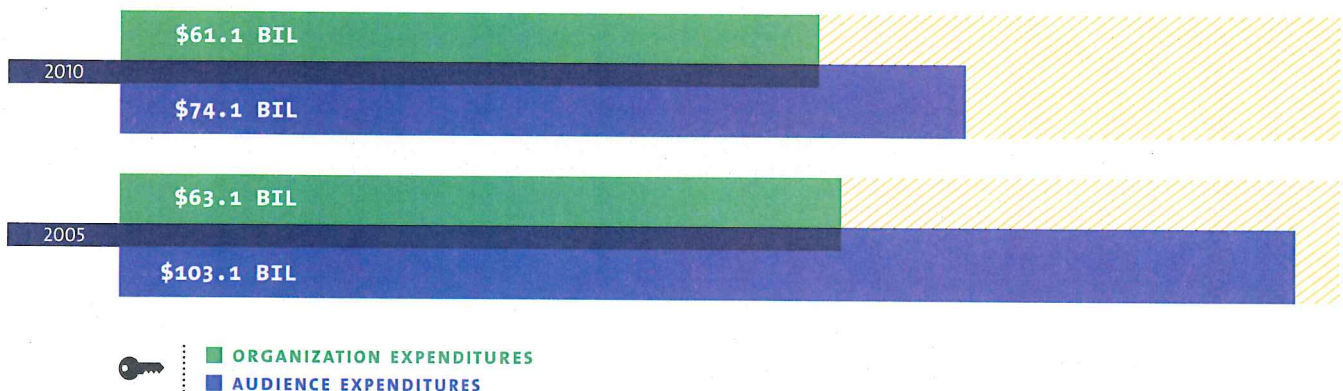
# The Arts in the Great Recession

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

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

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

## ECONOMIC IMPACT OF THE NONPROFIT ARTS & CULTURE INDUSTRY







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

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

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

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

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

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





# Nonprofit Arts & Culture Organizations

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

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

## IMPACT OF NONPROFIT ARTS & CULTURE ORGANIZATIONS

(Expenditures by organizations only)

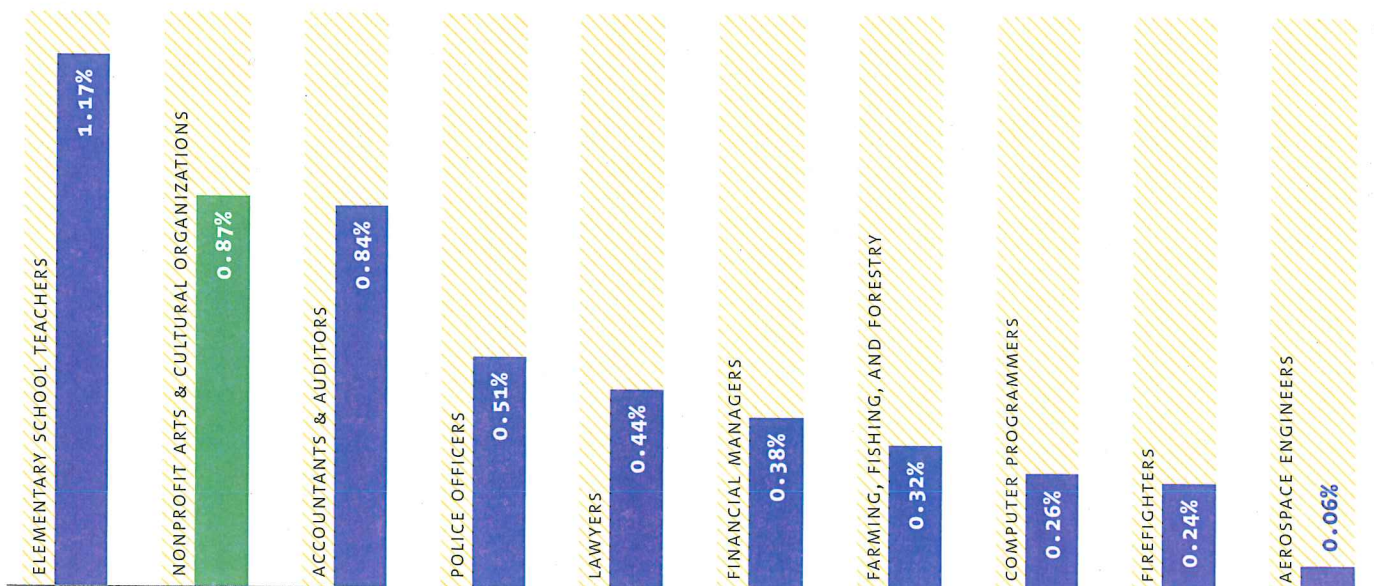
TOTAL DIRECT EXPENDITURES	\$61.12 BIL
FULL-TIME EQUIVALENT JOBS	2.24 MIL
RESIDENT HOUSEHOLD INCOME	\$47.53 BIL
LOCAL GOVERNMENT REVENUE	\$2.24 BIL
STATE GOVERNMENT REVENUE	\$2.75 BIL
FEDERAL INCOME TAX REVENUE	\$5.26 BIL

## INDUSTRY EMPLOYMENT COMPARISONS

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

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

## PERCENTAGE OF U.S. WORKFORCE (2010)







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

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

### A LABOR-INTENSIVE INDUSTRY

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

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

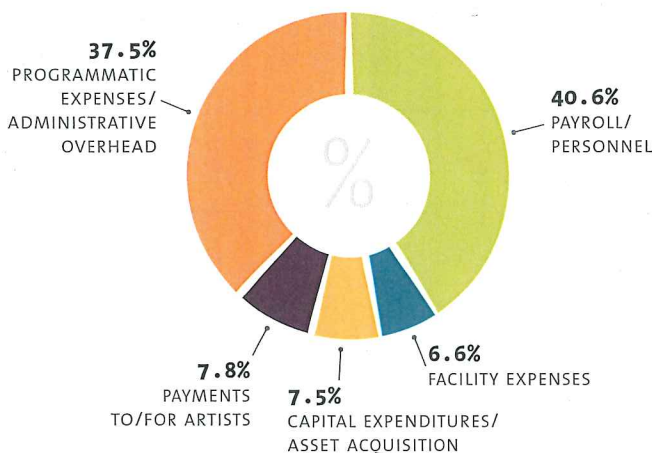
### ARTS VOLUNTEERISM

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

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

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

### EXPENDITURES BY NONPROFIT ARTS & CULTURE ORGANIZATIONS



### VALUE OF IN-KIND CONTRIBUTIONS

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



# Nonprofit Arts & Culture Audiences

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

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

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

## LOCAL VS. NONLOCAL AUDIENCES

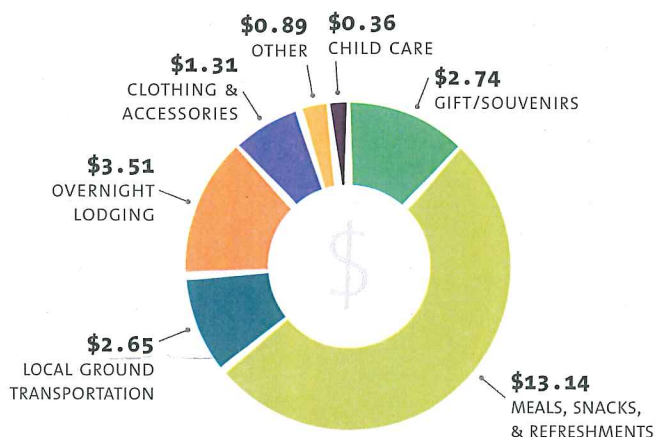
In addition to spending data, researchers asked each of the 151,802 survey respondents to provide his/her home ZIP code. Analysis of this data enabled a comparison of event-related spending by local and nonlocal attendees. Previous economic and tourism research has shown that nonlocal attendees spend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

### IMPACT OF NONPROFIT ARTS & CULTURE AUDIENCES

*(expenditures by attendees to arts events only)*

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

### AVERAGE PER PERSON AUDIENCE EXPENDITURES: \$24.60

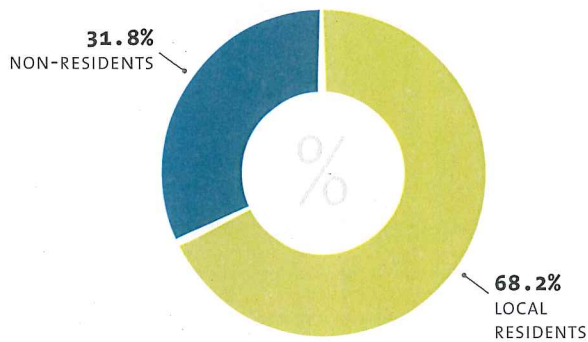




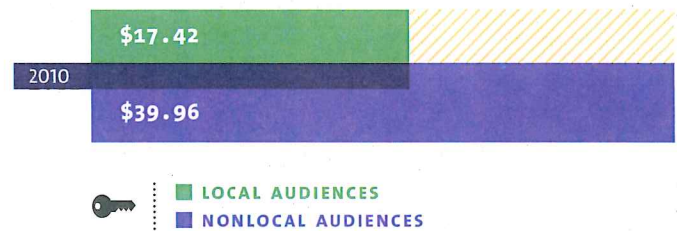
While the ratio of local to nonlocal attendees is different in every community, the national sample revealed that 31.8 percent of attendees traveled from outside of the county in which the event took place (nonlocal) and 68.2 percent of attendees were local (resided inside the county).

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

### LOCAL VS. NONLOCAL AUDIENCES



### EVENT-RELATED SPENDING BY LOCAL VS. NONLOCAL AUDIENCES



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

### AVERAGE EVENT-RELATED SPENDING

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

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

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



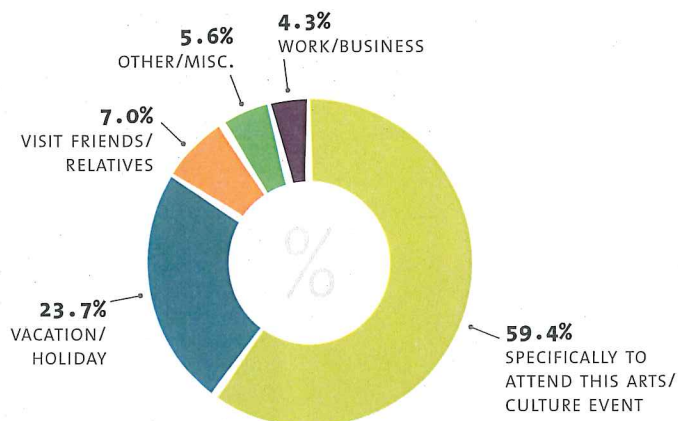
Nationally, 59.4 percent of all nonlocal arts attendees reported that the primary reason for their trip is “specifically to attend this arts/culture event.”

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

**CULTURAL EVENTS ATTRACT NEW DOLLARS AND RETAIN LOCAL DOLLARS**

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

**NON-RESIDENT PRIMARY REASON FOR TRIP**



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

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

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

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



## Arts and Culture Tourists Spend More and Stay Longer

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

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

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

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

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

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

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

### PARTICIPATION IN THE ARTS

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

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

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

	LOCAL ATTENDEES	NONLOCAL ATTENDEES	ALL CULTURAL ATTENDEES
NO, I WOULD HAVE SKIPPED THE CULTURAL EXPERIENCE ALTOGETHER	30.5%	27.0%	29.4%
NO, I WOULD HAVE REPLACED IT WITH ANOTHER NEARBY CULTURAL EXPERIENCE	27.5%	20.6%	25.4%
YES, I WOULD HAVE TRAVELED TO A DIFFERENT COMMUNITY	41.9%	52.4%	45.2%



# Conclusion

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

## LEARN MORE ABOUT ARTS & ECONOMIC PROSPERITY IV

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

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

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





# About This Study

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

## STUDYING ECONOMIC IMPACT USING INPUT-OUTPUT ANALYSIS

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

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

## CALCULATION OF THE NATIONAL ESTIMATES

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





# About Local & Regional Study Partners

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

## DATA FROM ORGANIZATIONS

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

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

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

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

## DATA FROM AUDIENCES

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



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

**CHRISTOPHER FORBES**

Vice Chairman, Forbes, Inc.

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

**JONATHAN SPECTOR**

President & CEO, The Conference Board

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

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





# Thank You to Our Partner Organizations

## ALABAMA

Cultural Alliance of Greater Birmingham

## ALASKA

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

## ARIZONA

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

## ARKANSAS

Walton Arts Center

## CALIFORNIA

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

## COLORADO

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

## CONNECTICUT

Connecticut Commission on Culture and Tourism

Cultural Alliance of Fairfield County  
Greater Hartford Arts Council

## DELAWARE

Delaware Division of the Arts

## DISTRICT OF COLUMBIA

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

## FLORIDA

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

## GEORGIA

Athens Area Arts Council  
City of Atlanta Office of Cultural Affairs

## HAWAII

Hawai'i Arts Alliance

## IDAHO

Boise City Department of Arts and History

## ILLINOIS

Arts Alliance Illinois  
ArtsPartners of Central Illinois  
Rockford Area Arts Council

## INDIANA

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

## IOWA

ArtsLIVE  
City of Dubuque  
Iowa Cultural Corridor Alliance

## KANSAS

City of Wichita Division of Arts & Cultural Services

## KENTUCKY

LexArts, Inc.

## LOUISIANA

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

## MAINE

Creative Portland Corporation

## MARYLAND

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

## MASSACHUSETTS

City of Pittsfield Office of Cultural Development

## MICHIGAN

Cultural Alliance of Southeastern Michigan

## MINNESOTA

Rochester Arts Council

## MISSISSIPPI

Greater Jackson Arts Council

## MISSOURI

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

## MONTANA

Missoula Cultural Council

## NEBRASKA

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

## NEVADA

Metro Arts Council of Southern Nevada



## NEW HAMPSHIRE

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

## NEW JERSEY

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

## NEW MEXICO

City of Albuquerque Cultural Services Department

## NEW YORK

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

## NORTH CAROLINA

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

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

## NORTH DAKOTA

Minot Area Council of the Arts

## OHIO

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

## OKLAHOMA

Greater Enid Arts and Humanities Council

## OREGON

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

## PENNSYLVANIA

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

## RHODE ISLAND

Providence Department of Art, Culture & Tourism

## SOUTH CAROLINA

Cultural Council of Richland and Lexington Counties

## SOUTH DAKOTA

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

## TENNESSEE

Allied Arts of Greater Chattanooga  
ArtsMemphis

## TEXAS

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

## UTAH

Cedar City Arts Council

## VERMONT

Arts Council of Windham County

## VIRGINIA

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

## WASHINGTON

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

## WEST VIRGINIA

Helianthus LLC  
Parkersburg Area Community Foundation

## WISCONSIN

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

## WYOMING

Center for the Arts





# Glossary

## **CULTURAL TOURISM**

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

## **DIRECT ECONOMIC IMPACT**

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

## **DIRECT EXPENDITURES**

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

## **ECONOMETRICS**

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

## **FULL-TIME EQUIVALENT (FTE) JOBS**

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

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

## **INDIRECT IMPACT**

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

## **INPUT-OUTPUT ANALYSIS**

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



## LEAKAGE

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

## RESIDENT HOUSEHOLD INCOME (OR PERSONAL INCOME)

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

## REVENUE TO LOCAL AND STATE GOVERNMENTS

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

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

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

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

**JANET BROWN**  
Executive Director, Grantmakers in the Arts







# Frequently Asked Questions

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

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

## 2 Will my local legislators believe these results?

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

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

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

## 4 How were the 182 participating communities and regions selected?

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

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

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

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

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



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

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

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

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

## 9 Why doesn't this study use a multiplier?

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

## Acknowledgements

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

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

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

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

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



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



**BCLC** Business Civic Leadership Center  
AN AFFILIATE OF THE U.S. CHAMBER OF COMMERCE



Counties Care for America



**Grantmakers in the Arts**  
Supporting a Creative America



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



National League of Cities



**Destination Marketing**  
Association International



**THE CONFERENCE BOARD**  
Trusted Insights for Business Worldwide



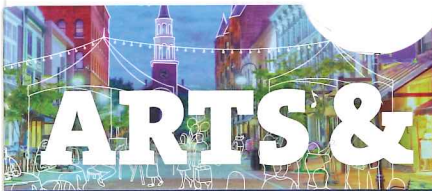
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**www.AmericansForTheArts.org**

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





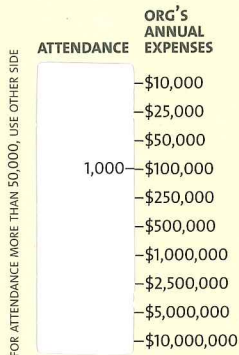


# ECONOMIC PROSPERITY IV

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

## ECONOMIC IMPACT

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



### INSTRUCTIONS

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

### DEFINITIONS

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

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

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

### KEY FINDINGS

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

#### America's Nonprofit Arts & Culture Industry

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



CALCULATOR

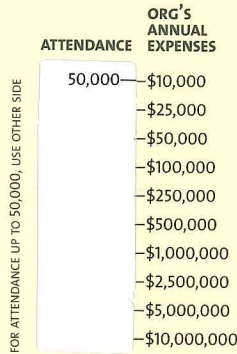
For more detailed data, full reports, web-based version of calculator, and more, visit [www.AmericansForTheArts.org/EconomicImpact](http://www.AmericansForTheArts.org/EconomicImpact)



See other side for step-by-step instructions

## ECONOMIC IMPACT

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



### ABOUT THIS CALCULATOR

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

### ABOUT AMERICANS FOR THE ARTS

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

### OUR PARTNERS

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



Business Civic Leadership Center  
AN AFFILIATE OF THE U.S. CHAMBER OF COMMERCE



NATIONAL CONFERENCE OF STATE LEGISLATURES  
The Forum for America's Ideas



THE CONFERENCE BOARD  
Trusted Insights for Business Worldwide



Special thanks to the Greater Philadelphia Cultural Alliance.

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

[http://www.americansforthearts.org/sites/default/files/aepiv\\_calculator/calculator.html](http://www.americansforthearts.org/sites/default/files/aepiv_calculator/calculator.html)



***Establishment and Funding of the  
CARSON CITY MUNICIPAL ARTS AND CULTURE AGENCY***

- The agency would initially receive approximately \$120,000 annually from a 1% increase in the room tax to fund an executive position and start-up operational costs.
- The primary role of the executive position is to advance the programs, policies and new initiatives outlined in Carson City Arts and Culture Master Plan.
- The executive position would be a contract-for-services position to begin, with a fee based on professional qualifications, but one high enough to allow the "private contractor" to cover his/her personnel benefits.
- The agency would be housed in the City Manager's Office, which would provide an office "home" and administrative staff and support.
- This arrangement allows for a more entrepreneurial approach to managing the cultural agency, sidestepping unnecessary bureaucracy and encouraging more innovation for programming and outside funding.
- It also positions the cultural agency to work cooperatively with other Carson City departments across "cross-jurisdictional territory" -- especially with such complementary areas as tourism, redevelopment, and parks and recreation.
- The City's new grants administrator position can also collaborate with new partnerships initiated by the cultural agency. University of Nevada Reno (UNR) offers a nonprofit intern program for additional support. Moreover, once established, the agency qualifies to apply for funding for numerous grants for operational and program support from the Nevada Arts Council and the National Endowment for the Arts, as well as corporate and private foundations.
- The contract position would report directly to the City Manager, with the job description and performance measures set by the City Manager, with the approval of the Carson City Visitors Bureau and Carson City Cultural Commission.
- The contract position will report periodically to the Carson City Visitors Bureau and the Carson City Cultural Commission with program progress and quarterly data analysis.
- As the agency proves itself, the City should revisit its level of investment in the cultural agency: should it be funded as a city division with general funding or designated revenue source? What level of funding/staffing will be required to keep pace with the growth of the agency?



November 2015

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

Signees include

Residents of Carson City

People who work in Carson City

People who participate in the arts in Carson City

**Support Petition for the  
Arts and Culture Master Plan**



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

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5	Joe Bley	2500 GLEN DR CC 89702	BANDTJALEY@gmail.com	885-9131
6	William T Bley	2500 GLEN DR 89702	BANDTJBLEY@GMAIL.COM	885 9131
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9	Bob Keheers	103 Vicky Way, Sitka, AK	jkeheers@sealaska.gov	(907) 752-0780
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21	Aula Court	3904 Walker View Rd. Wellspring	peract@selid.net	775-291-6954
22	Soraine Manatt	3005 Churchill Dr. Wellspring	muleman@data.net	849-7909
23	David C. Bayli	191 HEIDICIR., CARSON CITY, NV 89701	DEBUGLI@AOL.COM	883-4154
24	Melinda	102 W. 4th ST CARSON CITY	-	559-779-9401



	NAME	ADDRESS	EMAIL	PHONE
25	Becky Crowe	1420 Douglas Ave #11	beckycrowe@charter.net	790-1616
26	DAVID SCHOMANN	1669 I-15 WEST MINNESOTA	Gardnerville, NV 89425	2268497
27	Mike Matuska	1101 Liberty Court, CC		884-0394
28	Sue Matuska	"		"
29	Kara Sturm	1725 Montelena Ct 89703		
30	STEVEN STURM	"		
31	DIANE THERIOT	189 TAYLOR CREEK RD 89400		703 8368
32	Dean Strocchio	4591 Hells Bells Rd CC 89701		
33	Yago Davis	866 Northwood #8 Incline Vlg NV	rldavis1@aol.com	831-4874
34	Cathy Silva	2648 Kit Sierra Way CC 89706		
35	JANIS STROM	685E GUEGE Pkwy #14 CC 89106		
36	[Signature]	504 W. Spear St. CC 89703		881-8224
37	Keith Miller	701 Highland St. CC 89703		
38	EMILY JANSSENS	2745 TABLE ROCK DR. CC 89702		
39	Gary DeRita	Po Box 4514 Carson City NV 89402		
40	Cileen Letina	524 TUSCARAWAY CARSON 89701		
41	Carter Sweet	612 W. ROBINSON, CARSON CITY NV		882-2070
42	Amy Parks	22904 Carriage Dr Reno		
43	Marty Krassner	731 MARSH RD. CC, NV 89761		
44	Michelle Wray	1111 Sunray Way, Dayton NV 89402		246-5188
45	[Signature]	2113 Eastridge Ln CC NV 89703		

46	Cindy Zepal	1341 Biddle Way, Minden, NV 89423		720-0355
47	[Signature]	" " " " " "		781-5311
48	[Signature]	189 Taylor Creek, Gard. NV 89400		
49	[Signature]	4591 Hells Bells Rd		846 1474
50	[Signature]	Box 550912 SLT CA 96155		
51	Carol A. Linnin	2423 Avery Rd, CC, NV 89706		
52	[Signature]	1231 Jarvis Way CC, NV 89701		315 0706

e-mail

phone



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	NAME	ADDRESS	EMAIL	PHONE
53	Elizabeth Hughes	17765 Fantasy Court Gold Spr.	lizhughes@aol.com	971-3833
54	Madeline Carine	451 Chateau Dr CC	djmcaine@aol.com	841-5833
55	Wendy Young	38 South I St V.C.	whump30@hotmail.com	847-0920
56	Ruth Vincent	2214 Scauldrey Dr CC	rml.v@bellsouth.net	841-6373
57	Jill Valbig	Tahoe City	jillvalbig@riverbend-nv.com	763-986-1937
58	Ray Diederich	PO Box 7587 Incline Vly	89450	831-3209
59	Laura Gibson	3331 Berkenfield Carson City		887-5614
60	Teddy Gonzales	3425 Nyc Dr Carson City	89704	849-0862
61	Allison M. Smith	11 Mockingbird Ct Dayton	89403	775-450-3438
62	Elizabeth Schaler	609 Tuscarora Way Carson City	elizabethschaler@yahoo.com	775-220-7008
63	Sue Tesch	2201 Kansas St CC NV 89701	sue@tahoebriddler.com	775-450-5584
64	GRANT MILLS	4545 SHARPLEY RD Fallon	grantmills@yahoo.com	775-867-3005
65	RITA GEIL	2780 Lorraine St Carson City NV 89706	rita.daniene.geil@gmail.com	775-400-9670
66	Ed Spacek	7 Circle Drive CC NV 89703	edspacek@2net.com	619-517-4844
67	NORMA SUMMEY	973 PARKVIEW DR C.C. NV 89703	-	775-267-1917
68	Diane Kotik	Box 506 Silver City NV 89408	dikotik5@aol.com	775-671-1548
69	SUE DOMIPA	849 Ridgfield Dr. C.C.	suebee@domwa.com	775-887-9461
70	Truda Reynolds	2235 Contrail St, Sparks NV 89441	truda.reynolds@gmail.com	775-208-571-2630
71	Jay Bigelow	615 Jill Dr Gardnerville	89460 NV	775-450-5524
72	Susan Crowell	4 C. Sunset Way CC	scrowell@charter.net	775-883-1136
73	Jennifer Simkins	2113 Eastridge Ln CC, NV 89706	jsimkins2@gmail.com	775-225-1173
74	Elizabeth Young	110 W Bonanza Dr	89706 CC	885-6530 net
75	Sharon Rosse	478 Benarian Ar CC 89705	sharonrosse2001@yahoo.com	267-3295
76	Jerrine Park	1424 Ladera Dr. CC		450-6247



79	Eugene Bebra	4611 Wagon Wheel Rd.	Carson City	NV 89703
79	Terri Hodge	701 Hillcrest Rd	Carson City	NV 89703
79	Coco Zaham	2065 Gentry Ln	C. C.	NV 89701
80	Brian Peterson	1848 W. Division	CC	NV 89703
81	Elizabeth Kent	Salman Rd	CC	NV 89703
82	Lucy Kinder	3760 Northgate Ln.	CC	NV 89706
83	Susan Heime	1877 Kingsley LN	CC	NV 89701
84	Krystle Borgman	2393 Eastwood Dr.	CC	NV 89701
85	Theresa Risner	1037 Round House Ln. #A	Carson City	NV 89701
86	Elizabeth Beltrami	73 Windtree Co.	Carson City	NV 89701
87	Patrick Flynn	1372 Peter Dr		
88	Lonnie Trompfel	1855 Panama Dr.	CC	89701
89	Heather Thomas	701 Ruby Lane	CC	89706
90	Judith Whitcomb	1530 Hillside Dr.	Reno	89503
91	Marilyn Clancy	2429 Alpine Dr.	Carson City	89701
92	Laura Hunter	520 Duck Hill Rd.	Carson City	89704
93	Yvette Hankins	520 Duck Hill Road	Carson City	89704
94	Barbara Cassady	212 Trade Ct	Genoa	89411
95	Walter Bickett	Caesar City		
96	Steve Brennan	CC NV 608 Elizabeth	CC	89707
97	Kim McLean	1110 Sharrow Wy	CC	89703

98	WALTER BICKETT	5000 MUMFORD PASS CC NV 89703		
99	Debra Ralston	1326 Buzzard Ranch Rd	CC	89701
100	DAVE OILMAN	1326 Buzzard Ranch	CC	89701
101	BILL ROBLES	174 Crown + Duce		89706
102	Cherie Shepley	4140 James Dr. Carson		89706
103	Linda Fitzgerald	3116 Baker Dr	CC	89701
104	Geno Fitzgerald	3116 Baker Dr	CC	89701

Name ✓ Address email phone



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	NAME	ADDRESS	EMAIL	PHONE
105	Joi Cerveri	3875 Toucan Ct Reno NV 89509	joi.cerveri@charter.net	775 247-1585
106	Scott LeVal	1341 Bridle Way, Minden, NV 89412	NEVADASIGHONAS@gmail.com	775 781 6711
107	RICH SHELOR	P.O. Box 313 MINDEN NV 89423	rsheldnew0825@charter.net	775-782-2367
108	Don Simpson	1398 Amado Ct. Reno	desma122@gmail.com	775 800-1525
109	Dean Carter	3586 Arcadia Dr. CC NV	dean@tevorband.com	721-0947
110	C. T. Birch	1701 Hamilton Dr. CC NV	ctbirch30@gmail.com	853-8470
111	Rylan Kane	1090 Stagcoach Ln. CC NV	Rylankane@gmail.com	841-1695
112	Randy Seelger	5750 Bonild. CC. NV 89706	randall.seelger@sigdel.net	857-0498
113	Cathy Finnerty	700 Jewell Drive CC NV 89709	CFinnerty@charter.com	720 5436
114	Jim Marshall	3005 Churchill Dr. NV NV	89704	849-1692
115	David A. Fry	8 Scarlet Cir CC NV	89706	882 0255
116	Ashley Morio	513 Weaver Ave CC NV	89703	894-1001
117	Truda Sady	1859 Day St. CC NV	89703	721-0693
118	Jennifer Verive	412 N Curry St CC NV	89703	885-7593
119	Michael Rosen	3331 Berkenfield Dr.	89701	887-5614
120	Comina Jackson	2762 Oak Ridge Dr.	89703	885-9233
121	Katia Natuska	1101 Liberty Ct	89703	884-0394
122	Mary V. Covington	812 Yancey St.	89703	885-9120
123	Mary W. Covington	312 Mtn St. CC, NV	89703	882-1301
124	Leibel N. Covington	312 Mtn. St. CC, NV	89703	882-1301
125	Don Groll	#3 PEDLAR RD SILVER CITY		847 0581
126	Quinn Schult	7353 Schultz Dr. CC NV	89701	343-8436
127	Ruth Q. Sady	7353 SCHULZ DR CC, NV	89701	343-8437
128	CAROL JESCH	2201 KANSAS ST CC NV	89701	831 7151



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	NAME	ADDRESS	EMAIL	PHONE
129	Jacqueline Spack	7 Circle Dr Carson City	spacekeznets.com	6195174944
130	STEVE Pozzi	8 Circle Dr Carson City	Poz2@ATT.NET	882-1500
131	DONNA BOONE	" " "	/	" "
132	SHANNA Pozzi	" " "	/	" "
133	DARLINE HARPER	512 E ADAMS	DARPE80@YAHOO	775-8837715
134	Robin RANZEL	510 E ADAMS	<del>225-5536</del>	225-5536
135	ROSANNA DEBUSK	807 HICKORY DR CC 89701		882-4053
136	Lynn Wuestenberg	P.O. Box 157, CC, NV 89702		882-1976
137	Phyllis Lauper	1262 Melborn Way 89423		408-307-2173
138	Ellen WARR	232 Eddy Ct Dayton 89403		246-5539
139	Hazel Ryland	257 Arrowhead Dr CC		882-4607
140	H.M. He	1464 FLINTWOOD DR. C.C.		841-7480
141	Hugo Soog and	1425 Siskiyou Dr. C.C.		
142	Tharon Meichenbach	140 Rose Dayton NV		470 0741
143	Jeremy Thompson	1320 Monte Basa Dr.		883-6550
144	Presa Lyons	3099 S. CARSON ST. #10		884-1011
145	Jean Wolf	1628 Keoniz Lane		
146	J. Yorkum	3200 Bowers Lane		
147	Jacque Biles	PO Box 20669 Carson NV 89721		
148	DM Barcom	3701 N. CARSON ST CC		8827459
149	S. Mousel	1720 Miles Way, CC		
150	Samantha Medeiros	1608 Sewell DR BONU, NV	PegsEggs	757-8841
151	Cody Clark	1840 N. Stewart St. Carson City	PegsEggs	450 8356
152	Ralph A Caproni	1900 FRANKLIN RD CC, NV	REAPURED1@gmail.com	



	NAME	ADDRESS	EMAIL	PHONE
153	<del>Wanda Jordan</del>	2899 E Valley R Madison	N/A	<sup>714</sup> 267-5219
154	<del>Norma Fadilek</del>	230 Annapolis Ave	N/A	885-7072
155	<del>Sophia Allen</del>	202 Spy Glass Pl	N/A	991-8897
156	<del>Joanna Wood</del>	1A PEBBLE DR DAYTON, NV	N/A	246-1548
157	<del>Norma Fadilek</del>	730		
158	MARK KYLE	1316 BROOKE WAY GARDNERVILLE 89410	N/A	781-2616
159	Lori Nourse	613 Main St, CC 89203		315-3289
160	Brenda Mank	1968 Arabian Ln 89410	N/A	265-5030
161	Donelle Beluche	47 Clear Creek Ave #44 89701		315-9792
162	Gina Hill	1689 Penace Dr.	BAC	350-0307
163	Zilber, G. Call	780 Ridgeview Dr		267-1232
164	<del>Donna</del>	541 RAWE Penace	BAC	315-9563
165	K. Macke	1110 Goldfield Ave.	BAC	841-0589
166	Janis Hilton	5449 Campus Rd.	BAC	2206285
167	Sandy Taberna	389 N. Suto Terrace	BAC	882-5204
168	Mary Amuender	1038 Long Valley, Gardnerville	BAC	265-7210
169	Wanda Stator	229 Shadow Mt. P.	" BAC	790-2678
170	Donna Andres	422 Suto Springs Rd.	BAC	220-7333
171	Cristine Perdomo	3663 Kings Canyon Rd	BAC	883-0265
172	R. Hickey	1600 Jefferson Dr-	N/A	882-0189
173	Jin Jull	1487 Calrose Dr	BAC	883-8351



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	NAME	ADDRESS	EMAIL	PHONE
174	Tom Miller	2510 Larry Ct CC NV	tdmsatari@spc	246-0904
175	HELEN MORENO	816 TERRACE ST. P.O.		852-6480
176	RUDOLFO MORENO	816 TERRACE ST. CC. NV	-	852-6480
177	Bonnie + Kiyoshi Nishikawa	601 Buletta Dr. CC NV 89703	downynork@gmail.com	882-4838
178	ELIZABETH Young	1110 W. BONAPARTE CC	89706 Elizabeth Young	885-6830
179	Frances Ellen	5121 Genting Ln CC	young@spc.gov	750-9016
180	Robin Clume	3725 Stewart Ave, Minden, NV		392-1040

Supporters of the Arts and Culture Master Plan will continue to seek signatures for this petition. Any additional signatures will be presented to the Board of Supervisors at their December 17, 2015 meeting.