Arts, Culture and Tourism Policy Committee
Policy Recommendations and Details

ON THE ISSUES: FUNDING

Lamont-Bysiewicz policy platform: *Connecticut also needs a governor who recognizes tourism and the arts is an economic engine that drives job growth and provides a critical source of revenue. As governor I will protect the current level of state funding to the arts, and I will fight to return funding levels to their pre-recession levels. Investing in the arts, then, is critical to revitalize our cities and towns and attract new families to our state. Further, I will work closely with local and legislative leaders to protect and grow dedicated funding streams for arts and culture. The arts are invaluable not only to the state's growth but also to who we are as a society. Connecticut is home to world-class museums, theaters, and concert halls that support the education of our children and draw tens of thousands of out-of-state visitors and we need to view them as profit drivers, not cost centers. I will create a fair and honest state budget balanced without gimmicks, launch a top-to-bottom regulatory review that eliminates burdensome mandates, and invest in training and infrastructure. That's the kind of certainty and sustainable long-term planning that business leaders need to be able to rely on.*

1 - Recommendation: Accelerate economic growth by reallocating the lodging tax revenue deposited into the Tourism Fund from 10% to a minimum of 25% annually to restore pre-recession levels ($31.6M); Define the state funding for arts/culture and statewide tourism marketing investment by allocating 40% for arts/culture and 60% for tourism annually from the Tourism Fund at accelerated level; change the fund to its originally intended name, "Arts, Culture and Tourism Fund" to reflect both local and statewide benefit.

Description:
- Provide predictable and sustainable funding that is non lapsing and guaranteed allocations for ACT, which will exponentially increase jobs and the economy
- Secure greater, diverse and stable funding through dedicated sources of revenues coming from room tax, sports betting, online gaming, bonding, short-term rental/vacation rental owners and permit fees, tolls, marijuana and explore options of MMCT impact and use and, if achieved, reduce lodging tax proportionally.
- Compete with neighboring states in ACT

Requires: Legislation
100-Day Action: Yes
Responsible Party: Administration and Legislature
Meets Goals Of: Increase tax revenue, sales revenue, new jobs in ACT industry, economic growth, community revitalization and neighborhood impact
Fiscal Impact: Does not increase overall state spending. Minimum ROI: $3 to $1 for tourism and $7 to $1 for arts and culture for a minimum of $57 million in tourism-related tax revenue and over $89 million in nonprofit arts & cultural economic activity for a total of nearly $150 million return. Potential reduction of CT lodging tax.

2 – Lamont-Bysiewicz policy platform: *Create a Cultural Facilities Fund that supports construction projects at cultural facilities and is highly effective at leveraging private dollars. Across the border in Massachusetts, CFF projects have hired 25,513 architects, designers, engineers and construction workers, attracted 101 million tourists since 2007, and created 2,168 new full-time permanent jobs.*

Recommendation: Adopt a model for a CT Cultural Facilities Fund to provide an economic stimulus that will create construction jobs; supports world-class arts and cultural facilities; increase tourism; expand access and education in the arts, humanities, and sciences; and improve the quality of life in cities and towns across CT.

Description:

- Collaboratively develop plan to administer and integrate program into existing ACT grant programs with regional parity, necessary resources and customization for CT
- Adopt a strategic plan to guide grant investment, distribution, and statewide goals
- Commitment of appropriate bonding dollars annually with a multi-year plan

Requires: Legislative Action
100-Day Action: Yes
Responsible Party: ACT Policy Committee, DECD to explore adoption and adaption
Meets Goals Of : Creates construction jobs, spurs economic growth, leverage private dollars,
Fiscal Impact: Prioritization of bonding dollars would minimally impact state budget.

3 – Lamont-Bysiewicz policy platform: *I will champion the arts throughout my time in office and will work closely with major donors and foundations to increase charitable support for the arts and encourage private sector partnerships. Create a Business Recruitment Board led by the governor and business leaders from a range of Connecticut industries — along with leaders in the state's higher education, arts and culture, and real estate sectors — to aggressively pursue bringing businesses and jobs to Connecticut. Raising Connecticut's profile and ensuring its wonderful destinations are vibrant for future generations is critical.*

Recommendation: Governor as leader to spur private sector investment and public/private partnerships.

Description:

- Leverage private/public partnerships for national funding to support statewide art and culture.
- Partner with private businesses for information delivery models to audiences.
- Advocate for and incentivize private sector support of local arts and cultural organizations through sponsorships, grants, employee giving programs, and donations
- Advocate for and incentivize support to fund initiatives including Community Investment Act, CT Cultural Facilities Fund and SNAP program, etc.
- Promote opportunities for private sector support for the integration of arts and culture as a solution for healthcare, transportation, public safety, etc.

Requires: No legislative action. Governor and ACT Policy Committee to orchestrate and incentivize new investment
100-Day Action: Yes
Responsible Party: Administration/Governor with ACT Policy Committee to support
Meets Goals Of: Spur economic growth, increase public/private partnerships, creates jobs, attract/retain talent
Fiscal Impact: No direct impact on state budget

ON THE ISSUES: PROCESS

4 – Lamont-Bysiewicz policy platform: *My jobs plan begins by upending business as usual in the capital, cutting business taxes that inhibit growth, eliminating needless and outdated regulations, streamlining permitting, and investing in our strength: our people … We'll let businesses thrive by getting out of their way. I will create a fair and honest state budget balanced without gimmicks, launch a top-to-bottom regulatory* *review that eliminates burdensome mandates, and invest in training and infrastructure. That's the kind of certainty and sustainable long-term planning that business leaders need to be able to rely on.*

Recommendation: Require and advance collaborative goals for continuity among state offices, their affiliate councils/committees, and the industries they serve. Resources for ACT should have a dedicated, more strategic focus on statewide tourism marketing for increased tax revenue and new jobs, and operating support for arts and cultural organizations.

Description:
- Clarify statutory tax exemption language to protect arts and cultural nonprofits.
- Define the primary responsibility for ACT resources, both dollars and time, to ensure efficiency, accountability, and transparency by utilizing expertise from diverse industry leaders
- Identify opportunities to improve efficiencies, collaboration, streamlining, and alignment for strategy objectives, administration and programming among state offices (Office of the Arts, Office of Tourism, SHPO, and Film)
- Streamline councils and committees that oversee ACT offices to reduce administrative expenses and clarify (not duplicate) roles and responsibilities of each. *Not applicable for areas that would jeopardize federal funding requirements or have statutory requirements, i.e. Arts Council for NEA funding and SHPO Council National Parks Services.

Requires: No legislative action
Responsible Party: Administration
Meets Goals Of: Ensure desired impact is achieved efficiently statewide
Fiscal Impact: No direct impact on budget, potential cost savings and efficiencies.

ON THE ISSUES: IMPACT

5 – Lamont-Bysiewicz policy platform: *Market Connecticut as a destination to our neighbors. I will champion the arts throughout my time in office. The arts are an invaluable part of who we are as a state and as a society. The arts are critical in supporting the high quality of life that we are so rightly proud of as a state. The arts are an important part of what makes our cities and towns such vibrant places to live. Raising Connecticut's profile and ensuring its wonderful destinations are vibrant for future generations is critical to expanding a sector that supports one in every 19 jobs in the state. Connect attractions to our public transit system and publicize those connections so that Connecticut residents without cars, as well as millions of tourists from our neighboring states, can enjoy our parks and other destinations.*

Recommendation: Make immediate changes to market and promote ctvisit.com and CT's arts, cultural and tourism assets; actively engage the Governor as CT's ambassador; utilize existing tools and resources

Description:
- Ensure regular and direct communication to/from the Governor regarding ACT industry to enable him to be an informed advocate for ACT, including the option of a direct report to Governor
- Open the welcome centers, declare CT open for business, and use digital highway signage for messaging when available, change license plates from "Constitution State" to "CTVisit.com"
- Create a new statewide campaign for the 21st century
- Utilize communication tools should encourage in-state, out-of-state and international tourism, i.e. airports, port authorities, and mailer inserts
- Percent for Art moratorium ends in FY20-21; develop a unified vision and strategy for public art
- Demonstrate collective impact through data sharing and collaboration between public and private entities

100-Day Action: Yes
Responsible Party: Administration
Meets Goals Of: Improve sense of state pride; increased visitation from outside and within CT
Fiscal Impact: No direct on state budget.

6 – Lamont-Bysiewicz policy platform: *Make our arts and cultural institutions more accessible by expanding the Blue Star Museums program and reducing entry fees for families on SNAP. I also strongly support efforts to reduce or eliminate entrance fees for low-income families at our state's cultural institutions. However, because these free and discounted access programs are costly to our cultural institutions, I will work closely with them to make these programs more financially sustainable. For example, many states and communities including Massachusetts, Colorado, and Philadelphia provide free or discounted entry for SNAP recipients and their families to address income inequality and increase access to the arts. Similarly, I support programs like Blue Star Museums that increase access to the arts for our military families.*
I would like to make sure that Connecticut remains at the vanguard of the READI movement.
Because of READI, our state was able to reach and attract non-traditional artists, and for the first time awarded the "troubadourship" to a soul singer. I can't wait to invite Nekita Waller to perform at my inauguration. Encourage state support for projects that improve livability. We will seek to ensure all projects preserve iconic neighborhoods, support the local culture, and expand parks so all children have access to clean and green recreational opportunities.

Recommendation: Promote and incentivize access to all arts, cultural and tourism assets to improve quality of life and educational opportunities for all.

Description:
- Encourage and invest in READI policy across statewide agencies
- Promote Passport to Parks program
- Promote and support Blue Star Museums and SNAP admission programs

100-Day Action: Yes
Responsible Party: Administration
Meets Goals Of: Increase quality of life, spur private sector dollars and public/private partnerships
Fiscal Impact: No direct impact on state budget

8 – Lamont-Bysiewicz policy platform: *I support integrating arts education at all levels of our K-12 educational system. Connecticut must give its students curriculums designed to prepare them for a modern economy — and the state must give its employers access to the best-educated and best-trained workforce in the world. My plan invests in the entire talent pipeline. That pipeline begins in our public schools, where I will work with towns as a champion of integrating STEAM education into every grade's curriculum. It continues as students move through our excellent state college and university system — and as students and adults preparing for a new career pursue still more nimble alternatives to that system, like apprenticeships, coding bootcamps, or a program at New Haven's new Holberton School of Software Engineering.*
And we'll train students and workers to ensure they have the skills they need to compete for the jobs of today and tomorrow. Study the possibility of a new STEAM university in Connecticut, as suggested by the Commission on Fiscal Stability and Economic Growth. New York City has done it. Connecticut can do it too. And access to the arts – particularly in our schools – is critical for our children's educational progress.

Recommendation: Prioritize innovation across sectors through creativity and the arts; ensure access to integrated arts education to enhance workforce development

Description:

- Allow opportunities for increased cross sector innovation
- Ensure access to arts education and adopt language that encourages STEAM education
- Incorporate creative thinking, arts integration and applied arts in workforce development program.
- Promote STEAM - Innovation remains tightly coupled with Science, Technology, Engineering and Math – the STEM subjects. STEM explicitly focuses on scientific concepts. STEAM with the additional "A" for arts investigates the same concepts, but does this through inquiry and problem-based learning methods used in the creative process
- Include arts and education leaders in job creation initiatives

Responsible Party: Administration
Meet Goals of: Stimulate job growth and contributes to CT's competitiveness to attract/retain talent
Fiscal Impact: No direct impact on state budget

ON THE ISSUES: MODERNIZE

9 - Recommendation: *Re-imagine the current model used for marketing the State's regions with the goal of establishing a new innovative model to efficiently and effectively market Connecticut's resources in a manner that is relevant, inclusive, and more meaningful for the diverse entities across the State.*

Description: See Memo below
Requires: No legislative action
100-Day Action: Yes
Responsible Party: Policy Committee and Blue Ribbon Tourism Panel
Meet Goals of: Efficiencies, cost savings, economic growth, private/public partnerships
Fiscal Impact: No direct impact on state budget

Memo:
The State of Connecticut is blessed with significant physical, cultural, and tourism related assets spread across a range of geographic regions. These assets and indeed their regions deserve specialized attention and messaging to a wide range of audiences both within and outside the State. For at least the past two decades, the State has relied upon on structure that today is an arcane and outdated approach to marketing the various entities that help define what it means to "be Connecticut." It is an old model utilizing old ideas.

In a time when the State's precious and stretched financial resources force us to look for the most expeditious manner to leverage them, we believe that together we can take advantage of the most current thinking in marketing and tourism to maximize the results through a strategic investment in regional marketing. To that end, the Arts, Culture and Tourism (ACT) Policy Committee recommends that the current model used for marketing the State's regions be re-imagined with the goal of establishing a new innovative model to market Connecticut's resources in a manner that is relevant, inclusive, and more meaningful for the diverse entities across the State.

The ACT Policy Committee is aware a "Blue Ribbon Tourism Panel" was recently convened to "give the legislature an accurate picture of the state of tourism in Connecticut, as well as offer policy recommendations aimed at boosting the industry," and we recognize that it is not in the best interest for Connecticut to duplicate current tourism related efforts. Thus, within the first 100 days, we recommend the administration work collaboratively with the Blue Ribbon Tourism Panel by:

- expanding the Panel to reflect greater representation from all tourism related industries, including peers and professionals who understand the needs of their regions,
- requesting the Panel to propose a new modernization to the State's tourism model based on a strategic vision for tourism, and
- dedicating the Panels time and expertise to advancing the most innovative and professional practices for Tourism in Connecticut.

Items for consideration include but are not limited to:

- redefining the regions from an economic, geographic, and tourist perspective,
- creating market resources that reflect innovation, inclusion, and relevancy across the State's regions,
- taking advantage of existing examples of industry best practice,
- building upon effective public/private partnerships, and ensure that the diverse entities are given appropriate voice,
- exploring a competitive and transparent process for delivery of regional marketing services, and
- creating synergies between CT Office of the Arts' regional service organizations (RSOs) and CT Office of Tourism's regional tourism agencies and partners
- ensuring that the diverse entities are given appropriate voice

With these modifications to the current practice, we believe the State will be best positioned to use the tourism related resources in a manner that maximize potential while minimizing wasteful overhead.

10 - Recommendation: *Form a task force to re-examine the current system that distributes funds to the arts, culture and tourism community with the goal of ensuring that it maximizes the impact of state funds in support of job creation, economic growth and community vitality.*

Description: See Memo below

Requires: No legislative action
100-Day Action: Yes, form Task Force
Responsible Party: Administration. Policy Committee helps to form and manage task force
Meet Goals of: Maximize brand of CT; improve quality of life; economic growth, attraction/retention of talent
Fiscal Impact: No direct fiscal impact

Memo:
The Arts, Culture and Tourism (ACT) Policy Committee recommends that the current system that distributes funds to the arts, culture and tourism community be examined with the goal of ensuring that it maximizes the impact of state funds in support of Governor-elect Lamont's policies of job creation, economic growth and community vitality.

To that end, we recommend that a task force representing a diverse range of arts and culture organizations—peers and professionals who know and represent the needs of their communities—be formed within the first 100 days of the new administration. The Task Force will dedicate its time and expertise to advancing the highest professional funding practices for Connecticut's arts, culture and tourism community. The ACT committee recommends that the Task Force be charged with presenting recommendations to the administration and legislature within 3 months of its formation.

Items for consideration include but are not limited to:

- Implementing changes by the end of Governor Lamont's first term in office
- Placing a moratorium on additional appropriations until the task force's recommendations are presented
- Developing an equitable and inclusive system so that all Connecticut arts and culture organizations are eligible for arts and culture funding from the state
- Ensuring that decisions on how funding is specifically distributed reflect a broad and consistent vision of the role that arts, culture and tourism play on our state's economy and quality of life.
- Soliciting input from a broad constituency of the arts, culture and tourism communities including organizations that represent those communities.

The ACT Committee recognizes that any possible change to the current system would present significant challenges to both the organizations that currently receive funding. Therefore, any change that affects funding must include provisions that mitigate the effects of that change currently funded and assure legislators that their constituents will be well-served. We strongly believe that any change to the current system cannot result in a reduction of funding to organizations currently funded and that they should share in any increases in funding that may occur. Given the impact these organizations have on the economic vitality of the state, we cannot take what is already a very scarce resource and divide it further among more organizations.

While funding distribution has often come under scrutiny, no viable alternative for guaranteeing stable, reliable, and consistent funding to the state's arts and cultural organizations has been implemented to date. Nonetheless, by its actions with regard to the funding, the state legislature has made clear its commitment to fostering and sustaining the work of these organizations as job creators, economic drivers and community builders. The policy committee is not making recommendations on current line item appropriations and notes that there are cases where line item funding is appropriate and should be maintained; for example, with organizations that rely on state funding to match federal funds.

Finally, a successful plan will recognize the need to support a full range of cultural assets across the state, including zoos, aquariums and service organizations that provide support to the arts and cultural organizations at the regional and local levels.

With a new administration coming into office that understands the value of Arts, Culture and Tourism to the economic vitality of the state, the committee feels that this is an opportune moment to review the current system and effect change should it be required.

ACT Supporting Documents Table of Contents

CREATE THE VOTE

CONNECTICUT ARTS ALLIANCE | CT Alliance for Arts Education

FACT SHEET

State Investment in Arts & Culture

60% decrease since 2009

Total Appropriation	$4,237,513
CT Per Capita	$1.18
RI Per Capita	$2.16
MA Per Capita	$2.03

- In the State Budget, "Arts Commission" = State Arts Agency = CT Office of the Arts

- Arts and cultural nonprofits are funded through CT Office of the Arts and individual line items

- $1.5M to "Arts Commission" and $2.7M to line items for individual arts organizations

$1 for Tourism is NOT $1 for Arts & Culture

- The arts are distinct from but a cornerstone to tourism

- Office of the Arts, housed in DECD, funds its operations and grants to nonprofit arts and cultural organizations throughout Connecticut

- Office of Tourism, also housed in DECD, funds its operations and statewide marketing

Return on Investment

$1 to Arts = $7 to State Govt *

- CT's arts investment of $4.2M generates $42M in revenue to state government

- CT's nonprofit arts & culture industry generates <u>$800 million</u> in total economic activity

- MA and RI have followed national trend and increased investment in the arts in recent years

* Source: *Arts & Economic Prosperity 5* by Americans for the Arts

Legislative Appropriation for the Connecticut Office of the Arts in FY2018

SELECT A STATE
Connecticut

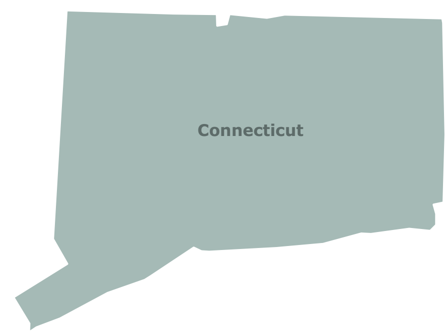
Total Legislative Appropriation	Legislative Appropriation Excluding Line Items	Total Legislative Appropriation Per Capita	Per Capita Rank
$4,237,513	$1,497,298	$1.18	12

TOTAL LEGISLATIVE APPROPRIATION
Total legislative appropriation includes state legislative funds allocated to the state arts agency, as well as line item appropriations, which are state funds designated for specific organizations but passed through a state arts agency's budget. Total legislative appropriation excludes funds transferred from other state departments/accounts and other sources of nonstate or non-National Endowment for the Arts revenue.

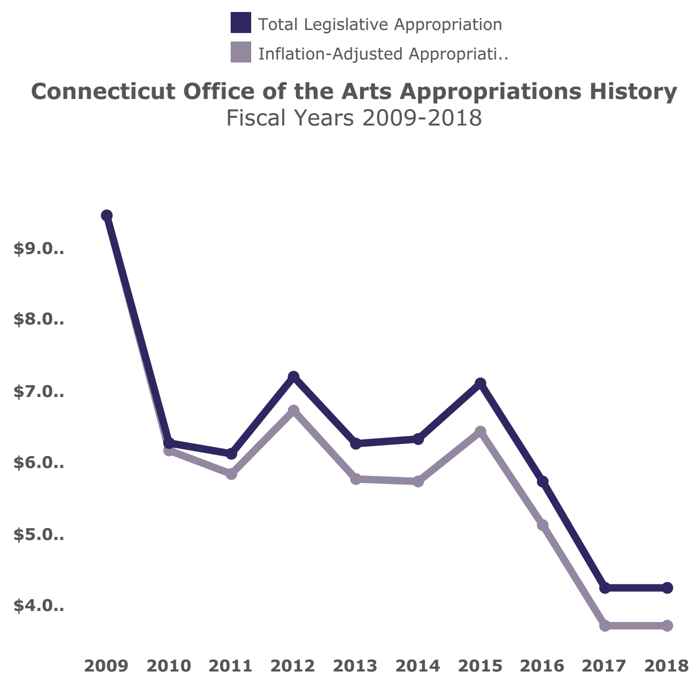
LEGISLATIVE APPROPRIATION EXCLUDING LINE ITEMS
Also known as a baseline appropriation, a legislative appropriation excluding line items does not include line items passing through the state arts agency (SAA). Since line items are designated for specific entities, the state legislature, not the SAA, controls the funding amount and recipient. This baseline figure better represents the appropriated funds SAAs have available to use for programs and operations.

APPROPRIATION PER CAPITA
Each state arts agency's (SAA) appropriation serves the entire state, making per capita funding an effective way to measure, in relative terms, what an SAA is able to contribute to each of its constituents.

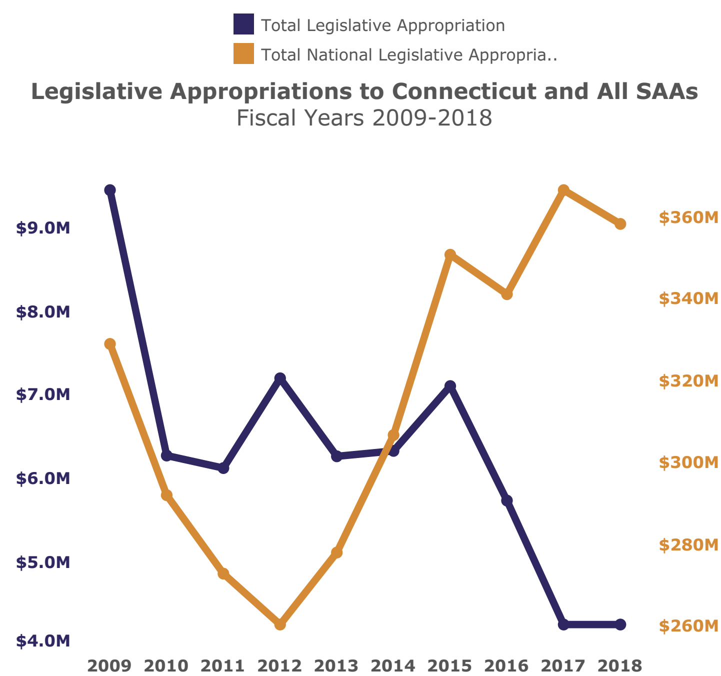
PER CAPITA RANK
This calculation allows state contributions to the arts to be compared using a ranking system. The 50 states are ranked out of 50, and the 6 jurisdictions are ranked out of 56.



Connecticut Office of the Arts Appropriations History
Fiscal Years 2009-2018



Legislative Appropriations to Connecticut and All SAAs
Fiscal Years 2009-2018



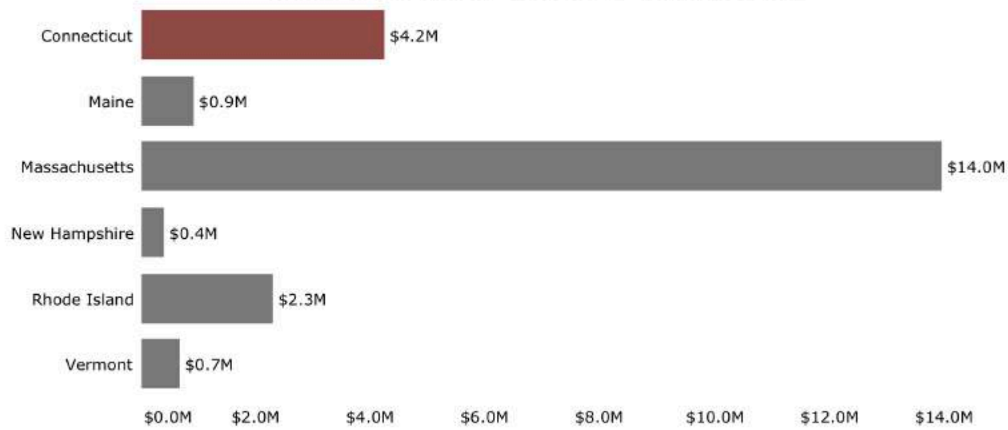
National Assembly of State Arts Agencies
KNOWLEDGE ★ REPRESENTATION ★ COMMUNITY

How Does Connecticut Compare to the New England Region?

SELECT A STATE
Connecticut

SELECT A FUNDING TYPE
◉ Total Legislative Appropriations
○ Total Revenue

FY2018 Total Legislative Appropriations
Connecticut compared to other New England states

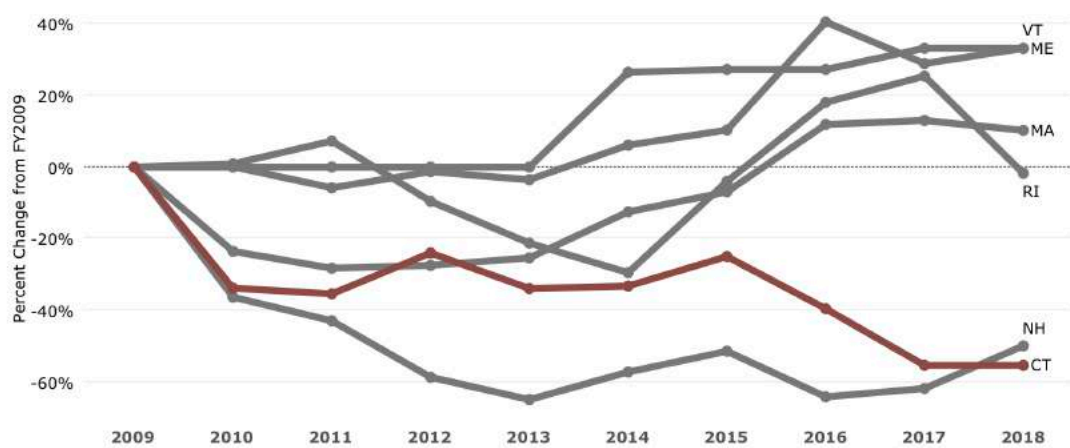


TOTAL LEGISLATIVE APPROPRIATIONS
Total legislative appropriations include state legislative funds allocated to the state arts agency, as well as line item appropriations, which are state funds designated for specific organizations but passed through a state arts agency's budget. Total legislative appropriations exclude funds transferred from other state departments/accounts and other sources of nonstate or non-National Endowment for the Arts revenue.

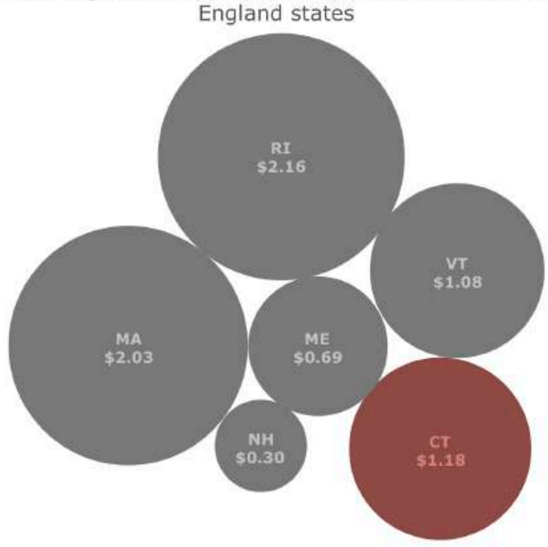
TOTAL REVENUE
Total revenue includes appropriations, line items, other state funding, NEA funding and all other private and misc. funds.

Ten-Year Total Legislative Appropriations Percentage Change for New England State Arts Agencies
Connecticut's total legislative appropriations percentage change since FY2009 compared to the other SAAs in the New England region

CHANGE OVER TIME >
The percent change over the last decade (since FY2009) shows how a state's appropriation or total revenue, in nominal dollars, has fared relative to the rest of the region. If a state has received an increased appropriation or total revenue amount, the trend line will be above 0%. If the trend line sinks below 0%, it means the agency faced a reduction in its appropriation and/or total revenue sometime over the last decade.



FY2018 Total Legislative Appropriations Per Capita
Connecticut's total legislative appropriation per capita compared to other New England states



< PER CAPITA
Each state arts agency's (SAA) total legislative appropriation/total revenue serves the entire state, making per capita funding an effective way to measure, in relative terms, what an SAA is able to contribute to each of its constituents. The chart on the left shows how Connecticut's per capita amount compares to other states in the region.

Arts&Economic Prosperity®5

A Project of Americans for the Arts

The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the State of Connecticut (Fiscal Year 2015)

Direct Economic Activity	Arts and Cultural Organizations	+	Arts and Cultural Audiences	=	Total Industry Expenditures
Total Industry Expenditures	$515,311,370		$281,938,021		**$797,249,391**

Economic Impact of Spending by Arts and Cultural Organizations and Their Audiences

Total Economic Impact of Expenditures	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	17,671		5,443		**23,114**
Household Income Paid to Residents	$399,187,000		$125,726,000		**$524,913,000**
Revenue Generated to Local Government	$20,314,000		$9,429,000		**$29,743,000**
Revenue Generated to State Government	$25,234,000		$17,294,000		**$42,528,000**

Event-Related Spending by Arts and Cultural Audiences Totaled $281.9 million (excluding the cost of admission)[1]

Attendance to Arts and Culture Events	Resident[2] Attendees	+	Nonresident[2] Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	8,317,504		1,479,320		**9,796,824**
Percentage of Total Attendance	84.9%		15.1%		100.0%
Average Event-Related Spending Per Person	$23.78		$49.78		$27.70
Total Event-Related Expenditures	**$170,529,709**		**$111,408,312**		**$281,938,021**

Nonprofit Arts and Cultural Event Attendees Spend an Average of $27.70 Per Person (excluding the cost of admission)

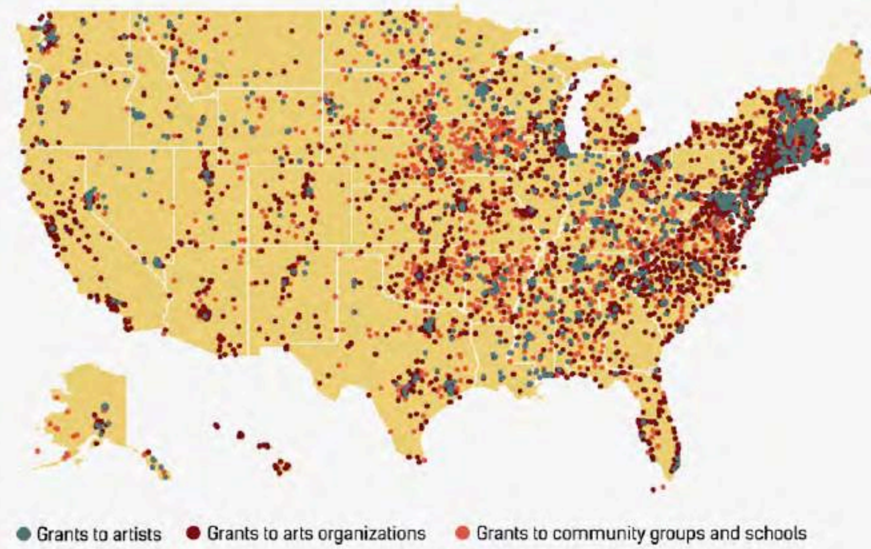
Category of Event-Related Expenditure	Resident[2] Attendees	Nonresident[2] Attendees	All Cultural Audiences
Meals and Refreshments	$15.62	$23.65	$16.83
Souvenirs and Gifts	$4.36	$8.39	$4.97
Ground Transportation	$1.84	$5.97	$2.47
Overnight Lodging (one night only)	$0.66	$9.48	$1.99
Other/Miscellaneous	$1.30	$2.29	$1.44
Average Event-Related Spending Per Person	**$23.78**	**$49.78**	**$27.70**

Source: *Arts & Economic Prosperity 5: The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the State of Connecticut*. For more information about this study or about other cultural initiatives in the State of Connecticut, visit the Connecticut Department of Economic and Community Development (Office of the Arts)'s web site at www.cultureandtourism.org.

States Investing in the Arts

National Assembly of State Arts Agencies
KNOWLEDGE ★ REPRESENTATION ★ COMMUNITY

State arts agencies (SAAs) help communities across the nation to thrive through the arts. Using a combination of state and federal funds, SAAs support more than 22,000 grants in 5,000 communities each year. In 2012, these grants went to all 435 U.S. congressional districts.

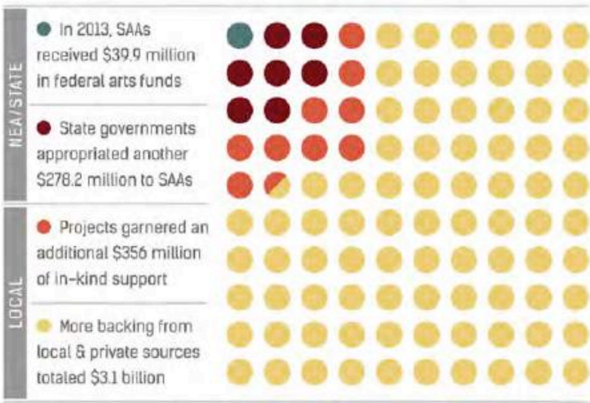


Small towns and rural areas receive more than $36.5 million through nearly 5,500 grants, making the arts accessible to all U.S. residents, regardless of where they live.

Source: State Arts Agency Final Descriptive Reports, National Assembly of State Arts Agencies

State and federal funds spur local investment

★ Funds from states and the National Endowment for the Arts (NEA) attract matching dollars, boost earned income, and encourage contributions from local governments and citizens.



Source: State Arts Agency Final Descriptive Reports, National Assembly of State Arts Agencies

The arts strengthen our economy

★ America's nonprofit arts industry generates $135.2 billion in economic activity every year, resulting in $22.3 billion in tax revenues.

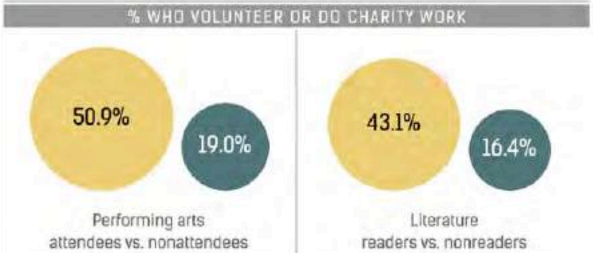
STATE, LOCAL AND FEDERAL REVENUES

Source: Arts and Economic Prosperity IV, Americans for the Arts

The arts have positive civic outcomes

★ Arts participants and literature readers are more than twice as likely to volunteer in their communities—independent of education level, age, gender or ethnicity.

% WHO VOLUNTEER OR DO CHARITY WORK



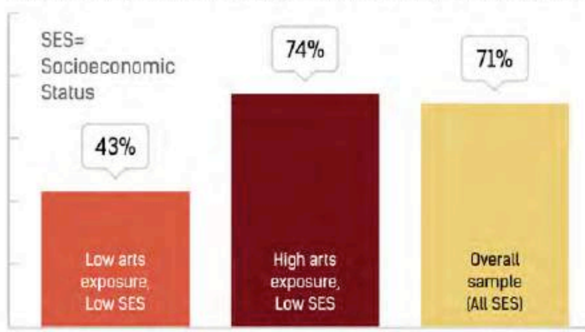
Source: The Arts and Civic Engagement, National Endowment for the Arts

The arts strengthen education

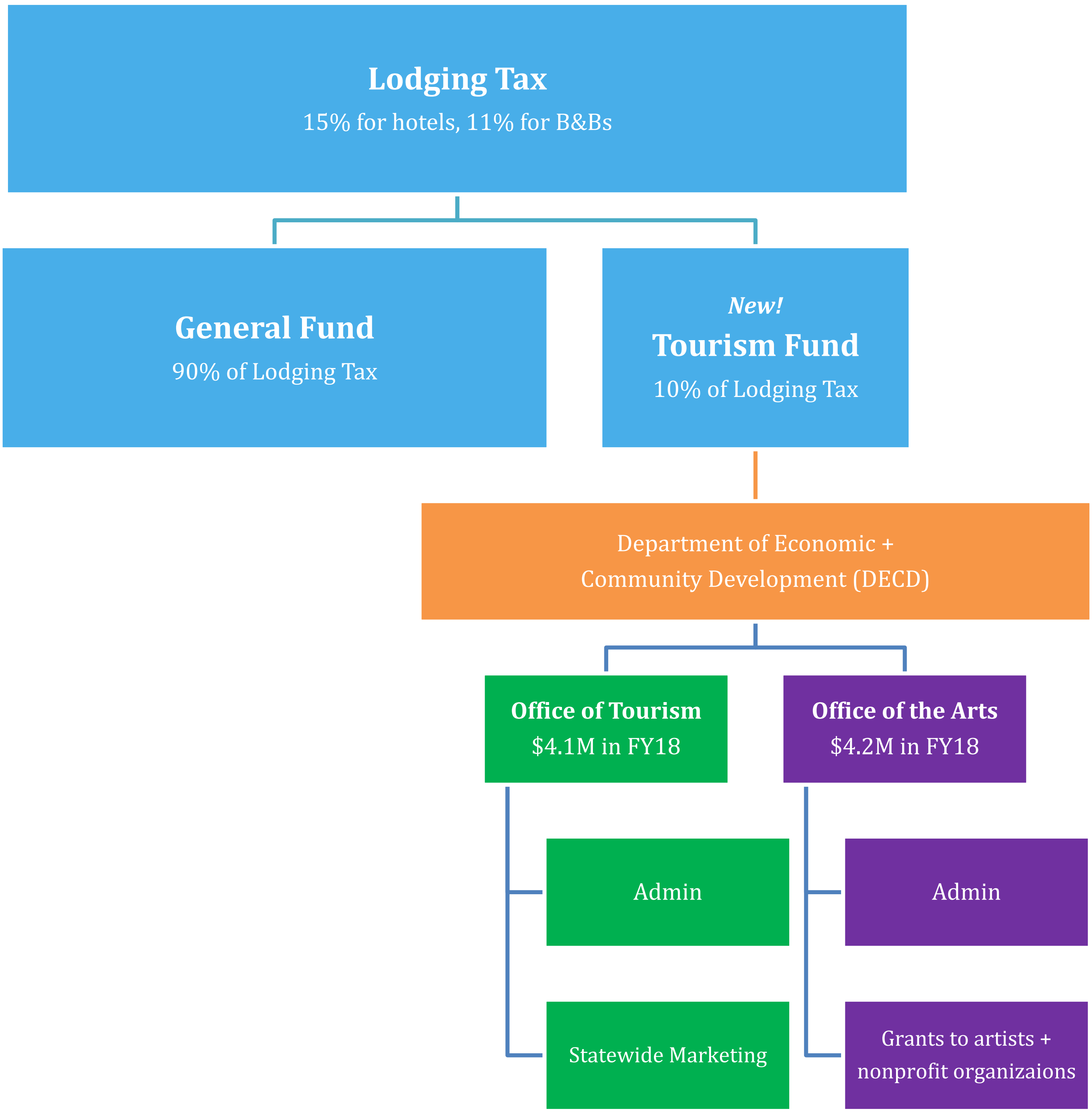
★ Arts education improves academic achievement and engagement in learning. SAAs bring these benefits to more youth by investing $64 million in 9,100 arts education grants.

% OF 8TH GRADERS PLANNING TO EARN BACHELOR'S DEGREE

Students with high levels of arts engagement are more likely to aspire to college.



Source: The Arts and Achievement in At-Risk Youth, National Endowment for the Arts


Lodging Tax
15% for hotels, 11% for B&Bs
General Fund
90% of Lodging Tax
New!
Tourism Fund
10% of Lodging Tax
Department of Economic +
Community Development (DECD)
Office of Tourism
$4.1M in FY18
Office of the Arts
$4.2M in FY18
Admin
Statewide Marketing
Admin
Grants to artists +
nonprofit organizaions

CREATE THE VOTE

CONNECTICUT ARTS ALLIANCE | CT Alliance for Arts Education

Arts Education Impact

- Students with four years arts education average 100 points better on their SATs
- Students involved in arts programs are 3x more likely to be recognized for academic
- achievement, high attendance and participation in math or science fair
- Low-income students are 5x more likely to graduate when they receive arts instruction
- Students involved in arts programs are 44% less likely to use drugs

Arts Education Needs

- High school graduation requirement in the arts
  - Provide a window of opportunity for growing dance and theater programs
- Fill the state music and visual arts consultant positions, which have been vacant for up to 10 years
  - Replace the current #110 "Unique Endorsement" (miscellaneous) category of certification offered for dance and theatre with formal dance and theatre certification, similar to that already available in visual arts and music
- Include arts- and media-rich items in CMT and CAPT tests
  - The arts need to be in our assessments
  - Currently there are a few arts educators on the CAPT interdisciplinary writing committee
- Collect data about the status of arts education in our state
  - The 1999-2000 State of the Arts survey has been used widely, but needs to be repeated soon so that we can have current data and monitor our progress over the past several years
- Fund Connecticut's Summer Arts Institute
  - Today only 10 % of the state's arts teachers attend workshops, while other states commit a portion of their professional development funding to arts education
  - Fund an endowment to promote Arts Education by certified arts teachers

Policies & Issues

CT Arts Alliance and the CT Alliance for Arts Education, partners of Create the Vote CT, are urging the governor and members of the CT General Assembly candidates to:

ACKNOWLEDGE that arts and culture, situated in the Department of Economic & Community Development and supported by the Office of the Arts:
- Improve quality of life and contribute to CT's economy
- Create vibrant rural and urban communities
- Support the tourism industry

ACKNOWLEDGE that arts education helps students throughout their academic careers - with many positive, long-term social and workforce benefits. The arts:
- Are a key component to successful early childhood programs (increase brain and cognitive development and improve academic performance)
- Foster creativity, critical thinking, teamwork, etc. that are crucial to an innovation economy and sought after skills for leadership by employers
- Reduce truancy and drug use and improve SAT scores and graduation rates (low income students with high levels of arts involvement are more likely to graduate)

ON THE ISSUES: FUNDING

TOURISM FUND
Originally intended to be called the Culture, Tourism and Arts Fund and in FY18 was established so that in 2019 10% of the proceeds from the Hotel Tax will go to this fund.

Status:
- Currently referred to as Tourism Fund, but includes funding for arts, culture and tourism, which has led to confusion and concern
- Tourism Fund is non-lapsing but the line items within the fund (which is where the arts and "Arts Commission" fall) are lapsing
- Process and procedure for allocations have yet to be announced
- In order for CT to qualify for federal National Endowment for the Arts (NEA) matching funds, the state budget MUST have designated funds that have been allocated for arts and culture. The 1 to 1 cost share/ match must come from state government funds that are directly controlled and appropriated by the state and directly managed by the state arts agency (CT Office of the Arts, "Arts Commission").

Action Needed:
- Change fund name to Arts, Culture and Tourism Fund
- Define process and procedure for allocations
- Support legislation to change fund so that the arts fund within tourism is also non-lapsing
- Ensure 1 to 1 federal match (approx. $1 million currently) that must come from state government funds that are directly controlled and appropriated by the state and directly managed by the state arts agency (CT Office of the Arts, "Arts Commission").

$1 TO ARTS = $7 TO STATE GOV'T ROI IN ARTS & CULTURE

Arts and cultural nonprofits are funded through CT Office of the Arts and individual line items $1.5M to "Arts Commission" and $2.7M to line items for individual arts organizations.

Status: CT's arts investment is not competitive with surrounding states. $4.2 million per year = 0.02% of state budget and a 60% decrease since 2009. 2015 economic impact study of CT's nonprofit arts and cultural organizations showed $1 invested = $7 return to CT. Neighbor states have been increasing their investment per capita because they recognize the economic impact. Current per capita arts investment: RI $2.16 MA $2.02 CT $1.18

Action Needed: Restore, over time, the total state arts funding to the levels of 2008 ($10,000,000) for the Office of the Arts ("Arts Commission" line in the budget). This total represents less than .05% of the total State budget and would be more in alignment with neighboring states' per capita investment.

CAPITAL PROJECTS FOR CULTURAL FACILITIES

Funding for capital projects is inconsistent and scarce. Acquisition, design, repair, renovation, expansion, and construction of nonprofit cultural facilities create jobs in construction and cultural tourism; expand access and education in the arts, humanities, and sciences; and improve the quality of life in cities and towns across the state.

Status: Good to Great grant program in 2016 and 2018 provided funding for capital projects that link art, history and tourism in ways that enable cultural and historical sites to enhance the visitors' experience.

Action Needed: Support an annual Good to Great grant program for consistent and on-going state bonding to finance the capital improvement, restoration and modernization of cultural facilities modeled after Massachusetts Cultural Facilities Fund.

CT ARTS COUNCIL

The Connecticut Arts Council was established within the Department of Economic and Community Development (DECD) by Public Act 13-247. The Council members are appointed by the Governor and legislative leaders for a maximum of two (2) three-year or four-year terms. The Council consists of thirteen (13) members; with the commissioner of the Department of Economic and Community Development serving in an ex officio, voting capacity; and one (1) member, a designated DECD staff person serving in an ex officio, non-voting capacity. The Council relies on staff support from the Connecticut Office of the Arts.

Status: All recommended CT Office of the Arts grants are approved by the CT Arts Council as required in order to qualify for Federal funding from the National Endowment for the Arts

Action Needed: Maintain CT Arts Council

CONNECTICUT'S ART IN PUBLIC SPACES (AIPS) PROGRAM

Managed by CT Office of the Arts established by the General Assembly in 1978, the program requires that not less than 1% of the cost of construction or renovation of publicly accessible state buildings be allocated for the commission or purchase of artwork for that building. Nearly 400 works have been commissioned since the program's inception. The works represent a wide variety of media, including sculpture, wall relief, environmental installation, painting, and photography; and range in scale from works on paper to monumental murals.

Status: As part of the 2017-2018 state budget adopted by the Governor and the General Assembly, funding for the 1% for Art program was removed. Due to this change, DECD/DAS will commission or purchase new works of art for only those publicly accessible state buildings fully allocated for construction, including issuance of a Notice to Proceed, prior to 12/31/17.

Any projects in pre-design or design phases are exempt from the Art in Public Spaces Program regardless of the amount of the 1% for Art allocated; any remaining portion of the 1% for Art allocation shall be returned to the state and not added to the construction allocation.

Action Needed: Restore funding for the 1% for Art program.

ARTS EDUCATION

The Arts are included as part of a well-rounded education in Federal Law: ESSA (Every Student Succeeds Act). Sequential arts education on all levels provides an education system for the whole child. Arts requirements at all levels, including for high school graduation benefit students. Schools and employers rank a degree in the arts among the most significant indicators of a candidate's creativity and innovation skills – creativity is one of top 3 traits most important to career success. Arts specialists at the State Department of Education are knowledgeable arts educators who have the qualifications to lead the arts educators across the state and are needed to fulfill state requirements most effectively and with maximum results.

Status: Arts liaison position to the Department of Education is vacant.

Action Needed: Restore at least two Arts Education Specialists/Consultants at the State Department of Education.

CT ARTS ENDOWMENT FUND

was established by the State of Connecticut in 2003 with an initial investment of $1 million. The Connecticut Office of the State Treasurer manages the Fund and the Connecticut Office of the Arts administers the program.

The interest earned on the Fund's principal is distributed annually to eligible Connecticut arts organizations. CAEF grants are unrestricted. Grantees may apply the grant funds toward programming, administrative/operational costs, capital projects, and equipment or to build their own endowments, etc.

Status: Recently passed Connecticut Bill 7226 enabled the Arts Endowment Fund to operate more productively and more similarly to standard endowment funds at no additional expense to the state budget.

Action Needed: Continue to assess and ensure CT Arts Endowment Fund operates more productively.

PRIVATE SECTOR SUPPORT

Corporate and private sector support for arts and culture dramatically decreased during the Great Recession and has never recovered here in CT. State investment spurs private sector support.

Status: Decrease in private sector support

Action Needed: Develop and support initiatives to spur private sector and public/private partnerships

STEM to STEAM

In this climate of economic uncertainty, CT and the US are once again turning to innovation as the way to ensure a prosperous future. Innovation remains tightly coupled with Science, Technology, Engineering and Math – the STEM subjects. STEM explicitly focuses on scientific concepts. STEAM with the additional “A” for arts investigates the same concepts, but does this through inquiry and problem-based learning methods used in the creative process. The Arts (dance, media arts, music, theatre, visual arts, and other arts disciplines) are part of a well-rounded education, alongside, reading, math and other subjects in ESSA (Every Student Succeeds Act) – Federal Law

Status: Arts are not prioritized in 21st century education and workforce development

Action Needed: Adopt language and encourage STEAM education to incorporate creative thinking, arts integration and applied arts in real situations

TRUSTED PARTNER IN CT OFFICE OF THE ARTS

In CT, the state agency charged with fostering the health of the creative economy is the Office of the Arts (COA). It administers grant-making programs and operational funding that are critical to overall health of the arts sector in Connecticut, and which bring in National Endowment for the Arts matching funds. It does so with the highest national standards for review and reporting that include transparency, accountability and industry-wide best practices. In addition to grants, COA supports statewide arts education initiatives, professional development, workforce development, creative sector research, special projects focused on underserved and rural communities, poet laureate and state troubadour programs, and the Poetry Out Loud initiative.

The Office of the Arts is funded by the State of Connecticut with a federal match from the National Endowment for the Arts and receives support from other public and private sources.

Status: Effective office, under resourced

Action Needed: Maintain and support CT Office of the Arts (listed as a line under Department of Economic & Community Development called “Arts Commission”) and ensure it is appropriately staffed.

November 2018

Connecticut still revolutionary | Department of Economic and Community Development | Office of the Arts

Funding for the Arts in Connecticut

Introduction

The arts and culture sector in the United States is a huge economic driver. Valued at nearly $700 billion, these industries represent 4.32% of the United States gross domestic product (GDP), which is higher than each of the tourism (2.6%), transportation (2.7%), and construction (3.4%) industries.[1] The arts are integral to the economy.

Connecticut recognizes the economic importance of the arts and culture sector. Since 1965, the Connecticut Office of the Arts (COA) has worked to develop and strengthen the arts in Connecticut, with the explicit goal of making artistic expression widely available to residents and visitors. The COA invests in Connecticut artists and arts organizations in order to drive the economy forward and encourage the public's participation as creators, learners, supporters, and audience members. The COA, which is funded by the State of Connecticut and the National Arts Endowment, provides financial assistance to arts and culture organizations across the state.

In FY 2016, the State of Connecticut appropriated approximately $6 million for arts and culture organizations. Of that $6 million, only about 26% ($1.6 million) was allocated to Connecticut's state arts agency, the Connecticut Office of the Arts. The remaining 74% ($4.4 million) bypassed the COA and was given directly to arts and culture organizations through line item appropriations (see Charts 1 and 2). The $4.4 million in line item funds was divided among 36 organizations; the rest of the thousands of organizations deserving of state assistance must apply for and split the remaining $1.6 million.

The Danger of Line Items:

Connecticut's extensive use of line item appropriations contradicts the goals and best practices set forth by state arts agencies nationwide. Aside from the obvious unfairness of line item appropriations, this funding is also unregulated and unsustainable. When public funding of organizations is achieved through legislatively directed funds, recipients are not required to follow clear guidelines or accepted policies vital to responsible public process.

Line item funding does not provide metrics for accountability. There are no defined criteria or reporting procedures in place, which could easily lead to mismanagement of funds (intentional or otherwise), wasteful public spending, or subsidizing failing organizations. Additionally, line item funding is not always based on merit or need, which should be two critical considerations for organizations receiving public funds. Even further, much of the funding for arts organizations is appropriated according to political will, which is an inequitable approach and means that public funds are not fairly distributed to Connecticut's constituents.

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[1] Bureau of Economic Analysis, United States Department of Commerce

It is important to recognize that the COA has myriad opportunities for funding for arts and culture organizations. They have worked to cultivate a clear, consistent application process with well-defined parameters and criteria for funding. Allowing nearly 75% of total funding for the arts to bypass the Office of the Arts reduces the available funding for the Office of the Art's competitive grants. Simply put, the use of legislatively appropriated line items is not good governance.

One of the Few:
Line item appropriations for the arts are not altogether common nationwide. At present, only 14 states use line item appropriations for arts and culture organizations. Connecticut uses line item appropriations more extensively than each of those 14 states (see Table 1). Eight of the 14 states utilizing line items to fund arts programs appropriated less than 6% of their total legislative appropriation. Only 4 states, including Connecticut, allowed for over $1 million in line item appropriations.

Approximately $6 million was allocated to the COA in FY 2016, but 73.7% was then given directly to 36 organizations through line item appropriations. Missouri, the state with the second highest percentage of line item appropriations, only allowed 31.9% of its arts funding to be used in line items. The stark difference in usage between Connecticut and Missouri, the first and second strongest users of line item appropriations, clearly highlights Connecticut's rampant use of line item funding methods (see Charts 3 and 4 for further illustration).

Options for Funding Restructure:
Thirty-six states in the United States appropriated money to their state's art agency without allowing for line item appropriations. Connecticut, too, could shift its funding patterns to ensure a more equitable and responsible management of public money for the arts.

The Need for Core Support
The need for unrestricted funding has always existed. In 2006, The Center for Effective Philanthropy, which surveyed nearly 20,000 nonprofit organizations and 79 foundation leaders nationally, found that *"…providing reliable funding should not be seen as fostering dependence; rather, it reflects the fact that nonprofits require working capital to carry out their missions."*[2]

Core support is the "working capital" nonprofits need to sustain and strengthen their infrastructure in order to achieve organizational effectiveness.

Solutions

The following solutions have been developed with the purpose of increasing accountability, ensuring responsible financial stewardship, and improving accessibility to funding for all Connecticut constituents on an equal basis. All three of the proposed solutions should occur simultaneously in order to increase available funding, as well as transition to more sustainable and accountable practices.

Increasing Endowment Funds
Connecticut currently operates the Endowment for the Arts, a system designed to help arts organizations defray their operating costs. The Connecticut Arts Endowment Fund (CAEF) was established to help stabilize arts institutions by defraying operating costs for arts organizations. Interest

[2] *In Search of Impact: Practices and Perceptions in Foundations' Provision of Program and Operating Grants to Nonprofits*, Center for Effective Philanthropy, 2006.

earned on the Fund's principal, which currently rests at $18 million, is distributed annually in the form of competitive grants for arts and culture organizations. Connecticut should increase its endowment funds to $30 million using $12 million in bond dollars and then utilize a more aggressive investment policy to increase returns and thus increase the size of available funds. Increasing the endowment principal while simultaneously raising the level of available investment dollars from 2.5% to 5% would triple the size of the available funds over the next five years. These actions would allow the COA to help more organizations and would align the state more closely with other states' practices.

Gradual Phase Out Line Item Appropriations

The state should also gradually phase out line item support to subsidize recipients while supplementing funding with strategic technical assistance. A five-year phase out of line-items will put those dollars back into the current COA allocations for competitive grants, thus increasing available funding and the ability to help a larger number of arts and culture organizations. Organizations currently receiving earmarked funding will begin a gradual reduction of 10-15% of funding each year for 3-5 years[3]; after the phase out period, those organizations will enter the competitive grant pool.

It would be unreasonable to immediately suspend funds that have been appropriated to organizations via line items in the current budget. However, a 3-5 year phase out will allow a substantial amount of time for the current 36 recipients of line items to analyze their budgets and apply for competitive grants managed by the Connecticut Office of the Arts, as necessary. By implementing procedures that focus on fairness and accountability, the state will be ensure that funding is more equitably distributed among projects, organizations, and constituents. Arts and culture organizations will be empowered to take ownership over their own funding and reporting processes and the state will help ensure that public money is being used responsibly.

Shift Earmarks to Competitive Operating Grants

The funding that was previously being used for line items will be incrementally reinvested in COA managed grants and other essential support services that are accessible to all constituents on an equal basis. Organizations applying for state arts funding will be divided into three categories: statewide impact grants, operating and project grants, and local impact grants.

Groups applying for and receiving statewide impact grants, which will likely be major arts, culture, and related organizations, will receive solid, predictable funding that will not be subject to political influence. Organizations will receive grant dollars on a conditional basis, subject to clearly established criteria, eligibility requirements, and accountability standards.

Operating and project grants will call for organizations to compete for funding under the rules of COA's existing peer-reviewed process and abide by all current COA rules governing state grant making. Local impact grants will be handled in collaboration with COA's 9 Designated Regional Service Offices (DRSOs). These grants will allow for smaller organizations in underserved areas to compete for funding through a review process and be held accountable for delivering positive outcomes.

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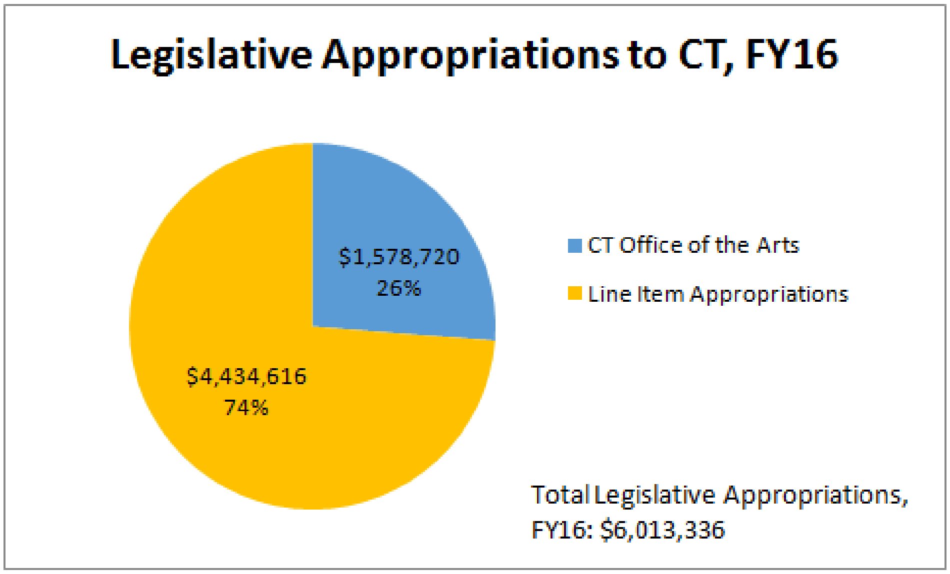
[3] Reduction percentages are dependent upon the length of the phase out period (i.e., a five year phase period would mean 10% annual reductions, whereas a three year phase out period would result in 15% annual reductions for arts organizations currently receiving line item funding)

The Connecticut Arts Foundation
Established by legislative mandate in 2013, the Connecticut Arts Foundation is an independent 501(c)3 nonprofit organization dedicated to enriching and enhancing a vibrant and sustainable environment for artists and the arts in Connecticut. The certificate of incorporation makes it clear that the Foundation's mission is to enhance, not alleviate, state funding. To that end, the Arts Council Foundation will take a leadership role in developing creative ways for donors—businesses, foundations and individuals—to support rewarding new initiatives and existing programs of the Office of the Arts, and to reinforce the value of private philanthropy for the arts in Connecticut.

Conclusion:
A change of appropriations policy is necessary. Connecticut's extensive use of line item appropriations for arts and culture organizations is inequitable and irresponsible. While recipients of line item funds have benefited greatly from this support in the past, bypassing the Office of the Arts to directly fund only certain agencies goes against best practices and ignores responsible governance. Empowering arts organizations and holding them accountable for their procedures will only serve to further drive the Connecticut economy.

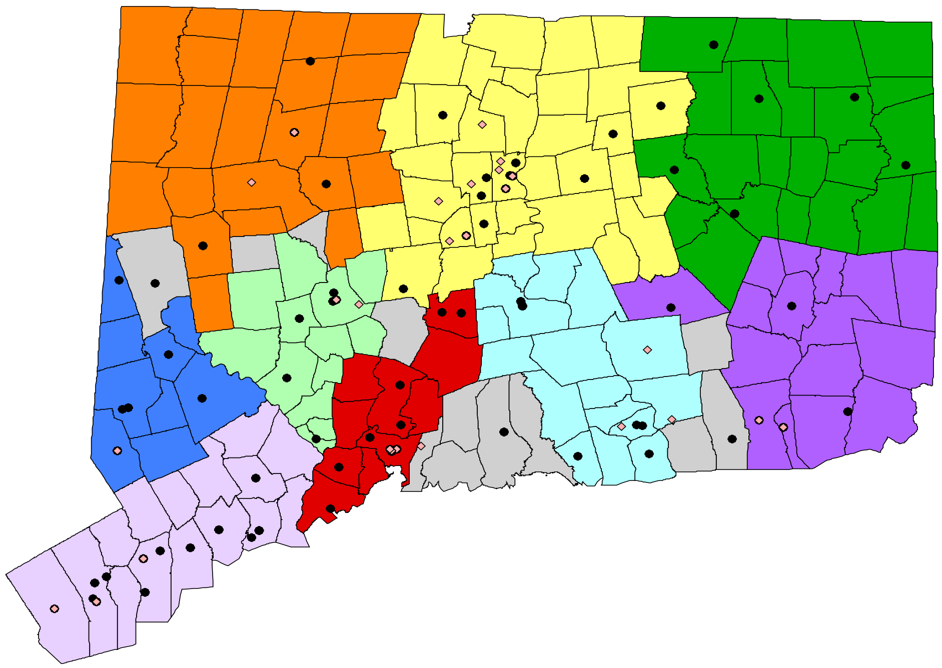
Appendix

Chart 1: Legislative Appropriations to Connecticut Arts, FY 2016



Source: National Assembly of State Arts Agencies

Chart 2: Map showing Connecticut Office of the Arts grant awards and Legislative appropriations by region

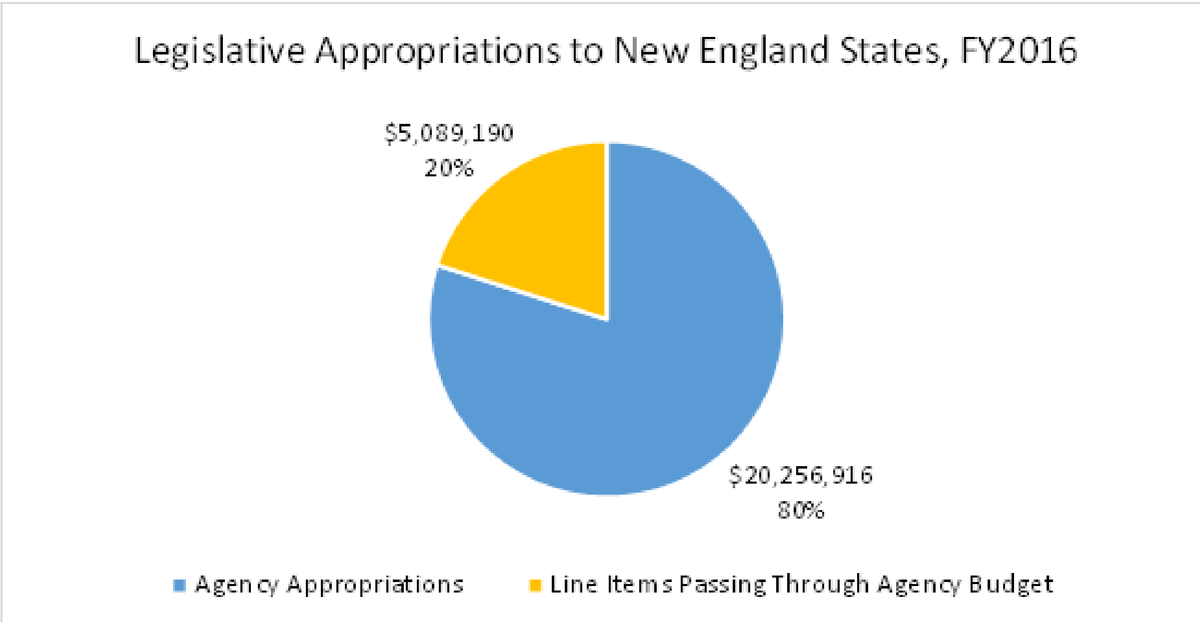


Source: National Assembly of State Arts Agencies

◇Line Item legislative appropriation **totaling $4,434,616 – Majority of $ focused on 3 regions**
●Grant Awards from the Office of the Arts **totaling $1,578,720 – all 9 regions impacted**

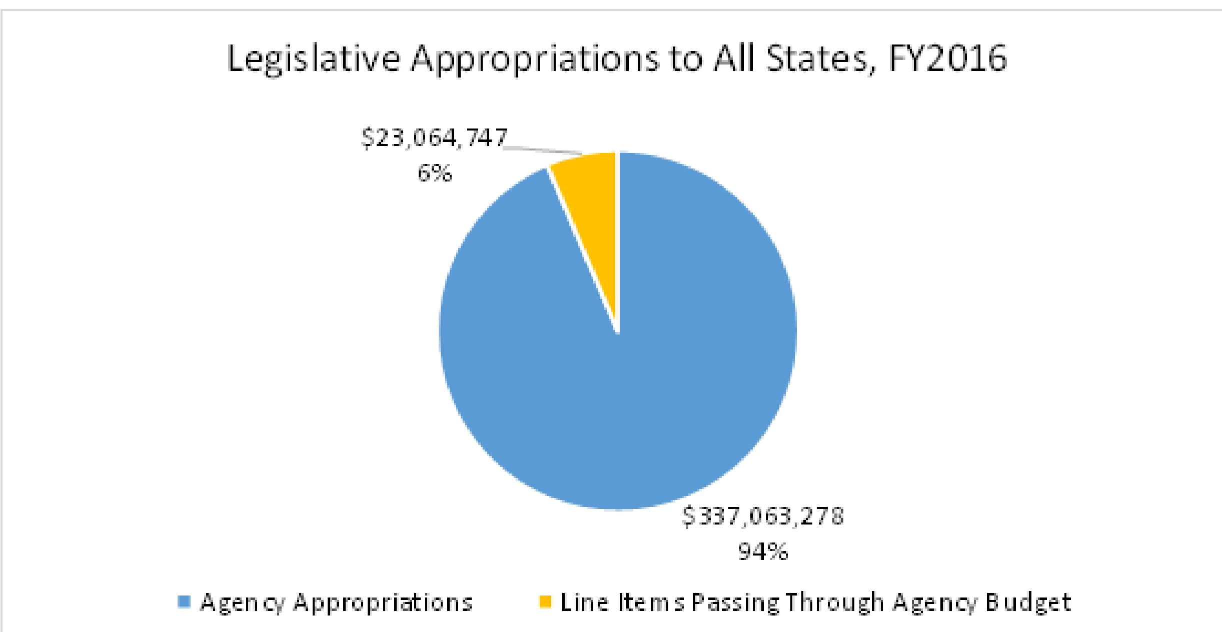
- Arts & Culture Collaborative, Waterbury Region
- Arts Council of Greater New Haven
- Cultural Alliance of Fairfield County
- Cultural Alliance of Western Connecticut
- Greater Hartford Arts Council
- Northwest Connecticut Arts Council
- Shoreline Arts Alliance
- Southeastern Connecticut Cultural Coalition
- Windham Arts
- Shared Regions

Chart 3: Legislative Appropriations to New England States, FY2016



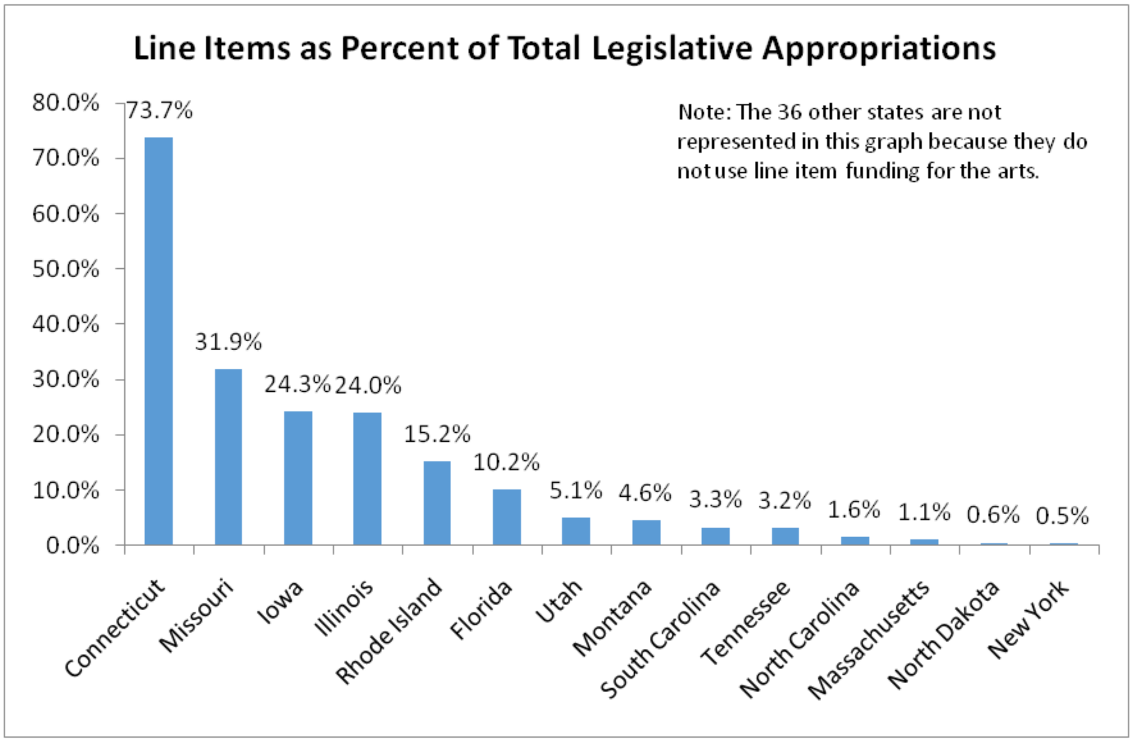
Source: National Assembly of State Arts Agencies

Chart 4: Legislative Appropriations to All States, FY2016



Source: National Assembly of State Arts Agencies

Chart 5: Line Items as Percent of Total Legislative Appropriations, FY 2016



Source: National Assembly of State Arts Agencies

Table 1: Legislative Appropriations to State Arts Agencies, Fiscal Year 2016

State	Base Legislative Appropriations	Line Item Appropriations	Total Legislative Appropriations	Line Items as a % of Total Legislative
Connecticut	**$1,578,720**	**$4,434,616**	**$6,013,336**	**73.7%**
Missouri	$4,656,000	$2,176,000	$6,832,000	31.9%
Iowa	$933,764	$300,000	$1,233,764	24.3%
Illinois	$6,146,500	$1,940,900	$8,087,400	24.0%
Rhode Island	$2,766,771	$494,574	$3,261,345	15.2%
Florida	$35,426,772	$4,032,000	$39,458,772	10.2%
Utah	$2,418,200	$129,700	$2,547,900	5.1%
Montana	$522,672	$25,000	$547,672	4.6%
South Carolina	$4,049,648	$140,000	$4,189,648	3.3%
Tennessee	$6,774,700	$225,000	$6,999,700	3.2%
North Carolina	$7,147,309	$118,957	$7,266,266	1.6%
Massachusetts	$14,000,000	$160,000	$14,160,000	1.1%
North Dakota	$872,362	$5,000	$877,362	0.6%
New York	$45,954,000	$220,000	$46,174,000	0.5%

Source: National Assembly of State Arts Agencies

CONNECTICUT
OFFICE OF THE ARTS

STRATEGIC PLAN

2017 - 2021

THERE IS POWER IN ART.

Its power comes in its messages. Its power comes in its ability to agitate for social change. Communities convene because of the power of art. The voiceless find words through the power of art. There is power in the emotional reactions art evokes in people. There is power in the reflective spaces art creates. And there is power in the way art allows people of all backgrounds to relate to each other.

Art is also a powerful part of our economy. From a numbers perspective, the arts generate jobs, cultural tourism, and economic impact. Less quantifiable, but equally valuable: art helps create community identity and vibrancy, and access to the arts is critical to attracting employers.

As the Executive Director of the Connecticut Office of the Arts, I believe in this power, and I believe we have an enormous responsibility to the creators and consumers in our state to protect the legacy of the arts in Connecticut and to help foster growth in the creative economy.

As a statewide agency, we have a unique opportunity to take a bird's eye view of the state of the arts across Connecticut. After spending several months visiting with people from across the state as part of the process building this plan, we acknowledge that there are significant challenges facing cultural producers in Connecticut: staffs are spread too thin, space to produce and present is expensive and hard to come by, organizations often need resources that aren't readily apparent. But, art continues to happen. From our museums, theaters, and dance companies to our design studios, schools, and innovation centers, great art continues to happen.

Through this plan, our team is doubling down on our commitment to the artists, arts agencies, teaching artists, arts students, and arts patrons of our state. With clarity around what we stand for, a staunch commitment to inclusion and cultural equity, and a fire in our bellies to push forward in our role supporting the creative economy, we look forward to—and embrace—the next five years.

Kristina Newman-Scott
Director of Culture, State of Connecticut, Department of Economic and Community Development

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EXECUTIVE SUMMARY

The Office of the Arts possesses a unique perspective and responsibility within the State of Connecticut. Our network connects across regions and cities allowing us to feel the pulse of artistic vitality throughout our state. Our ability to fund, convene, develop, and market empowers us to bolster Connecticut's already thriving creative economy and reinforce areas in need of growth. As a team, we are committed to making sure every facet of our office reaches its fullest potential for the people of Connecticut.

While our office has had great successes we know we have room to improve our process and our services. Budget cuts and hiring freezes have changed the way our office operates; but our goals remain the same, just with fewer resources. In order to proactively address this, we engaged in creating a new strategic plan for the Office of the Arts to implement over the next five years. With this plan, we will ensure that our office continues to cultivate and grow the arts and artistic experiences for all residents and visitors of Connecticut.

With this plan, we will ensure that our office continues to cultivate and grow the arts and artistic experiences for all residents and visitors of Connecticut.

Art is often difficult to quantify with numbers and statistics; yet, it is frequently defined and planned for in that matter. Art delivers intangible stories, perspectives, and emotions and is too regularly improperly summarized using quantitative data. It is with this mind that our office engaged in a human-centered design approach to researching the current state of the arts within Connecticut. Knowing that art is made by, for, and about people, we utilized a research methodology that puts people first and allows their voices to be heard.

Through this human-centered design methodology, we were able to refocus the Office of the Arts on the future of creativity in Connecticut. After listening to the voices of artists, arts organizations, government agencies, teaching artists, community leaders, and philanthropists, we wrote a new mission and vision, and aligned our office with goals of equity and inclusion. With new design principles in place, our office can begin to focus on the concerted action of collaboration and telling the story of the arts throughout Connecticut, while growing future audiences and strengthening our organization from within.

INTRODUCTION

In 2013, the first World Cities Culture Report stated that culture is equally as important in crafting and shaping world cities as are finance and trade. The 2015 follow-up to this report (which is an international survey of opinion leaders about the value of culture and cities) says that, "cultural vibrancy and city success go hand in hand."[1] Today, it's a widely held belief among economists, planners, and designers that the arts are a critical driver of growth and prosperity for communities, and play a key role in stimulating long-term economic and social growth. By shaping a sense of place and social space, cultural richness increases a city's attractiveness to an educated workforce, the businesses that employ those workers, and visitors seeking authentic experiences unique to the destination itself.

Cultural vibrancy and city success go hand in hand.

In Connecticut, the state agency charged with fostering the health of the creative economy is the Office of the Arts, which is located in the Department of Economic and Community Development (DECD). The Office of the Arts develops and strengthens the arts in Connecticut and makes artistic experiences widely available to residents and visitors. Through our grant programs, the Office of the Arts invests in Connecticut artists and arts organizations and encourages the public's participation as creators, learners, supporters, and audience members. Through our programs and services, the Office of the Arts connects people to the arts and helps to build vital communities across the state.

In addition, the Office of the Arts plays an ongoing convening role and provides an array of training and professional development opportunities. The Office of the Arts collects and disseminates state, regional, and national arts information resources via the communications, directories, publications, data-sharing, one-on-one consultations, and referrals.

In early 2016, the Office of the Arts undertook the creation of a five-year Cultural Strategy using a set of tools borrowed from the design and architecture worlds that focuses on human-centric information gathering and process design. The design company IDEO has been instrumental in advancing human-centered design, and says this about the process: "It's a process that starts with the people you're designing for and ends with new solutions that are tailor made to suit their needs. Human-centered design is all about building a deep empathy with the people you're designing for; generating tons of ideas; building a bunch of prototypes; sharing what you've made with the people you're designing for; and eventually putting your innovative new solution out in the world."[2]

The goal of the process was to create a plan to review and assess our mission and vision, and to inform and guide the next five years of work for the Office of the Arts.

Given the alignment of values of our work with the National Endowment for the Arts (NEA), the Office of the Arts plan reinforces the NEA's objectives, which include:

CREATION: to enhance opportunities for the creation of art that meet the highest standards of excellence across a diverse spectrum of artistic disciplines and geographic locations.

ENGAGEMENT: to foster public engagement with artistic excellence across a diverse spectrum of artistic disciplines and geographic locations.

LEARNING: to provide Americans of all ages with arts learning opportunities across a diverse spectrum of artistic disciplines and geographic locations.

LIVABILITY: to provide support for and otherwise encourage activities that incorporate the arts and design into strategies to improve the livability of communities.

KNOWLEDGE: to increase public knowledge and understanding of the various ways in which the arts contribute to positive outcomes for individuals and communities within a particular state or region.

We engaged the consulting firm Public City to lead the project and help guide the discussions and considerations. We believe that good strategy – like good design – is born from a genuine understanding of the humans who will live with the outcomes. Steeped in this human-centered design philosophy, our process was designed to leverage the people critical to project or place. The planners took a "train the facilitator" approach that allowed leaders in our area to head-up their own focus groups, or charrettes, across the state, and to extract trends, themes, and truths within their own communities. Synthesis of these insights serves as the foundation for the larger plan.

For the purposes of this strategic plan, we focused on the aspects of culture directly relating to the arts. We acknowledge that culture is much broader, and can include the "arts and other manifestations of human intellectual achievement regarded collectively."[3] We feel strongly that future work with a more broad and inclusive definition of culture is appropriate; however, the limited scope of this plan was focused on the artistic health and vibrancy of the state.

This has not been a traditional strategic planning process, and it did not yield a traditional strategic plan. We've invested our time during the planning process to working on the relationships we have internally and with our constituents. We have developed a living document that creates a framework for decisions but also acknowledges that today's world is incredibly fluid. This plan gives us the tools to tie all of our work – all of our decisions – back to our guiding principles regardless of what the fiscal and economic reality is over the next five years.

As we conclude the planning process, the Connecticut Office of the Arts has identified priorities as they relate to arts programs and services through an inclusive and intentional planning process to improve the livability of Connecticut citizens, meeting the highest standards of excellence and access across a diverse spectrum of artistic disciplines, constituent needs, and geographic locations.

This plan gives us the tools to tie all of our work – all of our decisions – back to our guiding principles regardless of what the fiscal and economic reality is over the next five years.

THE PLANNING PROCESS

We were very clear from the onset of the project that one of the top priorities was to create a cultural strategy that emerged not from inside our offices, but from the field and constituents we serve across the state. To accomplish this, the Public City team used a human-centered design approach to develop tools for a series of charrettes (community-based events designed to elicit information from key stakeholders) that were then conducted around the state. Points of view from these events directly impacted the way that we shaped this strategic plan.

Key to this entire undertaking was developing a methodology that enabled the Office of the Arts staff and the charrette facilitators to continue to engage the audience in a human-centered design process even beyond the creation of the final strategy document, and to offer a facilitation tool that the charrette leaders could use again and again in their day-to-day work. It's worth noting that the human-centered design process is heavily skewed toward eliciting sentiment on an individual basis. Far from quantitative-driven surveys and information-gathering tools, the process we engaged in was intentionally designed to gather perspectives from the constituents who are impacted on a day-to-day basis by the decisions this office makes, and the way we operate.

Addendum F at the end of this report has additional detailed information about the planning process.

GATHERING INPUT:
THE CHARRETTES

Uncovering & Understanding → Process, Design, & Testing → Local Charrettes → Data Analysis, Theme Identification, & Plan Framework Development → Writing & Revisions

Over the spring, we hosted – in partnership and through our relationships with our Regional Service Organizations (Regionals)* – 11 charrettes around the state in addition to conducting one-on-one interviews, secondary research, and engaging the larger community through social media. Each charrette host and facilitator had the freedom to invite individuals from that region who represented key perspectives: artists, arts organizations, government, teaching artists, community leaders, and philanthropists.

At each charrette, the facilitator took participants through a series of four exercises designed to extract sentiment and qualitative data about the work of the Office of the Arts and the state of the arts across Connecticut. The exercises were†:

GENIE IN A BOTTLE: This exercise was designed to capture the hopes and wishes for each participant's organizations (or own practice if the participant is an artist) in this moment. Participants were asked to consider the ultimate impact of his/her organization if all cylinders are firing. What would be the best possible thing that this organization could cause in its community?

> What would be the best possible thing that this organization could cause in its community?

Once participants did that, we asked them to consider three wishes they would make for the organization to achieve that impact in the next year or so (with the exception of money: we asked respondents to instead imagine what they would spend the money on versus wishing specifically for money).

* *See Addendum A for more information about the Regionals.*
† *The exercise worksheets are included in Addendum G.*

LET ME COUNT THE WAYS: The next exercise in the series was intended to help us diagnose what is keeping organizations from fulfilling certain ideas. This is where participants were invited to talk about how money might play into their constraints.

We asked guests to rewrite each of their wishes from Genie in a Bottle and then provide details on what was standing in the way of achieving those wishes (from a list that included money, time, skills, connections, or other).

IMAGE CARD SELECTION: With this exercise, we wanted to ascertain how our constituents and their organizations relate to the Office of the Arts (or, equally important: how the organizations do not relate to our office).

We placed a set of image cards on each table (with images of stock photography – largely nature scenes) and asked each participant to choose an image that represented his/her current relationship to the office. None of the images were intended to be literal; the purpose was to create a metaphor for attendees' reactions as a way of surfacing things that might be difficult to articulate directly. This exercise helped us understand the existing sentiment.

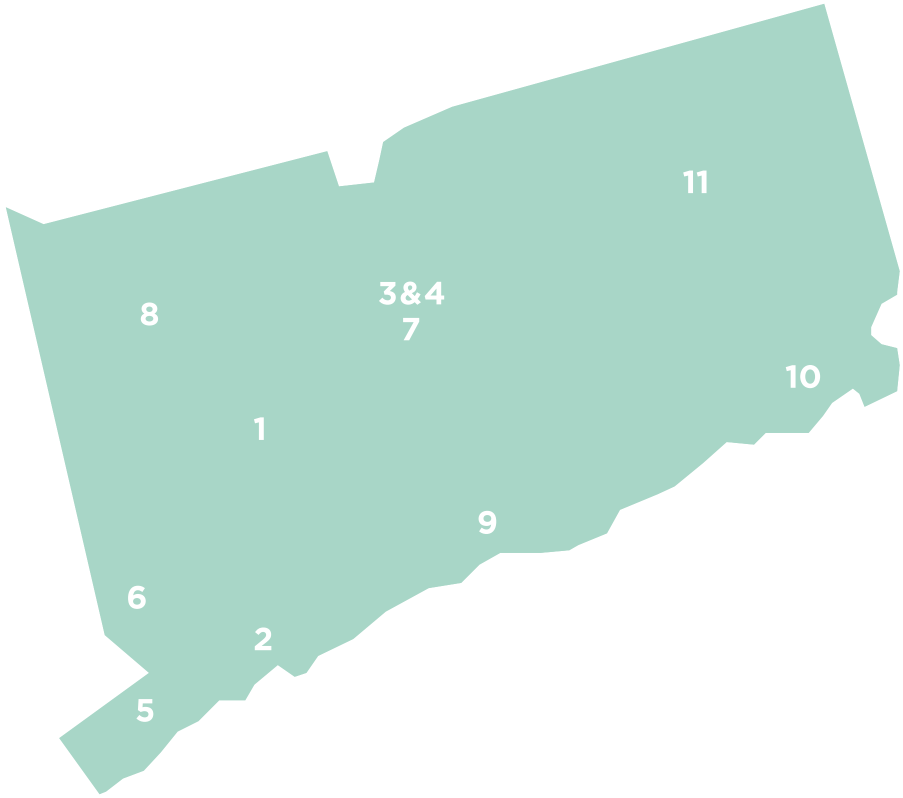
START, STOP, CONTINUE: With this exercise, we asked attendees to get a little bit more specific on ideas about what the Office of the Arts might prioritize moving forward.

Attendees generated three mini-brainstorms about what they thought the Office of the Arts should START doing, STOP doing, and CONTINUE doing. They then shared their ideas at their tables and worked together to prioritize the best ideas from each category. Tables had discretion to do this through a vote or whatever way that table deemed most appropriate.

We did encourage tables to consider that the ideas feel doable based on gut intuition, that the ideas would have impact on the arts environment across the state, or that the table just like the particular idea.

HOSTS & LOCATIONS:

1 Arts and Culture Collaborative Waterbury Region
2 Arts Council of Greater New Haven
3 Connecticut Office of the Arts (Charrette 1)
4 Connecticut Office of the Arts (Charrette 2)
5 Cultural Alliance of Fairfield County
6 Cultural Alliance of Western Connecticut
7 Greater Hartford Arts Council
8 Northwest CT Arts Council
9 Shoreline Arts Alliance
10 Southeastern CT Cultural Coalition
11 Windham Arts



ATTENDEES:

- Artists: 21%
- Arts Administrators & Arts Organization Representatives: 38%
- Community/Business & Philanthropy Leaders: 25%
- Government Officials & Employees: 5%
- Other: 4%
- Teachers & Teaching Artists: 7%

WHAT WE LEARNED

The data we collected through all the different means of communicating with constituencies was highly qualitative, and intended to give us a human-centric view into the state of the arts across Connecticut. The following synthesis comes from parsing through all of the data from the people across the state. The synthesis represents trends and reflects sentiments that we heard time and again over the months of data collection.

TRUTHS ABOUT THE OFFICE OF THE ARTS:

We're emerging from a recent history that has presented significant hurdles. Frequent leadership turnover, funding cut after funding cut, and hiring freezes that impact our ability to fill open positions are three of the realities that have historically tied our hands. The field – Connecticut artists, arts organizations, and teaching artists – have excelled and produced outstanding work in spite of our limitations, but both our own team and our constituents want – and demand – that we chart a course through this plan and in our actions that lives in a new day and in our current reality. We must find a way to use the resources we have (both talent and dollars) to achieve great impact. For the first time in over a decade, our office is being led by a Director with a background in the arts. The Office of the Arts and its constituents must move beyond our past, and a big win would go a long way toward helping us do that.

TENSIONS AND JUXTAPOSITIONS IN THE DATA:

- Can the Connecticut Office of the Arts be consistent in the face of political and financial instability?
- How does the Office of the Arts handle legislatively directed funding in the state?
- Constituents who receive legislatively directed funds are in favor of preserving the funding; those who don't, would prefer to see it go away.*
- What is the future of the relationship between the Regionals and the Connecticut Office of the Arts?
- How does the Office of the Arts grow the Connecticut Arts Council Foundation in a way that supports and enhances the entire arts ecosystem across the state (i.e. does not cannibalize funding to other arts organizations and initiatives)?
- Should the Office of the Arts continue to do everything it has done historically on a smaller staff and with shrinking budgets?
- Should the Office of the Arts focus its support on established cultural anchors or new arts organizations and artists?

* *More information about line item funding in Connecticut is in Addendum D.*

THEMES AND PATTERNS:

- Arts organizations across the state feel understaffed, particularly in the areas of marketing, public relations, and fundraising.
- Artists and arts organizations are struggling to find affordable, workable facilities and spaces for exhibits, performances, and events.
- There is a moment in time right now where public sentiment is strongly in favor of the Office of the Arts staff. Under new leadership and with empathy for staff in light of budget uncertainty, there seems to be a window for our team to make some major moves and shifts with the support of its constituents. On the flip side, we believe this is time-limited and not an infinite state of being. The field and our constituents are looking to the Office of the Arts for leadership, and we need to rise to the challenge.

MOST FREQUENTLY APPEARING WISHES:

These wishes reflect the charrette participants' desires for their organizations or own practice (if the participant is an artist):

- Opportunities to collaborate between artists and arts organizations.
- Opportunities to collaborate across sectors.
- Marketing and PR resources for artists and arts organizations.
- Grant-writing resources.
- Space to perform, to produce, to work, to exhibit.
- Professional development for artists and organizational leadership.
- Opportunities to present art that addresses social justice or humanitarian issues.
- Developing younger audiences: arts learning and engaging young patrons.

MOST FREQUENTLY APPEARING NEEDS:

The needs represent the things that participants felt would move the needle for helping them realize their wishes above:

MONEY

MANPOWER

TIME

CONNECTIONS
(but hard to articulate exactly what connections respondents needed)

MOST FREQUENTLY APPEARING SENTIMENT:

The sentiments below reflect the feelings participants expressed about their relationship to the Office of the Arts:

- Office of the Arts constituents feel disconnected from the mission and work of the Office; it feels obscure and, further, constituents are unclear of how to partner with the Office of the Arts.
- The Office of the Arts is not realizing its full potential, but there is tremendous opportunity for the Office of the Arts.
- The stature and prestige of the Office of the Arts is disintegrating due to its diminishing role and influence.
- Individual artists appear to feel less connected than organizations to the Office of the Arts.
- Despite feeling disconnected from the Office of the Arts as an entity, Individuals (both those representing arts organizations and artists) feel like they have good personal relationships with the staff.
- There is a high degree of hope and optimism about the future for the Office of the Arts.
- There were an equal number of responses about feeling stuck with how to strengthen relationships with the Office, getting lost in the complexity of a governmental office, and feeling like an outsider.

There is a high degree of hope and optimism about the future for the Office of the Arts.

MOST FREQUENTLY APPEARING DESIRES:

The desires highlight wishes from the participants about the future of the Office of the Arts:

- The Office of the Arts should build awareness of the arts in Connecticut—both within the sector and to new and broader audiences.
- We should simplify the application and reporting processes.
- We need to develop and advocate for cross-sector relationships.
- The Office of the Arts should create platforms for Connecticut artists and arts organizations to connect, share resources, and exchange ideas.
- We should continue supporting the field through operating grants and public art commissions/installations.
- We must continue to develop the relationships at a regional/local level (outside of Hartford).
- Our programs need to be refreshed and reevaluated to make sure they are operationally excellent and delivering impact.
- We should continue Arts Day.
- We must insist on diversity at the table, including young artists.
- We should stop legislatively directed funding.
- We should develop programs for broad arts education (both at the school level and for arts consumers).
- We must continue the Artist Fellows program, HOT Schools, and the PAN program.
- We should continue recognizing artistic excellence.
- We should explore inequities in funding priorities, specifically relating to potential geographic inequities.
- We must be consistent and dependable.
- We need to move on from the past.

THE VISION AND MISSION

Based on what we learned from our constituents and the feedback we received from the field, we challenged ourselves to look critically at our existing vision and mission and make sure they both still represented the value proposition of this Office. We also felt compelled to create – beyond just mission and vision statements – value statements about our work in the form of a cultural equity and inclusion statement and design principles. The following words in each of these statements reflect our promise to you: the artists, arts organizations, teaching artists, and people of Connecticut. Out of all of the work we have done in the process of building this plan, these statements are the most important to us, and they are a direct result of what we heard at the charrettes and from analyzing the data. It's worth noting that these statements come from the Office of the Arts team; they were crafted word-by-word by our staff and will serve as our guideposts to making decisions about how to best serve our constituents.

VISION:

Inspire. Empower. Educate. Transform. The arts are a human right. The Connecticut Office of the Arts envisions a world where the arts, in all forms, are embedded in everyday life.

MISSION:

The Connecticut Office of the Arts animates a culture of creativity across Connecticut by supporting arts making and arts participation for all people.

EQUITY, INCLUSION AND ACCESS STATEMENT:

Equity, inclusion and access involving all populations are critical to the vitality of our neighborhoods, towns, and cities. We acknowledge that there is much work to do in this area. We are committed to supporting and fully engaging diverse members of our communities in arts policy, practice, and decision making. Continually changing demographics invite opportunity for responsible and responsive social change by attracting new perspectives that connect minds to a vision and hands to a purpose through the arts.

The Connecticut Office of the Arts will insist upon using the lenses of relevance, equity, access, diversity, and inclusion to guide programmatic and investment decisions within a framework of artistic excellence.* Here are our definitions of what that means to us:

RELEVANCE: Meaningful or purposeful connection to one's aspirations, interests, or experiences in relation to current society or culture.

We commit to a culture that supports curiosity, action and awareness in, about, and through the arts.

EQUITY: Policy and practice that is fair and just. Our processes and systems are designed to insure that we distribute resources without bias.

We commit to a level playing field for constituents to access the resources in our control and the systems we can influence.

* *We acknowledge that artistic excellence and merit are very hard to define, so in lieu of having a static definition below, we are leaning on resources from the field to guide our interpretation of what artistic excellence means. Here are two of the articles we go back to when grappling with what artistic excellence means: "Divining 'Artistic Excellence'" (http://www.artsjournal.com/wetheaudience/2014/05/deviningartisticexcellence.html) and the NEA's Art Works grant review guidelines (https://www.arts.gov/grantsorganizations/artworks/applicationreview).*

ACCESS: We will create pathways that invite participation and communication and that provide opportunities for constituents from all populations.

We commit to cultivating channels for engagement on all levels for all people.

DIVERSITY: A mosaic of individuals offering unique perspectives and experiences influenced by their ethnic, cultural, social, economic and ability backgrounds. As Malcolm Forbes says, “Diversity: the art of thinking independently together.”

We commit to enhancing creativity through diversity.

INCLUSION: Active participation by constituents who represent and reflect the communities we are all a part of.

We commit to building a community that is respectful and responsive to the diverse talents, skills and abilities of all people.

DESIGN PRINCIPLES:

Borrowed from a user-experience or design construct, design principles are the guideposts for programmatic decision-making. The Office of the Arts' design principles should be timeless frameworks that serve to "gut check" the validity of any program the organization operates or investment it makes.

These guiding principles "define and communicate the key characteristics of the [organization] to a wide variety of stakeholders including clients, colleagues, and team members. Design principles articulate the fundamental goals that all decisions can be measured against and thereby keep the pieces of a project moving toward an integrated whole."[4]

Our design principles are:

- The Connecticut Office of the Arts will insist upon using the lenses of equity, relevance, access, diversity, and inclusion to guide all programmatic and investment decisions within a framework of artistic excellence.

- The Connecticut Office of the Arts will keep a state-level focus and support a statewide ecosystem that fosters and promotes artistic and cultural health and vibrancy.

- The Connecticut Office of the Arts will celebrate artistic excellence and innovation across a broad spectrum of artistic disciplines and elevate the profile of arts organizations and artists across the state.

OUR FOCUS 2017-2021

Building on the creation of our mission and vision, we have looked to the charrette data to help us forge our strategic focus areas for the 2017-2021 time frame. The feedback and our planning led us to focus on four areas:

STRENGTHEN FROM WITHIN: Some of the most valued feedback from the field was about this office. We acknowledge and own we have room to grow, and we commit to doing that.

CONCERTED ACTION: Collaboration is more and more important in our world. Whether inter-agency or cross-sector, we see a bright future built on learning how to better work together to drive the arts into everything we do.

TELL THE STORY: We have brand issues on multiple fronts, starting with our own office. We need a refresh on spreading the word on what we do, and we need to help think more broadly about sharing the story of the arts in our state.

GROW [FUTURE] AUDIENCES: All of our work is for naught if we aren't cultivating the next generation of artists and arts consumers.

Each of the focus areas is described in greater detail in the following sections, and each has affiliated tactics that we will employ to drive toward realizing our vision of a world where the arts, in all forms, are embedded in everyday life. On each tactic, we have assigned a date by which we commit to taking action around that particular tactic.

Note: any of the following tactics that do not have explicit time lines will commence work immediately.

STRENGTHEN FROM WITHIN

The Office of the Arts is committed to working on stabilizing from within. We are committed to evaluating our own programs to make sure we are using our limited resources (financial, time, and talent) in the best way possible to drive impact for the state as a whole. We must lead by example – strengthening our internal infrastructure will allow us to better support the state's creative sector.

TACTIC 1 Invest in the team with right-size roles and responsibilities. In the wake of several years of systemic cuts and hiring freezes, this team is still doing the work of a fully staffed office but with fewer resources. The operations and staffing assignments must be revisited to ensure that the programs have the support they need and the staff is in the right position to be a powerful steward for the state's efforts.

TACTIC 2 Continue to improve communication with Connecticut legislators to ensure they are well informed about our programs and services and their statewide impact. We will also invite legislators to participate in our grant-review process so they have a greater appreciation and understanding about our competitive funding strategy.

TACTIC 3 Develop a mechanism to systematically review our grants, programs, and services to make sure they are hitting on all of our design principles, and continue to be responsive to the needs of our diverse communities.

TACTIC 4 Engage with our governance bodies (the Culture and Tourism Advisory Committee and Connecticut Arts Council) in a robust conversation about their roles with regards to advancing this plan and advocating for the Office of the Arts.

CONCERTED ACTION

There is significant power in collaboration. Coordinated efforts, whether within the arts or across industry sectors, can yield tremendous results and rewards. Consider the arts in healthcare contexts: both in terms of creating physical spaces that encourage healing and using the arts as therapeutic supplements to traditional medicine, the impact of the arts is widely recognized and valued. Another case study is the impact the arts have made on the hospitality industry. Take, for example, the 21C Museum Hotels: hotels that lead with their art collections and become destinations in and of themselves.

Great collaborations take intentional coordination, and the Office of the Arts is poised – both as a funder and as a conduit to other parts of the Connecticut government – to support the forward momentum of concerted action. In essence, we are poised to be the conductor. The Office of the Arts is in a unique position to advance collaborations with both governmental entities (especially those housed in DECD) and private-sector organizations that use art and creativity to advance change or elevate awareness around an issue. The Office of the Arts will facilitate connections and collaboration, both within the arts and across other industries and sectors based on that understanding.

TACTIC 1 Advance a minimum of one significant artist-engaged cross-sector project each year. Building on existing energy between healthcare and the arts, invest in an arts-driven project that will encourage and push for positive public health changes in Connecticut communities.

PHASE ONE: In Progress, continuing through Summer 2017 – Identify key collaborators. Build network. Develop funding strategies. Apply for funding.

PHASE TWO: Fall 2017-Spring 2018 – Implement pilot program.

PHASE THREE: Summer 2018 – Assess pilot program and plan for continuation of work.

TACTIC 2 Begin benchmarking other industries beyond healthcare where the arts have strengthened positive social change. Look specifically for opportunities that would showcase historically under-resourced or under-served populations. Start by looking for opportunities in sectors that also fall under the Department of Economic and Community Development umbrella. Create a project road map for projects to pursue in future years.

PHASE ONE: Summer 2018 – Design process to engage artists and arts organizations.

PHASE TWO: Winter 2018-2019 – Create the network and artist task force to help lead this initiative.

PHASE THREE: Spring 2019-Beyond – Launch first year of annual roadmap initiative with a particular focus on identifying artists and arts organizations to participate in workshops at non-arts industry conventions.

TACTIC 3 Connect the Office of the Arts in a meaningful way to artists, arts organizations, arts learning communities, and municipalities in order to be on the ground with the cultural producers across the state and help advance collaboration.

Host periodic meetings or town halls around the state in partnership with the Regionals in order to strengthen the relationships among the Office of the Arts, municipalities, and Regionals and local artists, arts organizations, and teaching artists. This will allow organizations to share best practices and resources locally, and set the stage for conversations about how best to position and incubate artists to tackle the most pressing and urgent community needs (planning, health, public space, transportation, safety, sustainability).

- Spring 2017 – Launch town hall gatherings in the fall of 2017 and spring of 2018 that will continue annually.

TACTIC 4 Create an annual State Arts Summit (building on the success of the HOT Schools Summer Institute) to bring together members of the Connecticut arts community to look at how the creative economy can impact the biggest issues facing our state (e.g. literacy, housing, transportation). As an outcome of the Summit, develop programs that chart a path for artists around the state to tackle the most pressing and urgent community needs.

PHASE ONE: Summer 2017 – Identify partners and potential funders. Develop the framework for the Summit.

PHASE TWO: Spring 2018 – Finalize structure and agenda of the Summit. Develop and deploy marketing and messaging materials.

PHASE THREE: Summer 2019 – Host the first Summit and plan for additional Summits every other year going forward.

TACTIC 5 Leveraging the statewide network, create an ad hoc committee to evaluate the existing asset and cultural map resources and directories around the state. Facilitate a conversation among our partners to determine if additional work in this area would strengthen the resources for artists and those seeking connections within the creative sector.

PHASE ONE: Spring 2019 – Establish the ad hoc committee and conduct the review.

PHASE TWO: Fall 2019 – Evaluate the findings and determine next steps, if needed.

TACTIC 6 Evaluate the existing grant programs and criteria and align them with the Office of the Arts' current goals and objectives, including how we identify and support under-served communities.

Develop strategy to better celebrate grant recipients whose work represents innovative approaches that benefit and inspire Connecticut communities.

PHASE ONE: In Progress – Evaluate, redesign, streamline, and relaunch the grant programs and processes in response to information gathered throughout our strategic planning process.

PHASE TWO: Spring 2017 – Partner with key stakeholders across the state to develop new celebration strategies for our grantees.

TELL THE STORY

Arts create a product that attracts tourists and residents alike to explore the state and, in turn, invest dollars into local economies. The Office of the Arts is in a unique position to have a statewide perspective into what's happening in the arts across Connecticut, and we commit to sharing those stories through our own marketing platforms, partner organizations like the Office of Tourism, and events. The goal of strategic and intentional story telling is to increase the profile of the arts in the state, and to help attract funding and audiences. The awareness will aid in solidifying the importance of the arts with governmental and legislative bodies across the state.

Based on the feedback from the charrettes, the arts agencies and organizations across the state are in need of marketing support to drive audience generation for their existing efforts. The Office of the Arts can play a key role in providing organizations with access to additional marketing resources and tools. The office will host workshops and gather existing resources to support audience development.

TACTIC 1 Continue building and developing the annual Arts Day. Release an annual State of the Arts report as part of the showcase and day of promoting the arts across the state. This report will demonstrate the impact (both economic and intangible) of the arts and share selected stories of individual artists, arts collectives, and arts organizations across Connecticut (see Goal 1, Tactic 6). Work with the Regionals to source the stories, with a focus on artistic excellence, innovative works, cultural equity and inclusion, and geographic diversity.

PHASE ONE: In Progress – Investigate existing Connecticut campaigns that showcase makers, innovators, and creators from across the state, and create opportunity to better highlight artistic voices.

PHASE TWO: Spring 2018 – Produce first report in alignment with our Connecticut Arts Day and annually thereafter.

TACTIC 2 Set up quarterly meetings with Tourism to make sure information is being shared across platforms, and the Tourism staff has the materials it needs to incorporate into out-of-state marketing efforts.

- In Progress – On an annual basis, we will establish a quarterly meeting schedule with our Tourism and marketing partners.

TACTIC 3 Update the language about the Office of the Arts and its work, and overhaul the marketing materials (website, pamphlets, etc.) for all of our programs. Create consistency in the messaging across our different platforms: social media, newsletters, websites, brochures, etc.

PHASE ONE: Spring 2017 – Build into the 2018 budget dedicated money to support this initiative and open a search for a marketing consultant to oversee the process.

PHASE TWO: Spring 2018 – Publish new brand identity to align with Connecticut Arts Day and the 40th anniversary of the One Percent for Art program.

GROW [FUTURE] AUDIENCES

Investing in arts education is a pivotal piece of providing a runway for future artists, but it also ensures future audiences who will support and invest in the arts in the coming decades.

TACTIC 1 Consider how to grow the reach and impact of HOT Schools and explore ways that the HOT Schools model (or an offshoot) could potentially reach more students across the state and grow a diverse roster of teaching artists and educators who embrace arts learning.

- In Progress-Winter 2018 – Identify arts learning programs across the state outside of our program. Investigate which regions in the state have access to arts learning opportunities and those that don't. Consider opportunities to reach all nine regions of the state. Present findings and propose a new plan for arts learning engagement.

TACTIC 2 Promote STEM to STEAM strategies to encourage the integration of the arts into science, technology, engineering, and math.

TACTIC 3 Over the coming year, the Office will evaluate and redesign our professional development services in response to feedback from our strategic planning process. This will result in a more holistic approach and will inform our offerings at our Summit, our town hall meetings, and our state-wide, cross-sector initiatives to better serve the needs of our diverse community of artists and arts organizations. There will be a particular focus on professional development services to strengthen cross-sector opportunities. Expanded professional development services will also help us to address the state's need to retain and attract creative talent.

TACTIC 4 Capitalize on the success of our 25-year-old Connecticut Cultural Heritage Arts Program, which encourages and promotes traditional artists and their communities through research and program development. We will expand our collaborations with immigrant and refugee organizations to better support, preserve, and showcase artistic talent from Connecticut's burgeoning immigrant population. This tactic celebrates the diversity of arts producers and art appetites across our state, and creates more doors to engage across cultural boundaries.

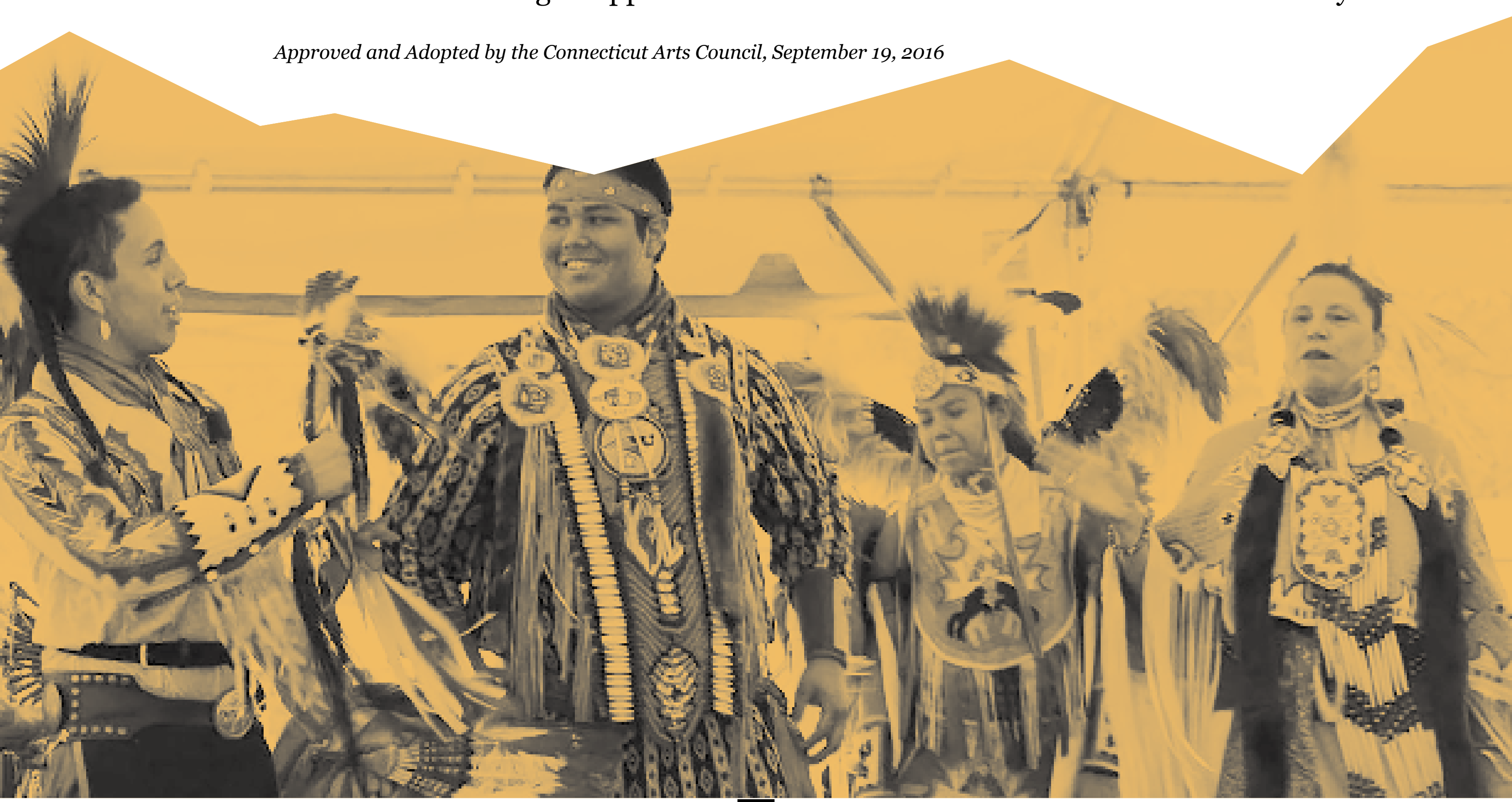
CLOSING

The Office of the Arts is at a distinct crossroads to define the future of its role in the artistic ecosystem of our state. By engaging in a human-centered design approach, we have developed a road map that will ensure the highest quality of all of our programmatic and investment decisions. Listening and responding to our constituents, we will continue to foster and promote artistic and cultural health and vibrancy and ensure relevance, equity, access, diversity, and inclusion for all in the arts throughout Connecticut.

… we will continue to foster and promote artistic and cultural health and vibrancy and ensure relevance, equity, access, diversity, and inclusion for all in the arts throughout Connecticut.

This is not a copycat strategy from another state or a one-size-fits-all approach. It is a sustainable, well-designed, people-first program. It is a strategy that celebrates our already established artistic excellence and elevates the profile of arts organizations and artists across the state. It is a plan we are excited to implement, and one that we know will create more meaningful opportunities for artists and audiences over the next five years.

Approved and Adopted by the Connecticut Arts Council, September 19, 2016



ADDENDUM A
THE OFFICE OF THE ARTS – BACKGROUND AND HISTORY

In 1963, Special Act 106 codified the establishment of a Commission on the Arts, whose purpose was to make a comprehensive survey of the state and report findings to the Governor. In 1965, the Connecticut General Assembly passed Public Act 579 creating the Connecticut Commission on the Arts, a public service agency responsible for encouraging "participation in, and promotion, development, acceptance, and appreciation of" the cultural resources of the state. While the office has had many names and gone through a battery of changes over the years, the essential *raison d'être* of the Office has remained constant: to be a visible, effective champion for the arts in Connecticut. Today, the Office of the Arts is housed in the Department of Economic and Community Development (DECD).

Financial assistance for arts and culture organizations takes several forms. Using funds allocated from the state legislature, the Office of the Arts offers competitive, project-based grants. The Arts Endowment Fund, which was created by the state legislature and administered by Office of the Arts, provides formula-based financial incentives to all eligible organizations in the state. An additional Foundation for the Arts was established in 2013 to raise private sector funds to work alongside state and federal funding. The Foundation is in its early stages of strategic planning

The Office of the Arts is funded by two primary sources: the State of Connecticut and through the National Endowment for the Arts Partnership Agreement as the State Arts Agency. The Office administered a budget of $2.35 million in Fiscal Year 2016; approximately $1.5 million came from the state, and $775,000 from the NEA.[§]

PROGRAMS IN FY 2016

Art in Public Spaces (Percent for Public Art)[‡] – Allocates not less than 1 percent of the cost of construction or renovation of publicly accessible state buildings toward public artwork for that building.

Art in Public Spaces Registry – A database for artists who are interested in pursuing public art opportunities in Connecticut, the registry is open to both residents and out-of-state artists. It is the primary resource used in selecting artists for Art in Public Spaces projects.

Arts Day – A day-long celebration of the arts at the Legislative Offices and State Capitol that was revived for the first time in more than a decade under the current Office of the Arts leadership.

Cultural Heritage Arts Program (CHAP)[*] – Managed by the Connecticut Historical Society, CHAP is Office of the Arts' long-standing partner in reaching and engaging with the state's growing ethnically diverse populations. CHAP encourages and promotes traditional artists and their communities through research and program development. Traditions and the cultural histories of these communities are preserved and carried forward to new audiences.

[§] *This number does not include Office of the Arts staff who are funded through state dollars; that budget line item is included in DECD's staffing budget. Additionally, the Office of the Arts administered bond funds from Special Act PA 14-98, Sec. 9(e)(3): Grants-in-aid to nonprofit organizations sponsoring cultural and historic sites, not exceeding $10,000,000. The bond dollars the Office allocates are not reflected in the budget total.*

Connecticut Artists Collection[‡] – The Collection was established to acquire and exhibit artwork by distinguished Connecticut artists and to preserve the works for future generations. Works are exhibited in state government buildings and community colleges.

Designated Regional Service Organizations (Regionals)[*] – The nine Regionals serve as the Office of the Arts' local field offices around the state. Through contractual relationships between existing regional arts organizations and the Office of the Arts, their region-specific responsibilities include developing, convening, and sustaining the arts industry; sustaining cross-sector relationships; providing coordinated marketing, technical assistance, professional development, and advocacy; and administration of the Regional Initiative Grant Program.

Directory of Teaching Artists – Reliable resource of high-quality Connecticut teaching artists who have been juried for excellence in their art forms. Historically, the Office of the Arts had also managed a Directory of Performing Artists. That has now been combined with the New England Foundation for the Arts' CreativeGround platform.

Exhibitions – The Gallery at Constitution Plaza and the Connecticut Culture Gallery at Bradley International Airport are exhibit spaces managed by the Office of the Arts.

Managed in partnership with Bradley International Airport, the space at the airport consists of four exhibit cases located at the second-floor entrances to Terminal A across from the American, United, and US Airways ticket counters. The cases offer rotating exhibits that provide visitors with a view of Connecticut's cultural richness and the creative talents of its residents.

The Gallery at Constitution Plaza is dedicated to promoting cultural enrichment and visual understanding of the Office of the Arts and its constituent organizations. The gallery features changing exhibitions that directly relate to programs administered by the Office of the Arts and DECD.

Higher Order Thinking (HOT) Schools[*†] – Nationally recognized as an innovative way to develop, deepen, and expand effective practices in arts education, arts integration, school culture change, and leadership development.

Peer Advisor Network – Administered through five of the Regionals, the Peer Advisor Network offers deeply subsidized consulting services to arts organizations. Due to budget constraints and ongoing planning, the Peer Advisor Network has been put on hold as we develop revised professional development services for FY 2018.

Poetry Out Loud[*†] – The Connecticut Humanities administers the Poetry Out Loud program. Poetry Out Loud is a partnership between the NEA and the Poetry Foundation. The program encourages the study of great poetry by offering educational materials and a dynamic recitation competition to high school students across the country.

HONORARY POSITIONS AND AWARDS IN FY 2016

Artist Fellowship – An award of up to $10,000 to encourage the continuing development of Connecticut artists. Due to budget constraints, the Artist Fellowship has been put on hold.

Connecticut Poet Laureate‡ – The state's representative poet.

Connecticut State Troubadour‡ – The state's ambassador of music and song.

Elizabeth L. Mahaffey Arts Administration Fellowship – A $2,500 award for professional development. This initiative is on hold as the Office is redesigning its professional development services, and was not offered in FY 2016.

Governor's Arts Awards – Lifetime achievement in the arts, established in 1978.

Governor's Patron of the Arts Awards – Established in 2015, the Patron of the Arts Awards honors individuals, companies, and foundations that have played leadership roles in supporting the arts.

GRANTS IN FY 2016

Arts Learning*† – Arts learning grants support the planning and implementation of arts in education projects that advance teaching and learning from birth to grade 12. In FY 2016, Office of the Arts made seven grants ranging from $7,500 to $35,000, totaling $170,000.

Arts and Community Impact* – These grants fund projects that create or sustain a meaningful relationship with non-arts stakeholders to connect the intrinsic value of the arts to community needs, interests, and opportunities. In FY 2016, Office of the Arts made eight grants totaling $155,000.

Good to Great – A pilot program in FY 2016, these are competitive grants of up to $125,000 for improvements that significantly enhance cultural and historical sites, and the way people enjoy them. In FY 2016, Office of the Arts made 20 grants totaling $1,990,386. The Good to Great program was funded through state bond dollars.

Public Art in the Community* – These grants support the planning and implementation of community-based public art projects. In FY 2016, Office of the Arts made six grants ranging from $7,500 to $35,000, totaling $155,000.

Regional Initiative Grant* – The Office of the Arts provided each of the nine Regionals with $35,000 to fund recommended local projects. In FY 2016, Office of the Arts made 74 grants ranging from $1,000 to $5,000, totaling $303,231.

Supporting Arts in Place – This provides general operating support to arts organizations and municipal arts departments based on a formulaic calculation (note: not competitive). In FY 2016, Office of the Arts made 99 grants ranging from $257 to $16,638, totaling $515,000.

* *Funded all or in part by the National Endowment for the Arts*
† *Included in the Office of the Arts' Arts Learning initiatives*
‡ *Statutory programs mandated by the State*

ADDENDUM B
THE CONNECTICUT ARTS ENDOWMENT FUND

The Office of the Arts also administers the Connecticut Arts Endowment Fund (CAEF). The Fund was established to help stabilize arts institutions by defraying operating costs for arts organizations. Interest earned on the Fund's principal, which currently rests at $19 million, is distributed annually by the Office of the Arts. Interest earned on the Fund's principal is distributed annually to Connecticut nonprofit arts organizations, which have received a minimum of $25,000 in contributions in each of the last two years from non-governmental sources. Grant awards are calculated based on a formula that rewards those organizations reporting a substantial increase in the amount of private sector contributions received during the prior year. Organizations may use funds for capital projects, operations, programming, or to build their own endowments.

In FY 2015, the Fund distributed $446,607 to 117 organizations. In FY 2016, CAEF distributed $385,301 to 130 organizations. Moving into FY 2017, several changes will impact CAEF programming:

- DECD worked with legislators to pass a bill that will allow the Fund to utilize a portion of any equity gains for distribution, while simultaneously ensuring that if the Fund does not experience gains, the principal cannot be tapped. The anticipated additional funds are projected to increase the total investible monies by more than 30 percent.

- The minimum amount arts organizations must raise from private donors to qualify for a CAEF matching grant has been reduced from $25,000 to $15,000. An arts organization must raise a minimum of $15,000 for two consecutive years.

- The minimum grant award has been set at $500. No applicant will receive less than $500.

ADDENDUM C
THE CONNECTICUT ARTS COUNCIL FOUNDATION

Established by legislative mandate in 2013, the Connecticut Arts Council Foundation is an independent 501(c)3 nonprofit organization dedicated to enriching and enhancing a vibrant and sustainable environment for artists and the arts in Connecticut. The Foundation will help raise money for the CAEF, as well as specific arts funding as agreed upon by the board.

Importantly: the certificate of incorporation makes it clear that the Foundation's mission is to enhance, not alleviate, state funding. To that end, the Foundation will take a leadership role in developing creative ways for donors — businesses, foundations, and individuals — to support rewarding new statewide initiatives and existing programs of the Office of the Arts, and to reinforce the value of private philanthropy for the arts in Connecticut.

The Director of the Office of the Arts also serves as the Executive Director of the Connecticut Arts Council Foundation.

ADDENDUM D
LEGISLATIVELY DIRECTED FUNDING IN CONNECTICUT[5]

In FY 2016, the State of Connecticut appropriated approximately $6 million for arts and culture organizations. Of that $6 million, only about 26 percent ($1.6 million) was allocated to Connecticut's state arts agency, the Connecticut Office of the Arts, to be used for competitive grants. The remaining 74 percent ($4.4 million) was given directly to arts and culture organizations through legislatively directed funds. The $4.4 million in legislative appropriations was divided among 35 organizations; the rest of the thousands of organizations deserving of state assistance must apply for and split the remaining $1.6 million.

Missouri, the state with the second-highest percentage of legislative appropriations, allowed only 31.9 percent of its arts funding to be used in legislatively directed funds. The stark difference in usage clearly highlights disconnect from Connecticut and the rest of the country on its arts funding process.

Connecticut's extensive use of legislative appropriations contradicts the goals and best practices set forth by state arts agencies nationwide. Aside from the obvious inequitable distribution of legislative appropriations, this funding is also unregulated. When public funding of organizations is achieved through legislatively directed funds, recipients are not required to follow clear guidelines or accepted policies vital to responsible public process.

Legislatively directed funding does not require any form of pre-screening of arts organizations. There are no defined criteria or reporting procedures in place, which could easily lead to mismanagement of funds (intentional or otherwise), wasteful public spending, or subsidizing failing organizations. Additionally, this type of funding is not always based on merit or need, which should be two critical considerations for organizations receiving public funds. Even further, much of the funding for arts organizations is appropriated according to political will, which is an inequitable approach and results in public funds not being fairly distributed to Connecticut's constituents.

Using legislatively directed funds for the arts are not altogether common nationwide. At present, only 14 states use legislative appropriations for arts and culture organizations. Connecticut appropriations more extensively than each of those 14 states. Eight of the 14 states utilizing legislatively directed funds to fund arts programs appropriated less than 6 percent of their total legislative appropriation. Only four states, including Connecticut, allowed for more than $1 million in legislatively directed appropriations.

ADDENDUM E
WHAT DO THE ARTS MEAN FOR OUR ECONOMY?

The arts and culture sector in the United States is a huge economic driver. Valued at nearly $700 billion, the industries making up the sector represent 4.32 percent of the United States gross domestic product (GDP), which is higher than each of the tourism (2.6 percent), transportation (2.7 percent), and construction (3.4 percent) industries.[6]

Connecticut is no exception: the arts and culture sector in the state is strong and contributes to significant jobs across the state. Connecticut boasts 10,870 arts-related businesses that employ 36,539 people. The creative industries account for 4.4 percent of the total number of businesses located in Connecticut and 1.7 percent of the people they employ (compared nationally to 3.9 percent of all U.S. businesses and 1.9 percent of all U.S. employees).[7]

Annually, the arts in Connecticut generate $653 million in total economic activity. This spending — $455.5 million by nonprofit arts and culture organizations and an additional $197.5 million in event-related spending by audiences — supports 18,314 full-time equivalent jobs, generates $462.5 million in household income to local residents, and delivers $59.1 million in local and state government revenue.[8]

TOTAL ECONOMIC IMPACT OF THE NONPROFIT ARTS AND CULTURE INDUSTRY IN CONNECTICUT (SPENDING BY NONPROFIT ARTS AND CULTURE ORGANIZATIONS AND THEIR AUDIENCES)

	STATE OF CONNECTICUT	MEDIAN OF SIMILAR STUDY REGIONS (POP. = ENTIRE STATE)	NATIONAL MEDIAN
DIRECT EXPENDITURES	$652,960,811	$354,779,009	$49,081,279
FULL-TIME EQUIVALENT JOBS	18,314	12,394	1,533
RESIDENT HOUSEHOLD INCOME	$462,526,000	$310,197,000	$35,124,500
LOCAL GOVERNMENT REVENUE	$25,840,000	$17,080,500	$1,946,500
STATE GOVERNMENT REVENUE	$33,236,000	$23,771,000	$2,498,000

The impact of the arts in the state is much deeper than job creation, increasing the tax base of the region, or enhancing property values of businesses. The arts play a pivotal role in beautifying and enhancing the cultural identify of Connecticut's towns and cities, thus attracting residents and cultural tourists. Nationally, compared to other travelers, cultural tourists spend more and stay longer:

- Spend More: $623 vs. $457
- Use a Hotel, Motel, or B&B: 62 percent vs. 55 percent
- Are More Likely to Spend $1,000+/-: 19 percent vs. 12 percent
- Travel Longer: 5.2 nights vs. 3.4 nights[9]

The same holds true for Connecticut: non-resident arts and culture event attendees spend an average of 65 percent more per person than local attendees ($35.39 vs. $21.50) as a result of their attendance to cultural events. The state's arts and cultural events provide a strong draw for tourists, with 66.9 percent of all non-resident survey respondents reporting that the primary reason for their trip was "specifically to attend this arts/cultural event."[10]

In fact, Americans for the Arts' Arts and Economic Prosperity IV Report goes as far as to posit, "By demonstrating that investing in the arts and culture yields economic benefits, [this] lays to rest a common misconception: that communities support the arts and culture at the expense of local economic development. In fact, they are investing in an industry that supports jobs, generates government revenue, and is a cornerstone of tourism. This report shows conclusively that the arts mean business!"[11]

CONNECTICUT COUNTY RANKINGS FOR ARTS VIBRANCY

The National Center for Arts Research at Southern Methodist University publishes an annual Arts Vibrancy Index, a set of data-based indices that looks – county by county – at economic and community drivers that lead to artistic energy and strong cultural scenes.[12]

The data for the state below shows, with a high degree of consistency, that Connecticut is faring well on a national review in terms of arts dollars, arts providers, grants, and the socio-economic health of the state; but, the state suffers in terms of the infrastructure that supports cultural tourism (restaurants, hotels, bars, etc.).

The index below provides rank scores on the level of supply, demand, and government support for the arts across all counties. The scores for the component parts are reported on a scale from 0-100 with 100 being highest. The scores are akin to percentiles – i.e., a measure of 56 means it did better than 56 percent of counties on that measure.

ARTS VIBRANCY DRIVERS: RANK SCORES OF CONNECTICUT COUNTIES COMPARED TO ALL US CITIES

	LITCHFIELD	HARTFORD	TOLLAND	WINDHAM	FAIRFIELD	NEW HAVEN	MIDDLESEX	NEW LONDON	STATEWIDE
ARTS DOLLARS	88	95	84	87	85	86	88	93	88.25
PROGRAM REV	93	97	88	91	88	86	92	95	91.25
CONTRIBUTED REV	78	91	74	77	76	77	80	87	80.00
TOTAL EXPENSES	88	95	84	87	85	88	88	93	88.50
TOTAL COMPENSATION	88	94	87	89	87	91	90	94	90.00
ARTS PROVIDERS	92	90	73	76	95	83	88	92	86.13
ARTS ORGANIZATIONS	94	95	88	89	98	95	94	96	93.63
INDEPENDENT ARTISTS	94	74	80	81	97	90	89	87	86.50
ARTS & ENTERTAINMENT EMPLOYEES	58	71	41	42	73	45	47	56	54.13
ARTS & CULTURE EMPLOYEES	76	84	52	60	76	47	77	88	70.00
GRANT ACTIVITY	90	96	79	82	87	94	89	92	88.63
STATE GRANT DOLLARS	84	83	63	74	79	83	78	82	78.25
STATE GRANT NUMBERS	88	90	73	78	87	88	88	89	85.13
FEDERAL GRANT DOLLARS	60	91	58	54	45	70	59	78	64.38
FEDERAL GRANT NUMBERS	93	97	87	86	92	96	93	92	92.00
SOCIO-ECONOMIC	97	94	96	95	99	95	98	96	96.25
% EMPLOYMENT	75	76	78	81	75	76	78	80	77.38
% BACHELOR'S DEGREE	93	91	93	90	97	92	95	91	82.38
% OF HOUSEHOLDS > $150	97	95	96	95	99	96	97	96	96.38
PER CAPITA INCOME	97	95	96	95	99	95	98	96	96.38
% NOT IN POVERTY	92	72	88	91	90	77	96	95	87.63
OTHER LEISURE	36	33	36	44	52	24	38	78	42.63
HOTEL RANK	15	17	14	24	33	7	27	80	27.13
RESTAURANT RANK	37	55	51	51	56	39	55	77	52.63
ZOO & BOTANICAL RANK	69	21	43	66	81	33	46	89	56.00
CINEMA RANK	42	55	51	44	58	27	51	48	47.00
PROFESSIONAL SPORTS RANKING	45	29	29	48	65	34	34	42	40.75
BAR RANK	39	44	47	54	37	41	41	68	46.38

ADDENDUM F
THE PLANNING PROCESS DETAILS

PHASE 1: UNCOVERING AND UNDERSTANDING

January – February

To begin building the plan, the Public City team traveled to Connecticut to engage closely with the Connecticut Office of the Arts team to learn about the operating context, resources, constraints, hopes and fears, soul of the project, and the why/how/what. Public City also conducted a full review of relevant documents provided by Connecticut Office of the Arts, and conducted additional foundational research.

PHASE 2: PROCESS DESIGN AND TESTING

February – Mid-March

Using what was uncovered in Phase 1, the Public City team designed a human-centered process to allow for – and encourage – public participation in collecting input for the plan. The process ultimately took the form of facilitated design charrettes that occurred across the state through the Connecticut Office of the Arts' nine Designated Regional Service Organizations (DRSO). A design charrette is a popular tool that comes from the legacy of architecture and urban planning, but which is now used more broadly for projects that require participation and discussion from a diverse set of stakeholders. The charrette is an event designed to guide stakeholders through design-based exercises that elicit their points of view, constraints, hopes, and potential outcomes for the design (in this case, the Connecticut Cultural Plan). In this project, the goal was to uncover valuable insight and qualitative data to inform the plan. After testing with the Connecticut Office of the Arts team, charrettes were facilitated by DRSO representatives in each of their respective markets.

To ensure that the DRSO representatives understood the charrettes and their purpose, the Public City team returned to Connecticut for a two-part trip:

- The first part of the trip involved running the charrette for members of the Connecticut Office of the Arts team and the local market representatives so that those key stakeholders understood the process from a user-experience perspective.

- Following the charrette, the Public City team made tweaks to the process and tools, and later the same day, gathered the group again for a "train the facilitator" session to enable the DRSO representatives to be in a position to run these charrettes in their own market with their own stakeholders. The team also trained the facilitators in processing initial synthesis of the data that they would be gathering from their respective markets.

PHASE 3: LOCAL CHARRETTES

Mid-March – April

The DRSO representatives ran charrettes in their own markets and collected the responses. An initial round of data and theme analysis happened at the local level by the facilitators.

PHASE 4: DATA ANALYSIS, THEME IDENTIFICATION, AND PLAN FRAMEWORK LEADING TO DRAFTING THE PLAN

May – June

The Public City team spent this phase reviewing the findings from the charrettes and overlaying that information onto the discoveries and research. A series of short reviews with the Connecticut Office of the Arts team allowed Public City to test assumptions and build frameworks, then translate that into an initial draft of the five-year plan.

PHASE 5: WRITING AND REVISIONS

July – August

The Connecticut Office of the Arts team received a full draft of the plan and had a chance to circulate it for feedback and input. The Public City team incorporated the revisions and input, and translated the written document into a designed, print-quality PDF.

ADDITIONAL SOURCES OF INFORMATION

ONE-ON-ONE INTERVIEWS

Public City conducted targeted one-on-one interviews with various individuals during the course of the planning process. The interviewees were selected to introduce the Public City team to a representative sample of the various constituencies across the state, as well as each of our internal staff members. Additionally, the Public City team presented periodically to the Culture and Tourism Advisory Committee and Connecticut Arts Council.

Connecticut Office of the Arts Staff

- Director Kristina Newman-Scott
- John Cusano
- Tamara Dimitri
- Leigh Johnson
- Bonnie Koba
- Rhonda Olisky
- Lu Rivera

Additional Connecticut Department of Economic and Community Development Staff

- Catherine Smith, Commissioner
- Bart Kollen, Deputy Commissioner
- Todd Levine, State Historic Preservation Office
- Alison Lubin, Fellow
- Casey Pickett, CTNext

Community Members and Constituents

- Bill Hosley
- Fritz Jellinghaus
- Bruce Josephy
- Helen Kauder
- Carol LeWitt
- Michael Price
- Frank Rizzo
- Laura Scanlan
- Amy Wynn

SOCIAL MEDIA PUSH

Using #CTArts, encouraged community conversation around the following questions as additional community outreach and public engagement around the development of the plan:

- What is the importance of the arts in Connecticut?
- How do we move the arts from nice to necessary?
- What is it about the arts that moves you?

charrette worksheet

Genie in a Bottle

Optional:
Your name:________________________

The big idea:

Write an optimistic articulation of the potential IMPACT of your organization:

Three Wishes:

If you could make three wishes for the next year that would get you closer the impact above, what would be they be? For now, let's assume that you would have the money you needed to make that happen (i.e. don't wish for money.) Hint: be as specific as possible about what you want and why you want it e.g. *"I would hire a person who can do financial forecasting so we would always know when the end of the money is coming."* Or *"I would rent more space so that we could accommodate the overflow we are seeing with the demand of our evening events."*

Wish 1:

Wish 2:

Wish 3:

charrette worksheet

Let Me Count the Ways

Optional:
Your name:________________________

What's stopping us?

Briefly rewrite your three wishes below, then check all that apply in the list of what's stopping you from making that wish a reality. (We'll use this to help understand how COA or other resources can help you get what you want!)

Wish 1:

What's stopping you from getting this wish? Check all the applicable boxes below and explain as much as you can:

- ☐ **Money.** Roughly how much would you need? _________
- ☐ **Time.** We have the skills we need, but everyone is stretched so thin, we don't have time to do this.
- ☐ **Skills.** We have a talented team, but no one on the team knows how to do this. If you know what skill you need, write it here: ___________________________________ ___________________________
- ☐ **Connections.** We don't know the right people to make this happen. If you know who you'd need to know, write their name or role here: ___________________________ _______________________________
- ☐ **We're stuck.** It's hard to describe, but our team just seems to be stuck on this issue and we can't get out of our own way. Say more: __________________________ ____
- ☐ **Other.** Please elaborate: ____ ____ ____ ____

Wish 2:

What's stopping you from getting this wish? Check all the applicable boxes below and explain as much as you can:

- ☐ **Money.** Roughly how much would you need? _________
- ☐ **Time.** We have the skills we need, but everyone is stretched so thin, we don't have time to do this.
- ☐ **Skills.** We have a talented team, but no one on the team knows how to do this. If you know what skill you need, write it here: ___________________________________ ___________________________
- ☐ **Connections.** We don't know the right people to make this happen. If you know who you'd need to know, write their name or role here: ___________________________ _______________________________
- ☐ **We're stuck.** It's hard to describe, but our team just seems to be stuck on this issue and we can't get out of our own way. Say more: __________________________ ____
- ☐ **Other.** Please elaborate: ____ ____ ____ ____

Wish 3:

What's stopping you from getting this wish? Check all the applicable boxes below and explain as much as you can:

- ☐ **Money.** Roughly how much would you need? _________
- ☐ **Time.** We have the skills we need, but everyone is stretched so thin, we don't have time to do this.
- ☐ **Skills.** We have a talented team, but no one on the team knows how to do this. If you know what skill you need, write it here: ___________________________________ ___________________________
- ☐ **Connections.** We don't know the right people to make this happen. If you know who you'd need to know, write their name or role here: ___________________________ _______________________________
- ☐ **We're stuck.** It's hard to describe, but our team just seems to be stuck on this issue and we can't get out of our own way. Say more: __________________________ ____
- ☐ **Other.** Please elaborate: ____ ____ ____ ____

charrette worksheet

Image Selection

Optional:
Your name:_______________________

Pick a picture, any picture:

Choose and image that represents your current relationship with the COA.

Describe your image here (maybe even sketch it quickly)

Why did you choose this image? What adjectives would you use to describe this image that also describe your current relationship with the COA? Tell us more. What are the delights and frustrations with the COA right now, and what would be the image you would choose to describe your ideal relationship?

Connecticut
still revolutionary

charrette worksheet

Start, Stop, Continue.

Optional:
Your name:_______________________

What's your advice?

Knowing what you know, and seeing what you've seen, what would you advise for the COA right now? On your own, brainstorm a lot of ideas for each prompt below and write each idea on a post-it note. After you do all three prompts, work as a table/group to decide which three are your favorites in each category and write them in below on the worksheet. At the end, there will be one worksheet per table/group.

What would you START doing? What are new roles, services, processes, programs, and tools that you would implement? WRITE ONE IDEA PER POST-IT NOTE and write START at the top of each one (so we know what pile it goes in). As a group, you'll choose your favorite 3 START ideas and write them below.

When you are done with this exercise, your table will have consolidated to a single worksheet. Your group's favorite START ideas will be written above. Then place the entire pile of START post-its on top.

What would you STOP doing? What are existing practices, services, programs etc. that you would discontinue? WRITE ONE IDEA PER POST-IT NOTE and write STOP at the top of each one (so we know what pile it goes in). As a group, you'll choose your favorite 3 STOP ideas and write them below.

Your STOP post-its will go here.

What would you CONTINUE doing? Or what existing programs or practices would you expand? What are existing practices, services, programs etc. that you would keep thriving? WRITE ONE IDEA PER POST-IT NOTE and write CONTINUE at the top of each one (so we know what pile it goes in).As a group, you'll choose your favorite 3 CONTINUE ideas and write them below.

Your CONTINUE post-its will go here.

Tips for collective brainstorming:

1. Defer judgment: For now, just let the ideas flow. We can worry later about whether or not they are good. 2. Encourage wild ideas: The crazy ideas that defy the budget or are technically not feasible are often the ones that lead to innovation (if we can defer judgment long enough to let them out). 3. Be visual. Draw your idea on that tiny little post-it! 4. Build on the ideas of others. Assume that all ideas belong to the group, not to individuals. 5. One conversation at a time. Listen to your group members. Their ideas will lead you to better and more ideas.

charrette worksheet

Get it Off Your Chest

Optional:
Your name:___________________

Is there anything you wanted to say, but didn't get a chance to yet? Tell us here. We will read each of these with care.

Connecticut still revolutionary

PublicCity

ENDNOTES

[1] World Cities Culture Reports, 2013 and 2015. www.worldcitiescultureforum.com/news/worldcitiesculturereport2015nowpublished

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[9] A Position Paper on Cultural and Heritage Tourism in the United States. Developed by the U.S. Department of Commerce and the President's Committee on the Arts and the Humanities for the 2005 U.S. Cultural and Heritage Tourism Summit.

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[12] SMU National Center on Arts Research Arts Vibrancy White Paper. http://mcs.smu.edu/artsresearch2014/artsvibrancyindex2016 and https://sites.smu.edu/meadows/ncar/NCARWhitePaperArtsVibrancyIndexII.pdf

PHOTO CREDITS

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Page 13: TheaterWorks New Milford "Cripple of Inishmaan"; Provided by the Northwest Connecticut Arts Council

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Page 18: A Family Takes Part in Art With the Free-To-Use Art Supplies at Weir Farm; Provided by the Connecticut Office of the Arts

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Page 25: Neighborhood Studio Tour

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TEAM

Governor Dannel P. Malloy

Commissioner Catherine Smith
Commissioner of the Connecticut Department of Economic and Community Development

CONNECTICUT OFFICE OF THE ARTS

Kristina Newman-Scott, Director of Culture

John Cusano, Community Development Coordinator*
Tamara Dimitri, Art in Public Spaces Program Specialist
Bonnie Koba, Arts in Education Coordinator
Rhonda Olisky, Special Projects
Michelle Parrish, Assistant Curator
Lourdes "Lu" Rivera, Grants Administrator

With special help from:

Leigh Johnson, Executive Assistant
Todd Levine, Environmental Review/CT Freedom Trail and W3R Coordinator
Alison Lubin, Public Policy Fellow

CULTURE AND TOURISM
ADVISORY COMMITTEE MEMBERS
Michael P. Price, Chair
Charles Bunnell
Carolyn Cicchetti
Arthur Diedrick
Anne L. Elvgren
Doug Fisher
Hans Hartman
Bill Hosley
Fritz Jellinghaus
Mary Ellen Kinglsland-Eckels
Lee Kuckro
Renny Loisel
Daniel Mackay
Lawrence McHugh
Rita Schmidt
Ann E. Sheffer
Will K. Wilkins
Dr. Walter W. Woodward, State Historian†
Ted Yudain

* *Retired; was on staff for the majority of the planning process.*
† *Ex-officio*

CONNECTICUT ARTS COUNCIL

The Connecticut Arts Council includes 13 volunteer members appointed by the Governor and legislative leaders, and is tasked with fostering and supporting the arts and establishing and managing a nonprofit foundation, the Connecticut Arts Council Foundation.

Fritz Jellinghaus, Chair
Mimsi Coleman
Mary DeCroce
Jan Dilenschneider
Helen During
Philip Eliasoph
Jimmy Greene
Karen Osbrey
Lisa Scails
Amy Wynn
Ted Yudain

DEDICATED REGIONAL SERVICE ORGANIZATIONS

Arts and Culture Collaborative, Waterbury Region
Diane J. Ploch, Administrator

Arts Council of Greater New Haven
Cindy Clair, Executive Director

Cultural Alliance of Fairfield County
Angela Whitford, Executive Director

Cultural Alliance of Western Connecticut
Lisa M. Scails, Executive Director

Greater Hartford Arts Council
Cathy Malloy, Chief Executive Officer

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CT State Historic Preservation Office

Overview of Responsibilities of Connecticut State Historic Preservation Office

11.2018

Regulatory responsibilities (Federal)

Federal Tax Credits

- Federal tax incentives for historic rehabilitation projects were established by the Tax Reform Act of 1986 and Internal Revenue Code Section 47. The program is governed by both National Park Service regulations (36 CFR 67) and the Internal Revenue Code. Applications are filed with the Connecticut State Historic Preservation Office, which conducts a preliminary review. Applications are then forwarded to the National Park Service, which makes the final determination on certification. In Connecticut during Federal FY 2017, 17 completed rehabilitations federal tax credit applications were approved. Of the completed projects, $143,864,904 was generated in private investment.

Federal (Section 106) Review and Compliance/Environmental Review

- Cultural Resource Review under federal law (National Historic Preservation Act-Section 106) involves providing technical guidance and professional advice on the potential impact of publicly funded, assisted, licensed or permitted projects on the state's historic, architectural and archaeological resources. This responsibility of the State Historic Preservation Office (SHPO) is discharged in two steps: (1) identification of significant historic, architectural and archaeological resources; and (2) advisory assistance to promote compatibility between new development and preservation of the state's cultural heritage. Annually, the SHPO reviews 1200-1500 federal projects, a majority of which are implemented with no impact to cultural resources.

Statutory responsibilities (State)

State Tax Credits

- Historic Homes Rehabilitation Tax Credit program is designed to encourage new homeownership and to assist existing homeowners in maintaining or rehabilitating their property. During FY 2018 SHPO reserved $1.9 million in Historic Home Tax Credits.

- The CT Historic Rehabilitation Tax Credit Program (C.G.S. Sec. 10-416c) establishes a 25% tax credit on the Qualified Rehabilitation Expenditures associated with the rehabilitation of a Certified Historic Structure for either 1) residential use of five units or more, 2) mixed residential and nonresidential use or 3) nonresidential use consistent with the historic character of such property or the district in which such property is located. An additional credit is available for projects that include affordable housing as provided in section 8-39a of the general statutes. In FY 2018, SHPO received 20 new applications to the programs and reserved $31,700,000 in tax credits. SHPO issued 22 tax credit vouchers totally $34,962.712.

Connecticut Environmental Policy Act - The State Historic Preservation Office (SHPO), is a mandated review agency for state-sponsored undertakings under the authority and regulations of the Connecticut Environmental Policy Act. Section 22a-1a-3 (a) (4) of the implementing regulations specifies that consideration of environmental significance shall include an evaluation concerning the "disruption or alteration" of a historic, architectural, or archaeological resource or its setting. The SHPO staff work with the Connecticut Office of Policy and Management and other state agencies in order to integrate cultural resource consideration as a component of state agency project planning efforts.

Archaeology - The State Historic Preservation Office is charged with the identification, evaluation and protection of the state's archaeological heritage. SHPO maintains information on over 5,500 known archaeological sites within the state. SHPO staff coordinates with state and federal agencies during project planning to enhance the protection of archaeological resources. It also works in partnership with the Office of the State Archaeologist at the University of Connecticut (Storrs), the state's Native American community, avocational and professional archaeologists, and concerned citizens to manage Connecticut's fragile archaeological heritage. Significant archaeological sites are nominated to the National Register of Historic Places. Sites that contribute significantly to Connecticut's archaeological heritage, are listed in the State and National Registers of Historic Places, and are suitable for *in situ* preservation are nominated as State Archaeological Preserves.

Per Connecticut General Statutes, Section 10-386-1 to 10-386-5, inclusive, SHPO possesses regulatory authority for all archaeological studies undertaken on state lands or within state-administered waters or on designated state archaeological preserves.

Historic Resources – The SHPO is responsible for the nomination and management of Connecticut properties to the National Historic Landmarks program, the National Register of Historic Places, the State Register of Historic Places, the Statewide Historic Resource Inventory, and the Municipal Historic District and Property Designations.

Grants – The SHPO currently offers multiple grant programs. Currant grant programs include: Basic Operational Support Grants for Historic Preservation Non-Profits, Partners in Preservation, Certified Local Government Program, Good to Great (in conjunction with Tourism and COA), Historic Restoration Fund Grants, Historic Preservation Enhancement Grants, Supplemental Certified Local Government Grants, and Survey and Planning Grants. In FY 2018, SHPO awarded 30 grants in these categories totaling $876,175.

Museums and Trails – SHPO operates four state museums, The Eric Sloane Museum (Kent), the Henry Whitfield State Museum (Guilford), the Prudence Crandall Museum (Canterbury) and Old New-Gate Prison & Copper Mine (East Granby). In addition, the following state designated trails are administered by SHPO: The Connecticut Freedom Trail and the Women's History Trail.

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State Historic Preservation Office

What is the STATE HISTORIC PRESERVATION OFFICE?

SHPOs were established in 1966 by the National Historic Preservation Act to administer federal historic preservation programs at the state and local levels. These programs help communities identify, evaluate, preserve, and revitalize their historic, archeological, and cultural resources. This encourages heritage tourism, increases economic development, and brings state and local input into federal decision-making.

QUICK FACTS

- The Historic Preservation Fund (HPF), created in 1976, provides federal funding to State and Tribal Historic Preservation Offices.
  - Connecticut receives approximately $735,000 from the Historic Preservation Fund each year
- States are required to match 40% of the money they receive from the HPF.
  - The State of Connecticut makes the 40% match of approximately $490,000, but commits an additional $2,000,00, or more, per year to historic preservation projects
- In FY16, the Rehabilitation Tax Credit Program, administered primarily by SHPOs, leveraged $4.6 billion in private investment and created about 109,000 jobs.
  - Connecticut tied for 15th in the country for approved rehabilitations with 17 completed projects totaling nearly $145,000,000 in estimated qualified expenditures.
- Working under 30 day deadlines, last year SHPOs reviewed and commented on nearly 99,845 federal undertakings.
  - The Connecticut State Historic Preservation Office responds to over 3000 project requests a year.
- Through the work of SHPOs and the National Park Service, last year 1,111 new listings were added to the National Register of Historic Places.
  - Connecticut added 14 new listings to the National Register of Historic Places last year, these properties encompass 662 individual buildings and 400 acres.
- More than 1 million Americans live in National Register homes or districts in virtually every county.
  - There are approximately 52,000 properties listed on the National Register, housing approximately 10% of the state's population.
- There are more than 2,000 Certified Local Governments (CLG's). Ten percent of SHPO HPF funding is passed through to CLGs.
  - Of Connecticut's 169 towns, 50 are listed as a CLG. Last year, SHPO awarded nearly $75,000 in federal funds to 5 towns. Typically, we fund 5-10 grants per year ranging from $5,000 to $20,000 each. SHPO also has a Supplemental CLG grant program that provides another $150,000 to preservation projects.
- 95% of States report that lack of digital records impacts their project review efficiency.
  - Connecticut is no exception, but has been slowly converting our paper records into digital documents to provide faster and more comprehensive services.

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Department of Economic and Community Development

State Historic Preservation Office

HISTORIC PRESERVATION FUND

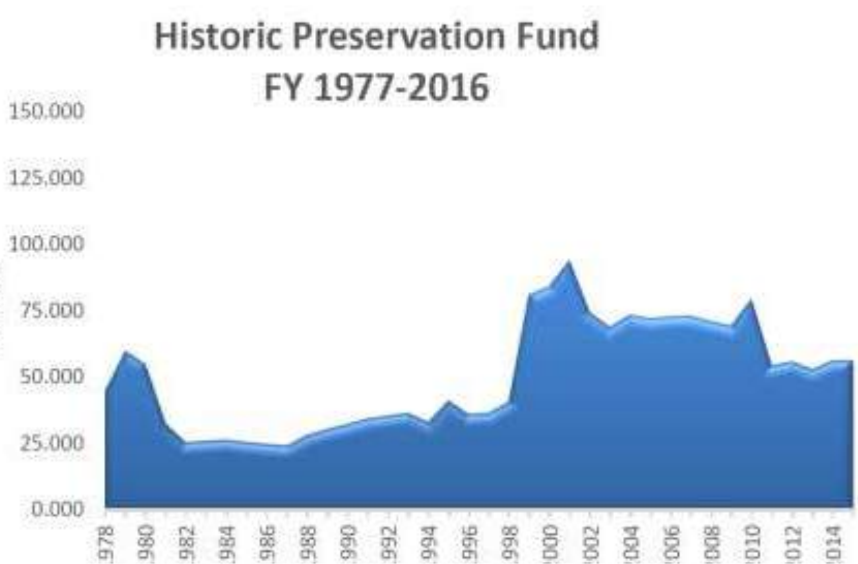
Established in 1976, the Historic Preservation Fund (HPF) has helped to recognize, save, revitalize, and protect America's historic places. For more than forty years it has empowered states and local communities to preserve the buildings and sites that tell their communities' stories. The HPF has been used to educate people of all ages, build community pride, and rescue and rehabilitate significant historic sites. It has also aided in the creation of jobs and strengthened state and local economies.

HPF does not use tax-payer dollars - The HPF is uniquely structured, allocating a tiny percentage of revenue from federal offshore drilling (non-tax dollars) towards locating, protecting, and utilizing historic resources. The funds assist states with carrying out their federally mandated duty of identifying and protecting our historic places as well as evaluating the impact of federal projects upon them. **With America's history disappearing all around us, it is vital to invest in the HPF so state and local entities will have the resources and tools they need to save America's historic resources.**

HPF Investment in Connecticut

During the past year, HPF funding has been used in Connecticut to nominate important places to the National Register of Historic Places (such as the Bridge Street neighborhood in Bridgeport), grants to assist municipalities with documenting their historic sites (such as the Bradford-Marcy Cemetery in Woodstock), archeological investigations (such as the Samuel Smith House in East Lyme), and support for considering historic properties in future development (such as the Fairfield Green in Fairfield).

HISTORIC PRESERVATION FUND FY19 REQUEST:



- **Current funding level is $47.925 million.**
- **FY19 Request is for $52 million for State Historic Preservation Officers (SHPOs) for heritage preservation and protection programs that create jobs, generate economic development, and spur community revitalization.**
- **FY19 Request includes $2 million for competitive grants to survey and digitally document America's historic resources and $50 million to SHPOs.**

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Historic Preservation and Infrastructure

Preservation of our nation's historic resources and repairing our nation's infrastructure are complementary goals. Many important parts of our nation's infrastructure system are historic resources that can and should be preserved and rehabilitated as part of a comprehensive infrastructure plan. **This can be done by using existing regulations that permit expediting the process and through funding for survey and digitization.**

- As a comprehensive infrastructure bill moves forward, it is important to remember the lessons of the past. The Federal Aid Highway Act of 1956 which established the Interstate Highway System and the Urban Renewal Program of the 1960s had unintended consequences including the destruction of many historic downtowns throughout America.

- **One of the principal points of the National Historic Preservation Act (NHPA) is to ensure local input into federal decision-making processes.** Through consultation with State Historic Preservation Officers (SHPOs), Tribal Historic Preservation Officers (THPOs), and the public, federal projects and undertakings can proceed only with cooperation, consultation, and input from states and local communities. Without this consultation, known as Section 106, Federal agency officials would have the authority to decide what is best for any state – making unilateral decisions that could have a negative impact upon that state, its residents, and its historic resources.

- Since SHPOs and THPOs maintain inventories of historic resources in their respective jurisdictions and have special expertise in this area, any infrastructure plan should maintain the consultation required under the NHPA. Sidestepping the NHPA would encourage uninformed decision-making, destroy historic resources, and mire projects in controversy - negating any efficiency gained by cutting the review process.

- **We support an efficient process for cultural resource reviews and are confident this can be done without changes to the NHPA.** Existing federal regulations authorized under the NHPA provide for a "program alternative" to Section 106 reviews. This permits the creation of a Nationwide Programmatic Agreement or other instruments that allow federal agencies to work with NCSHPO and the Advisory Council on Historic Preservation on alternative processes to streamline Section 106 reviews.

- **An investment in surveying historic resources and digitizing existing survey information** would be a cost effective approach to making sure that the Section 106 review process does not get bogged down by an influx of new projects authorized under an infrastructure plan.

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JOIN THE HISTORIC PRESERVATION CAUCUS

"The preservation of this irreplaceable heritage is in the public interest so that its vital legacy of cultural, educational, esthetic, inspirational, economic, and energy benefits will be maintained and enriched for future generations of Americans."

-1966 National Historic Preservation Act

The bi-partisan Congressional Historic Preservation Caucus was established in 2003 during the 108th Congress to bring Members of Congress together to support and encourage historic preservation. As a Caucus, the members understand the potential of historic preservation in preserving America's cultural legacy and for generating economic development.
Co-chaired by Representatives **Michael Turner** (R-OH) and **Earl Blumenauer** (D-OR) the **Historic Preservation Caucus** serves as a forum for members to discuss ways to protect and revitalize America's historic places and structures. For those who have not been involved in preservation issues, the Historic Preservation Caucus is a great place to learn. For those who have been involved, this caucus allows Members to focus their energies and work together toward common goals. Caucus members support and encourage preservation and thoughtful economic development by advocating for sensible historic preservation legislation and funding.

America's historic places tell the story of our nation. From Monticello, to Gettysburg, to Selma, to a modest row house in a city, or a rural town's main street - each played a role and is an important piece of American history.
Through programs like the recently continued Federal Rehabilitation Tax Credit, historic sites and places are also used as valuable economic development tools. Heritage tourism, the commercial revitalization of downtowns, and the re-use of historic properties for housing, are only a few of the ways that history comes alive. **The Caucus supports these important initiatives by championing legislation that advances historic preservation throughout the country.**
To sign on as a member of the Caucus or for more information contact: *Jeffrey Wilson in Rep. Turner's office at 202-225-6465 or Jon Bosworth in Rep. Blumenauer's office at 202-225-4811*

Join our other Connecticut representatives: Joe Courtney (D) Rosa DeLauro (D) John Larson (D)

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Department of Economic and Community Development
State Historic Preservation Office

The Federal Historic Tax Credit

Tax reform legislation preserved the 20 percent Historic Tax Credit, but changed it so that it is spread over five years at 4 percent per year. The tax credit applies only to certified historic structures. A certified historic building is one that is listed individually on the National Register of Historic Places, or contributes to the character of a National Register-listed Historic District. The tax credit is available for any income producing property, including residential rental projects.

- The Historic Tax Credit (HTC) **encourages private investment** in the rehabilitation of historic buildings. The credit attracts private capital**—$131.8 billion since inception**—to revitalize often abandoned and underperforming properties that have a financing gap between what banks will lend and the total development cost of the transaction.
  - Between 2000 and 2010, 75% of tax credit projects in Connecticut were located in neighborhoods with a median household income of **less than $25,000**.

- The credit in turn generates new economic activity by leveraging private dollars to preserve historic buildings and create jobs; through 2016, the rehabilitation of more than 42,000 historic buildings has **created more than 2.4 million jobs**.
  - Between 2000 and 2010, **4,144 direct jobs and 2,293 indirect jobs** were created in Connecticut from rehabilitating historic structures.

- **The HTC program also is an important tool for revitalizing older, economically-depressed communities**. In Fiscal Year 2016, 1,039 completed historic rehabilitation projects were certified by the National Park Service, representing **$5.85 billion** in estimated rehabilitation costs that qualify for a 20% Federal tax credit.
  - In FY 2016, Connecticut approved 17 completed historic rehabilitation projects that were certified by the National Park Service, representing **$155,553,302 million** in rehabilitation expenditures that qualify for a 20% Federal tax credit.

- **Historic rehabilitation greatly outperforms new construction in job creation.** Rehabilitation project costs are on average 60 percent labor and 40 percent materials compared to new construction, which is about 40 percent labor and 60 percent materials.

- In addition to revitalizing communities and spurring economic growth, the HTC **returns more to the Treasury than it costs.** In fact, Treasury receives $1.25 in tax revenue for every dollar invested. According to a study commissioned by the National Park Service, since inception, $25.2 billion in federal tax credits have generated more than $29.8 billion in federal tax revenue from historic rehabilitation projects.

SHARED STEWARDSHIP: 2018-2023

Statewide Historic Preservation Plan

CONNECTICUT
STATE HISTORIC PRESERVATION OFFICE
INVESTING IN PRESERVATION SINCE 1955

Address

State Historic Preservation Office
450 Columbus Blvd, Suite 5
Hartford, CT 06103

Dear Connecticut,

The staff of the State Historic Preservation Office is honored to work on your behalf to preserve the places that add meaning to our state. These places—where we live and work and play, and where the past is tethered to the future—express our humanity. With great enthusiasm, we present this plan to build on the work we do and ensure that our agency best serves the people of Connecticut.

Thank you,
Staff of the Connecticut State Historic Preservation Office & Museum Division

State Historic Preservation Office

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State Museums

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Thank You

To the partner organizations and the many people who contributed to the creation of this plan: Thank you for your expertise, ideas, and guidance, and thank you for promoting historic preservation in Connecticut.

To the members of the Historic Preservation Council and the State Historic Preservation Review Board: Thank you for your wisdom and expertise, and for volunteering your time to assist the SHPO with its responsibilities.

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SUCCESS STORY

CAPTAIN JOSEPH W. SPENCER HOUSE (WESTBROOK)

Vista Life Innovations, Inc. is a full-service organization supporting individuals with disabilities throughout the various stages of life. Vista's Discover Program, which includes a dormitory and residence hall as well as education and training center, is housed in Westbrook's Captain Joseph W. Spencer House (c. 1850), which is listed on the State Register of Historic Places. The organization was awarded a Historic Restoration Fund grant to rehabilitate the Spencer House with the goal of increasing and improving housing accommodations for residents; projects included ADA accessibility, fire alarm systems, and bedroom renovations. As a result of the grant, Vista is able to accommodate more residents in a safer and more accessible facility that enriches the overall Discover Program experience.

Vista Life Innovations, Inc. received $50,000 in Historic Restoration Funds, which leveraged an additional $90,000.

> The projects have ***resulted in improved safety and accessibility*** within the bedrooms utilized by individuals with physical and developmental disabilities ***while also preserving the historical integrity*** of the building.
>
> - Bob Keefe, Vista Life Innovation, Inc.'s Operations Manager

DID YOU KNOW?

One of the SHPO's first actions was to identify potential uses for Hartford's Colt factory, now part of a National Historic Landmark District.

CONTENTS

INTRODUCTION

The Connecticut State Historic Preservation Office works to strengthen communities by identifying and investing in the historic places that define the state's character.

The theme of this statewide historic preservation plan is Shared Stewardship. The idea behind it: bolster Connecticut's preservationists by enhancing partnerships and engaging new allies, including those who may not define themselves as preservationists but who nevertheless perpetuate a preservation ethic.

The SHPO's long-term vision is that communities across Connecticut will share in the stewardship of the state's diverse cultural resources.

Since 1955 the Connecticut State Historic Preservation Office (SHPO) has identified, protected, and invested in thousands of historic resources. Established 11 years before Congress passed the National Historic Preservation Act of 1966, the office reflected the emerging preservation movement in the United States. For more than 60 years it has helped preserve historic places across the state. The SHPO continues to build on this vital legacy by committing to strengthen Connecticut's network of preservationists—the people who make preservation happen.

The SHPO is uniquely positioned to advance the state's preservation network. As the administrator of such state and federal programs as the State and National Register of Historic Places, historic tax credits, and grants funded by the National Park Service and the state's Community Investment Act fund, the SHPO is the leader in cultural resource management and the primary resource for constituents on the topic of historic preservation.

Over the next five years the SHPO will pursue this vision by working to enrich and expand partnerships, enhance public education on preservation, diversify audiences and resources, and develop a resiliency strategy for the state's historic resources.

DID YOU KNOW?

The Connecticut SHPO is one of 59 SHPOs across the country, with one for each state and U.S. territory plus the District of Columbia. Meanwhile, federally recognized Native American tribes have Tribal Historic Preservation Offices (THPOs). Connecticut has two, the Mashantucket Pequot THPO and the Mohegan THPO.

SUCCESS STORY

HARTFORD NATIONAL BANK AND TRUST BUILDING
777 MAIN STREET
HARTFORD, CT

The Hartford National Bank and Trust building is located at 777 Main Street in downtown Hartford. Designed by internationally renowned architect Welton Becket, FAIA and completed in 1967, this Modernist skyscraper is 26 stories of concrete and steel. The building was listed individually on the National Register of Historic Places in 2014 and is significant as an exceptional example of Modernist style architecture. It is also significant for its association with the City of Hartford's urban planning and redevelopment initiative of the 1960s.

The building was underutilized for nearly ten years when a plan developed to rehabilitate the property into mixed use with commercial storefronts located in the historic bank hall and apartments on the upper floors. Using state and federal historic rehabilitation tax credits, much of the historic character of the building was preserved, including the distinctive oval shaped windows, wood paneled and marble walls of the bank hall and elevator lobbies, and the executive penthouse suite.

The project is a huge success in an area of the city that sought much needed housing. Nearly 75% of the building was leased at the time the rehabilitation was complete and new retail tenants including a coffee shop and CVS serve to reactivate this area of Main Street.

State Tax Credit Amount
$5,000,000.00

Total Qualified Restoration Expenses
$43,422,335.00

Total Project Costs
$43,826,914.00

WHY OUR WORK MATTERS

The SHPO promotes the stewardship of historic properties, provides technical advice, empowers local preservation advocates, and helps build partnerships. It is the largest historic preservation granting office in the state and the only office with the legal authority to protect the state's historic resources from harm through regulatory reviews. Some results of its work include:

Discovery of previously uncovered stories about Connecticut's past. In 2016 the Barkhamsted Historical Society used a SHPO Partners in Planning grant to prepare an educational booklet about a Native American Soapstone Quarry in Peoples State Forest. Archaeological investigations identified this 3,000-year-old site of human industry that had been lost. *This matters because every place has a past and every past is important.*

Recognition of the historic places that define the state's culture. The SHPO has helped identify, research, and celebrate more than 52,000 properties listed on the National Register of Historic Places, 63 National Historic Landmarks, and more than 75,000 properties listed on the State Register of Historic Places. *This matters because historic designations communicate the significance of places.*

Protection of historic places from loss. Each year the SHPO reviews more than 3,000 projects from across the state that have the potential to affect historic resources. The SHPO's environmental review specialists devote most of their time assisting project proponents to avoid or minimize harm to historic properties. *This matters because historic resources are finite. When they are lost, they are gone forever.*

Investment in community pride and identity. The SHPO allocates $3 million a year for historic rehabilitations undertaken by private homeowners. In addition to the federal funds it administers for Certified Local Governments, it sets aside $150,000 a year to fund preservation projects in Connecticut towns through the CLG program. *This matters because the preservation of homes, schools, and other community resources is just as important as the preservation of iconic architecture.*

Education about the state's heritage. The SHPO operates four public museums, three of which are National Historic Landmarks. The museums interpret challenging stories that affect our shared national history. The Eric Sloane Museum, Henry Whitfield State Museum, Prudence Crandall Museum, and Old New-Gate Prison and Copper Mine use history to frame discussions about contemporary topics such as race, immigration, and prison reform. The Connecticut Freedom Trail documents and designates sites that embody the struggle for freedom and human dignity, celebrating the accomplishments of the state's African American community. *This matters because history brings relevance and understanding to the present.*

Economic development in the state. The State Historic Rehabilitation Tax Credit Program has created 1,970 units of housing, of which 1,124 are affordable. The SHPO has awarded more than $94.1 million in state tax credits for projects representing $372.8 million in qualified rehabilitation expenditures. *This matters because the tax credit program helps create safe, affordable housing and gives back to the state's economy in the form of income and personal property taxes.*

Disaster relief in a time of climate change. Since 2014 the SHPO has awarded some $2 million in grants to owners of historic properties damaged in Hurricane Sandy. At the same time, it has surveyed more than 4,000 properties; digitized more than 45,000 historic resource inventory forms; verified and geocoded locations associated with the inventories; and provided technical assistance on resiliency planning to towns in the coastal counties. *This matters because Connecticut's historic places are increasingly vulnerable to natural hazards and the effects of climate change. Preservation of these places may depend on government's ability to respond to disasters and its ability to plan for resiliency.*

The Connecticut State Historic Preservation Office works to strengthen communities by identifying and investing in the historic places that define the state's character.

DID YOU KNOW?

All SHPO staff and State Historic Preservation Review Board members exceed the National Park Service's professional qualifications for historic preservation education. Combined, the SHPO and its advisers represent more than 200 years of professional experience.

ACCOMPLISHMENTS

With each statewide plan the SHPO aims to expand the resources available for historic preservation and address preservation challenges faced by communities. Since 2011 it has worked to realize the goals identified in previous plans. Recent accomplishments include:

Promotion of an Historic Preservation Ethic

The SHPO promotes preservation through programs and partnerships, through agency coordination, and as a leader for preservation in the state. The office strives to make historic preservation relevant and beneficial to residents while inspiring communities to engage in preservation. Since 2011 it has fostered a preservation ethic in many ways.

In 2017 the SHPO held its first annual statewide historic preservation conference. Under the theme Preservation in a Changing Environment, the SHPO engaged municipal leaders in a conversation about preservation challenges and presented a program filled with technical information and preservation strategies. In 2018 it held its second conference, titled Shared Stewardship. The program focused on inspiring members of the preservation community to get excited about their work, craft new initiatives, and engage new participants.

Each conference attracted about 250 people with a range of backgrounds and perspectives including municipal employees, elected officials, members of local historic societies, architects, and students. The conferences and the comments collected from attendees, along with the SHPO's interactions with local communities, led the SHPO to a conclusion: The state's preservation network is strong in number but lacks the connectivity needed to advance stewardship in the state.

In addition to conferences, the SHPO staff meet regularly with property owners, advocacy organizations, elected officials and municipal boards and commissions to provide training and technical assistance.

Through the Basic Operational Support Grant, the SHPO has invested almost $1 million to support the operation of local and regional preservation organizations, which in turn are able to extend their reach into the communities they serve. The SHPO also funds nearly 100% of the Circuit Rider program, which is managed by the Connecticut Trust for Historic Preservation. Two circuit riders offer technical assistance and site visits to everyone from private property owners to municipal leaders.

In addition to grants for large bricks-and-mortar projects and grants to preservation partners, the SHPO awards some $1.5 million a year in smaller grants to nonprofits and municipalities. Activities include planning and predevelopment for historic properties, rehabilitation and restoration, historic resource inventories, State and National Register nominations, and historic preservation education.

In 2015 the SHPO established a social media presence to share information about preservation activities in Connecticut with a wider audience. Constituents can find the SHPO on Facebook, Instagram, YouTube, and Twitter, and can subscribe to a monthly e-newsletter. Staff members also contribute to other organizations' digital and print media outlets, such as Connecticut Explored and Connecticut Preservation News.

The SHPO encourages young preservationists with internships and an annual fellowship program. Since 2011, more than a dozen interns have worked in the SHPO's Hartford offices, participating in the SHPO's daily activities and learning about preservation issues and projects. In recent years they have contributed to State Register nominations, museum programming, office visioning, social media, and data analysis. In spring 2018 the SHPO awarded two fellowships to emerging professionals, allowing them to gain knowledge that will enhance their work in the state.

Identification of Historic Resources

Recognition and appreciation of these resources is critical in planning for their stewardship. Accomplishments involving resources previously identified as priorities include:

• Social and ethnic history

Connecticut is a small state, but it has a rich, layered history of diverse populations. In recent years the SHPO has strengthened its commitment to documenting social history and recognizing significant historic places associated with a variety of communities.

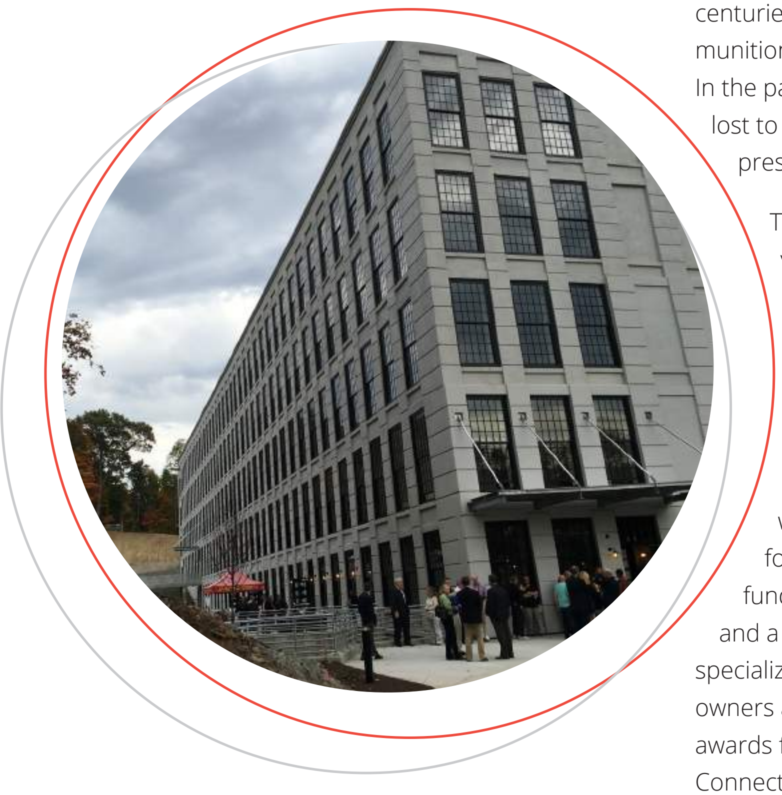
In 2012 the office started a pilot grant program called Our Places, Our Stories to identify undocumented resources associated with the state's immigrant experience. The program awarded four grants to heritage organizations. The SHPO plans to relaunch the program to document

Success Story: Connecticut's Environmental Protection Act

After learning of the pending demolition of 116 and 130 Bank Street, New London Landmarks contacted SHPO and the Connecticut Trust for Historic Preservation. Together, these preservation partners tried to work with the property owner to explore options to demolition, but they were met with resistance. After demonstrated community concern in the form of a petition signed by more than 1500 individuals against the demolition of these structures, the Historic Preservation Council voted to refer the matter to the State Attorney General's Office pursuant to the Connecticut Environmental Protection Act. To be successful Assistant Attorney General Alan Ponanki had to demonstrate that the buildings are listed and still contributing to the Downtown New London Historic District, that the proposed actions are unreasonable, and that there are prudent and feasible alternatives to demolition. After expert testimony, the judge ruled in favor of the State on March 29, 2018.

additional resources of importance to the state's immigrant communities.

In 2016 the SHPO contributed to the designation of two National Historic Landmarks written under the National Park Service's theme studies: the James Merrill House in Stonington (LGBTQ Heritage Initiative Theme Study) and the Steward's House, Foreign Mission School in Cornwall (Asian American and Pacific Islander Heritage Initiative Theme Study). In 2013 the Harriet Beecher Stowe House in Hartford was also designated a National Historic Landmark for its associations with



Stowe, the author of *Uncle Tom's Cabin* and other works that influenced the abolition movement in 19th century America.

The SHPO has continued to enhance the Connecticut Freedom Trail (CFT), designed to celebrate the achievements of the state's African American community and document the struggle toward freedom. Seven sites have been added to the CFT since 2011, in New Britain, Middlefield, Naugatuck, Bristol, Greenwich, and West Hartford. (There are now 131 sites.)

The SHPO has helped raise the CFT's profile through television and other programming. Good Morning Connecticut and WTNH News 8 Hidden History segments featured stories that had been documented by the CFT. Since 2011 the SHPO has supported some 70 events held during Freedom Trail Month (September), including films, lectures, and tours. In addition, the SHPO helped launch Bringing the Connecticut Freedom Trail to Life Through the Arts, which teaches local African American history through art using Common Core standards for grades 3-5 and 8.

• Industrial heritage

Connecticut's industrial complexes tell the story of the state's manufacturing prowess in the 19th and 20th centuries, when it was a leading maker of firearms and munitions, textiles, machine tools, and other products. In the past 10 years many of these resources have been lost to fire, demolition by neglect, and development pressures.

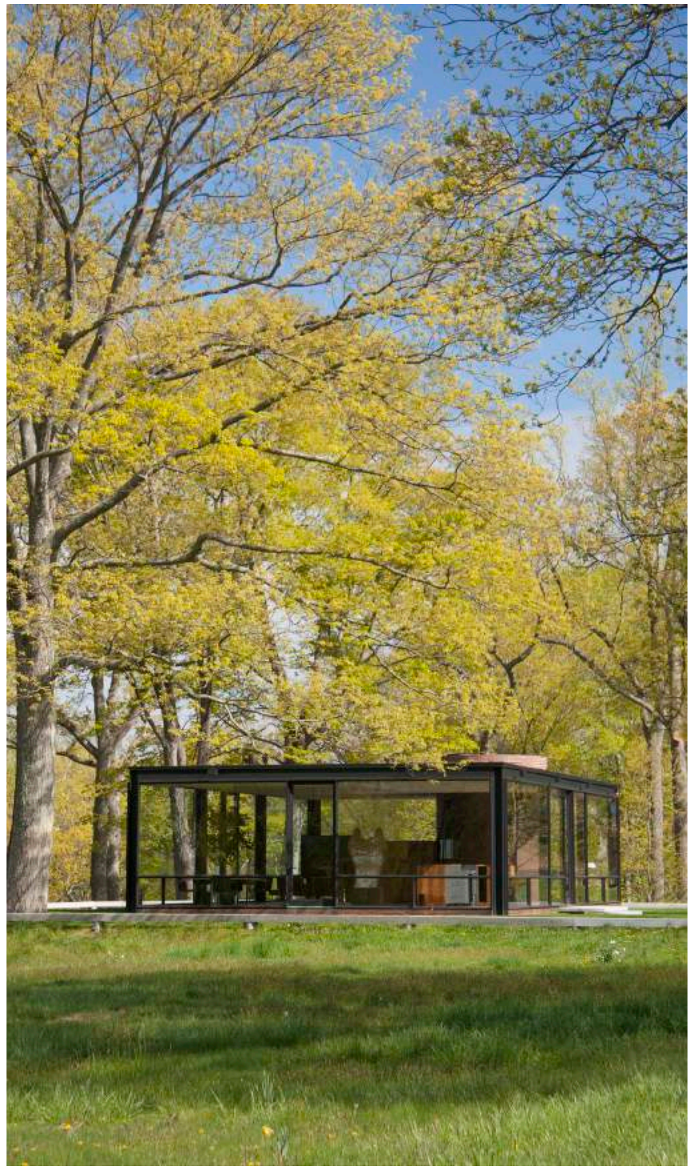
The SHPO has helped raise awareness about these vulnerable resources. In 2012 it invested almost $1 million in Making Places, a project that produced an historic context, an architectural resources inventory of more than 1,400 properties, and an interactive website intended to assist in the redevelopment of historic industrial properties. The SHPO funded 100 percent of the project, which was carried out by the Connecticut Trust for Historic Preservation. A large portion of the funds were used for subgrants, public education, and a technical assistance program in which teams of specialized professionals provide onsite advice to property owners and developers. Making Places recently received awards from the Connecticut Main Street Center and the Connecticut League of History Organizations.

In 2015 the SHPO sponsored and participated in Where There's a Mill…There's a Way!, a statewide symposium about the reuse of industrial buildings. More than 200 participants learned about ways to fund the rehabilitation of industrial properties.

As part of the SHPO's administration of state and federal rehabilitation tax credits, the office contributed to the redevelopment of 18 former industrial properties. Since 2011 the State Historic Rehabilitation Tax Credit program awarded more than $54.8 million in tax credits for the rehabilitation of industrial properties with qualified rehabilitation costs totaling more than $210.6 million. This created more than 101,000 square feet of nonresidential space and more than 570 units of housing.

• Mid- to late-20th century resources

Interest in the "recent past" has swelled in the past decade, and Modern and Post-Modern resources will have even greater significance in the next decade. Building on the multiple property National Register nomination for mid-20th century Modern houses completed in 2010, the SHPO has focused on resources dating from as recently as 1979. This includes not only Modern homes but also new resource types through regulatory programs such as Section 106 and the Connecticut Environmental Policy Act. Examples include public housing, a mid-20th century resource type that the SHPO often evaluates for historic significance, and properties associated with urban renewal programs. Twentieth century engineering resources, such as transportation or electrical infrastructure, also are evaluated on a regular basis.



In 2012 the SHPO and the Connecticut Trust for Historic Preservation developed the Creative Places project to document places of inspiration and work spaces associated with artists and writers in the state from 1913 to 1979. The SHPO granted $280,000 to the Trust for the project. The Trust identified more than 350 sites and produced a statewide context statement. More than 20 properties were listed on the State Register of Historic Places. The SHPO also funded development of the New Haven Preservation Trust's New Haven Modern Architecture website newhavenmodern.org.

The SHPO has listed many Modern properties on the National Register in the past few years, including the Hotel America and Hartford National Bank and Trust buildings in Hartford. Modern properties such as the Neiditz Building in Hartford and the New Britain Herald building in New Britain were listed on the State Register.

• Agricultural heritage

Development continues to encroach on open space and farmland in Connecticut—places that speak to Connecticut's agricultural history and rural character. To better understand these resources and their changes over time, the SHPO funded the Historic Barns of Connecticut project, completed by the Connecticut Trust for Historic Preservation in 2011. The project raised awareness about the significance of the state's agricultural outbuildings. More than 200 agricultural properties have been added to the State Register of Historic Places since the SHPO's last statewide plan. Owners of these properties have access to the SHPO's financial incentives for historic preservation rehabilitation work.

• Archaeological resources

Connecticut is one of the few states with a legislatively sanctioned program that protects all types of archaeological sites. Under the State Archaeological Preserve program, 37 properties have been designated as archaeological preserves, six of them since 2011. Most of the newly listed archaeological sites were nominated in collaboration with the Friends of the Office of State Archaeology. They include a pre-contact Soapstone Quarry, ruins of the Gail Borden Milk Factory, and an intact Nike Operations and Missile Launch Site.

The SHPO added to its inventory of underwater archaeological resources, enhancing its understanding of those resources. Using Hurricane Sandy funds, the office completed underwater reconnaissance and evaluation surveys in the tidal waters of Long Island Sound. The results are used by the SHPO and other state and federal agencies to evaluate the effects of projects on these fragile resources. Recently, Connecticut Explored published an article on one of the identified properties, the paddlewheel steamer Isabel.

Also with Hurricane Sandy funds, the SHPO prepared a statewide context for historic dams that includes periods of construction; typologies of dams and associated features, engineering elements, and buildings; and statements of eligibility. In addition, more than 850 dams in the coastal counties were surveyed, resulting in a database and geographic information system with linked data. The context and inventory are valuable tools for hazard mitigation specialists and planners, allowing them to consider the significance of historic dams. (Historic dams are being removed at an alarming rate because many are failing and represent threats to public safety. Without a strong understanding of their historic context, it has been difficult to develop treatment protocols.)

• Digitization

Accessible electronic data on historic resources is increasingly important to planners, property owners, government offices, and preservation advocates. In recent years the SHPO has digitized much of its survey and historic designation data. Using Hurricane Sandy funds, it created electronic databases of surveyed and designated properties in the state's coastal counties. These are accompanied by Geographic Information System data compatible with free software such as Google Earth as well as professional GIS programs.

Policy and Heritage Planning in Government

The SHPO strives to integrate historic preservation policies into local and state government programs and policies. It provides guidance on the appropriate treatment of historic properties, contributes to the protection of historic properties through state and federal environmental laws, and offers technical assistance.

• Local policy

The SHPO provides local historic district commissions in Connecticut with technical support through regular meetings and training workshops and oversees the Certified Local Government program. Since 2011 it has reviewed 31 studies for proposed municipally designated historic districts and properties and seven applications for Certified Local Government designation.

As part of its Hurricane Sandy activities, the SHPO assisted local governments in the state's coastal counties with resiliency planning for historic resources. The SHPO's team of planning and engineering consultants analyzed plans in 91 towns; held charrettes with five regional Councils of Government; and met with planners and local preservationists in 28 direct-shoreline towns. The SHPO provided towns with technical assistance packages that included maps and data on vulnerable historic resources; individually tailored reports on preservation planning for resiliency; and a best practices guide for planners.

• State policy

To maximize public benefits and streamline state processes, the SHPO looks for ways to collaborate with state agencies and divisions. One example: the combined funding opportunities between the SHPO's historic rehabilitation tax credits and the state's brownfields program. By sitting on the brownfields grant review panel, SHPO staff can offer information and ideas about brownfield projects' effects on eligible or listed historic properties.

Through its work under Section 106 of the National Historic Preservation Act and the Connecticut Environmental Policy Act, the SHPO has strengthened or fostered relationships with state and federal agencies. These include the state Departments of Energy and Environmental Protection, Housing, and Administrative Services, the Federal Highway Administration, and the U.S. Department of Housing and Urban Development. Increased communication, the execution of agreement documents, and establishment of protocols for best practices have contributed to a greater sense of shared stewardship and collaboration. SHPO staff members also sit on state and local boards and commissions, offering a preservation perspective to other government offices.

• Housing and development pressures

When the SHPO's last statewide plan was adopted, Connecticut was among the few states still recovering from the housing crisis. Housing prices had not risen commensurate with those in other states. Nevertheless, development pressures remained. As a response to community concerns, the SHPO supported litigation under the Connecticut Environmental Protection Act—and saved several properties, without litigation, by negotiating with property owners. Examples include the Washington Elementary School in Manchester's Cheney Brothers National Historic Landmark District; the Sanford-Bristol House in Milford, which had been slated for demolition; and the 18th century Olcott House in South Windsor.

Under the current administration, Connecticut has increased funding for affordable housing and brownfields and has expanded the State Historic Rehabilitation Tax Credit program. This led to the reuse of vacant properties that might otherwise have stayed abandoned or, worse, might have been demolished. Examples include the Security Building complex in Bridgeport, a group of three historic commercial structures; the Capewell Horse Nail Company industrial complex in Hartford; and the Ponemah Mills industrial complex in Norwich.

• State Museums

The SHPO manages four museums: the Eric Sloane Museum in Kent, the Prudence Crandall Museum in Canterbury, the Henry Whitfield State Museum in Guilford, and the Old New-Gate Prison and Copper Mine in East Granby. All are State Archaeological Preserves and are listed on the National Register of Historic Places. Three are National Historic Landmarks. The museums were not well addressed in previous statewide plans and suffered from the loss of staff positions in the past eight years. Recently the SHPO renewed its focus on the museums.

ª Repairs and improvements

From 2012 to 2017 the SHPO allocated more than $6 million for repair and restoration projects at the museums. Rehabilitation at Old New-Gate Prison and Copper Mine included stabilization and restoration of the Guardhouse and emergency foundation repairs at Viets Tavern. Reroofing, drainage, and painting projects on Viets Tavern and two additional structures are under way.

Some $850,000 in repairs to the Eric Sloane Museum are expected to begin in winter 2018-19, including structural stabilization, roof repairs, drainage improvements, and ADA-compliant restrooms. Approximately $1.2 million has been committed to restore the 1805 Prudence Crandall Museum, with work expected to begin in 2019.

• Staffing

The SHPO recently hired a director of museums to ensure that its museums are accessible and well maintained with relevant, engaging programming. It also hired a site manager at Old New-Gate Prison and Copper Mine. These positions, along with improvements to the site, culminated in the reopening of Old New-Gate on July 14, 2018, after a nine-year closure.

Looking Forward

The office is committed to helping communities achieve their preservation goals in creative ways. Many of the SHPO's special initiatives have addressed resource-specific gaps in documentation or have focused on statewide threats to specific resources. Now, in the spirit of promoting an ethic of shared stewardship, the SHPO is focusing on empowering partners, finding new partners, and strengthening the network of preservationists across the state.

DID YOU KNOW?

SHPO staff serves on the following boards and commissions: Amistad Committee, Connecticut Green Bank, Merritt Parkway Advisory Council, Native American Heritage Advisory Council, State Hazard Mitigation Plan task force, and Resilient Bridgeport Technical Advisory Committee. SHPO staff also regularly attends meetings of Connecticut Preservation Alliance, Connecticut Trust for Historic Preservation, Connecticut Chapter of the American Planners Association, as well as serving on local Historic District Commissions in New Haven, Simsbury, Manchester, and Hamden.

PUBLIC OUTREACH

Outreach: June–August 2017
Analysis: September 2017–March 2018
Formulation: April–July 2018

The SHPO's goal at the start of the planning process was to engage diverse audiences around the state in conversations about historic preservation issues and programs. Outreach included:

• A paper survey distributed to the 250 attendees of the SHPO's statewide preservation conference in May 2017. The SHPO received 40 responses.

• An online survey posted from June to September 2017 and publicized through email newsletters and social media by the SHPO, the Connecticut Trust for Historic Preservation, and other local partners. The SHPO received 303 responses.

• A workshop with partners that drew on state and regional organizations. More than 50 people attended.

• Seven community workshops, which drew 184 participants.

• An online survey posted for two weeks after the SHPO's statewide conference on May 16, 2018, in which participants were asked to comment on the SHPO's proposed goals. The SHPO received 80 responses.

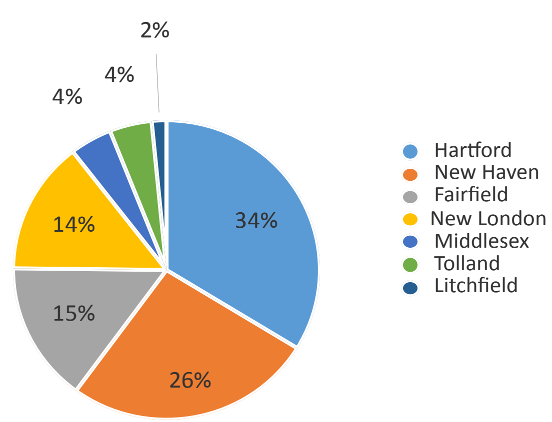
Workshops were held in every county in the state. SHPO staff chose communities where interest and participation was expected to be highest. Locations included:

- Wilton (Fairfield County)
- Hartford (Hartford County)
- Hamden (New Haven County)
- Thompson (Windham County)
- Old Saybrook (Middlesex County)
- Torrington (Litchfield County)
- New London (New London County)

Each workshop began with a presentation on the background and approach to the planning process, followed by an extended discussion moderated by a SHPO consultant. Attendees were asked to introduce themselves and were encouraged to participate in the discussion. The SHPO also distributed a paper survey to attendees. Later, SHPO staff members discussed what they had learned and used the information to develop an outline for this plan.

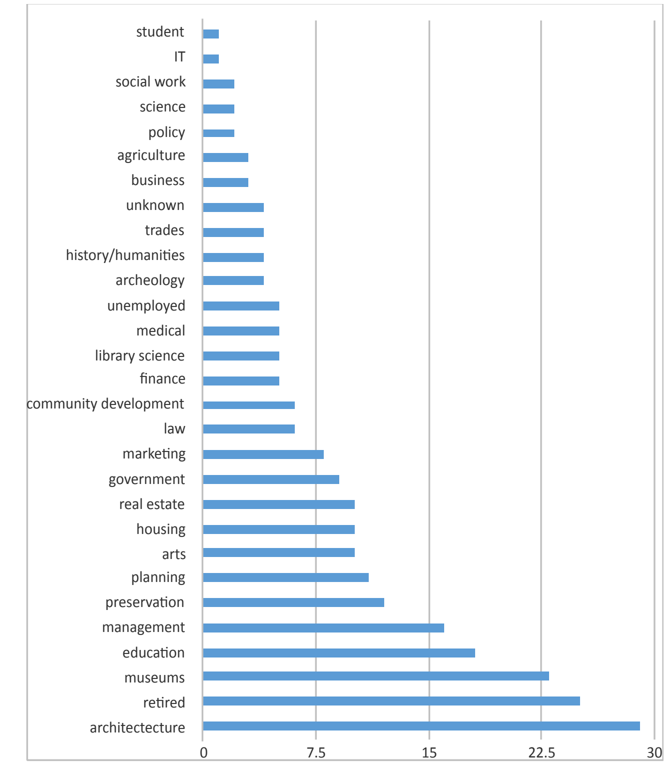
Respondent Counties

County	Percentage of Respondents
Harford	17.4%
New Haven	13.6%
Fairfield	7.8%
New London	7.4%
Middlesex	2.3%
Tolland	2.3%
Litchfield	0.8%



Respondent Occupation

Occupation	Number of Respondents
Architecteture	29
Retired	25
Museums	23
Education	18
Management	16
Preservation	12
Planning	11
Arts	10
Housing	10
Real Estate	10
Government	9
Marketing	8
Law	6
Community Development	6
Dinance	5
Library Science	5
Medical	5
Unemployed	5
Archeology	4
History / Humanities	4
Trades	4
Unknown	4
Business	3
Agriculture	3
Policy	2
Science	2
Social Work	2
IT	1
Student	1



Respondent Age

Age	Number of Respondents	Percentage of Respondents
Under 25	2	0.77%
23-34	15	5.79%
35-44	23	8.88%
45-54	4	1.54%
44-64	75	28.96%
45-75	73	28.19%
75+	25	9.65%
TOTAL	**259**	

Threats to Resources

What factors contribute to your concern for these resources?	
Neglect or abandonment of older buildings	39.26%
Growth and development pressure	33.33%
Economic distress	25.93%
Little understanding or pride in local heritage	23.70%
Negative perceptions about historic preservation	22.22%

Threatend Resources

What types of historic resources are you concerned about losing in your town?	
Open space and rural landscapes	57.78%
Older residential neighborhoods	39.63%
Local parks and public spaces	26.30%
Downtown commercial district	24.81%
Archaeological sites	18.52%
Civil buildings	17.04%
Roads, bridges, railroads, highways, etc.	16.30%
Other	12.59%
Religious properties	12.22%
Industrial areas	12.22%
Mid20-th century residential developments	10.37%
Social clubs and community centers	4.07%

Successful Preservation Tools

Which tools and strategies have worked in your town to address issues affecting historic sites and landmarks?	
Grants for historic preservation planning and implementation	41.11%
Creation of local historic districts	29.63%
Integration of preservation values into community policies, planning, and regulations	23.33%
Increased preservation advocacy	21.85%
Continued identification of historic properties	19.63%
Increased public education and outreach	19.63%

Which tools and strategies would you like to see used more in your town?	
Grants for historic preservation planning and implementation	51.85%
Integration of preservation values into community policies, planning, and regulations	41.85%
Increased public education and outreach	41.85%
Income tax credits for rehabilittion proejcts	40.00%
Increased preservation advocaacy	37.78%

DID YOU KNOW?

Historic preservation defies a single definition

Historic preservation is not easily defined. It is about appreciating our history, while understanding how it contributes to our lives. The National Park Service has stated, it is a conversation with the past about the future. SHPO considers this dialogue to be dynamic because it is simultaneously backward and forward looking while being influenced by present trends.

Historic preservation is about caring for places that are significant to all people and collectively planning for their future existence. Practicing preservation involves multiple perspectives and a cooperative approach. Planning for our historic places must be balanced with economic development and environmental protection goals.

GOALS & OBJECTIVES

1 THE MORE, THE MERRIER!
Goal #1: Enrich and Expand Partnerships

2 EDUCATE. EVALUATE. REPEAT
Goal #2: Enhance Education Efforts

3 YOUR PLACES, YOUR STORIES
Goal #3: Diversify Audience and Resources

4 BE READY, BE RESILIENT
Goal #4: Develop a Resiliency Strategy for Historic Resources

Measuring Success
To ensure that it achieves its goals and communicates with a range of partners, the SHPO will measure progress through:

- Self-Assessment
- Partner Participation
- Data Tracking

THE MORE, THE MERRIER!

GOAL #1: Enrich and Expand Partnerships

The SHPO aims to and encourages all preservation organizations to strengthen its partnerships by working with organizations with clear preservation missions as well as nontraditional partners whose work has a preservation component. A more robust network will help move preservation forward in a way that reflects the needs of the state's diverse communities. The SHPO also hopes to empower partners to play a stronger role in the preservation of their communities.

Why is this important?

Preservation works best when it is proactive. That means expanding the network of people who can promote a preservation ethic in their communities.

From the start of the planning process, constituents identified the need for improved communication, collaboration, and support among the state's preservation organizations to cultivate a stronger and more effective network. This was reinforced in the 2017 online survey. Thirty-four percent of respondents saw a need for better integration of state, community, and citizen preservation efforts to address issues affecting historic sites and landmarks. Public workshop attendees reiterated this sentiment and further specified that the SHPO should initiate such change.

Respondents and workshop participants also identified the importance of partnerships among preservation and non-preservation groups. One recurring theme: the need for better coordination between preservation and municipal planning—specifically, the need to increase capacity at the local level, where preservation often depends on volunteers. There was also a call for more public-private partnerships.

The SHPO also saw gaps in its outreach. For example, there have been no new Certified Local Government (CLG) designations in the past four years. Yet the CLG program, which offers grants and technical assistance for tackling local preservation issues, has proved to be an excellent way for the SHPO to stay in touch with local governments and communities. Similarly, the SHPO can better use the Historic Homes Rehabilitation Tax Credit program to reach local communities. One success story: New Haven, where the SHPO has worked closely with local preservation organizations and has seen an increase in the number of applicants to the program.

Objective 1 Strengthen and nurture existing partnerships

Issue: At times, partners do not feel connected to the SHPO's mission and services.

Actions:

1. Create professional development programming for partners.
2. Align grant funding with the SHPO's strategic plan goals.
3. Promote the sustainability of preservation organizations by encouraging new and creating programming.
4. Advocate for partners when communicating with regional and national preservation organizations.
5. Reinforce the commitment to best preservation practices with partners and the public.

Objective 2 Expand state, local, and nonprofit partnerships

Issue: The preservation community is shrinking.

Actions:

1. Work more closely with state agencies to promote historic preservation.
2. Improve communication through various mediums with statewide and local non-profit preservation organizations, historical societies and municipalities about projects, best practices and technical assistance.
3. Build relationships with consultants and contractors through professional development.
4. Identify and pursue nontraditional partnerships.
5. Institute SHPO "office hours" for existing and potential partners to exchange ideas about how to work together.

Objective 3 Cultivate a preservation network

Issue: The SHPO lacks face recognition.

Actions:

1. Continue to host an annual statewide preservation conference.
2. Host a charrette with partners to develop a shared vision for the preservation network.
3. Increase attendance and participation in state, local, and regional preservation-related events.
4. Develop additional ways to identify local preservation concerns and potential solutions, such as listening tours and community charrettes.

EDUCATE. EVALUATE. REPEAT

GOAL #2: Enhance Education Efforts

To expand knowledge of and appreciation for historic preservation in Connecticut, the aim is to improve access to information, increase and diversify training and informational workshops, and develop creative ways to foster a preservation ethic. Measuring success and adjusting as needed will be vital to achieving this goal.

Why is this important?

Respondents to the SHPO's online survey identified education as one of the most successful, yet underused, ways to address threats to historic resources. They saw a lack of understanding or pride in local heritage as among the most important issues affecting historic resources in their communities. They also pointed to preservation advocacy, education, and outreach as among the top five tools they wanted to see used more in their communities. Respondents to the snap paper survey shared these sentiments, expressing a desire for educational programs that focused on how heritage, community character, and quality of life relate to one another.

Public opinion also revealed the need to increase awareness about the SHPO's work. Thirty-eight percent of respondents said they were not aware of SHPO programs available to them and their communities. Almost half said they have not directly worked with the SHPO or have not taken advantage of the SHPO's services. This is surprising, since the survey was primarily disseminated to constituents with a self-identified interest in preservation. (Respondents included subscribers to the SHPO's social media or monthly newsletter, conference attendees, and grant recipients.) Public workshop attendees shared these sentiments and further specified the need to debunk misconceptions about the SHPO's work and make the office's programs more accessible.

Although there was little discussion of audiences for new education programs, some workshop attendees noted the need to engage young people, including young professionals, as well as local and state leaders.

Since 2011 the SHPO staff has participated in or led 144 public information workshops, conferences, and symposia. During that time the staff conducted more than 1,176 field visits to meet constituents and provide information about SHPO programs and procedures.
Despite these efforts, there are gaps in the SHPO's outreach. Some areas of the state, such as the northeast corner and lower Litchfield County, have not been visited by staff in more than seven years. And the SHPO continues to encounter misconceptions about historic preservation topics and the availability of preservation programs in the state. In the next five years the SHPO will embrace new ways to reach constituents, including greater access to digital information and web-based instructional videos.

Objective 1 Improve delivery of information to the public

Issue: The SHPO is not keeping pace with the ways constituents get information.

Actions:

1. Digitize historic designation and survey data as well as statewide context statements.
2. Work within the DECD framework to improve website navigation, appearance, and content.
3. Update guidance documents on SHPO programs or related programs, bylaws, and procedures, and improve access to them.
4. Allow electronic submissions of environmental compliance documents, State and National Register nominations, grant applications, and tax credit applications.
5. Use the SHPO's museums to disseminate information on historic preservation and the SHPO's programs.

Objective 2 Strengthen outreach and training programs

Issue: Preservation policies and procedures are not clear to all.

Actions:

1. Develop webinars and onsite workshops offering overviews, including best practices, on the Section 106 and CEPA processes for planners, partners, municipal staff, and CLGs.
2. Do more presentations on preservation concepts, programs, and skill development, and do them in more towns.
3. Track and analyze outreach efforts and adjust outreach programs according to the data.
4. Support training for students and young professionals through internship programs, fellowships, and staff participation in college courses or student projects.

Objective 3 Promote a historic preservation ethic in Connecticut

Issue: Communities do not always recognize the value of historic preservation.

Actions:

1. Prepare an updated economic impact study.
2. Collect and disseminate preservation success stories from traditional and nontraditional preservation entities.
3. Create a municipal preservation task force to discuss pressing preservation issues and share solutions.
4. Assist town planners in integrating historic preservation into local decision making.
5. Continue marketing and communication through electronic media.
6. Work with the Department of Education to integrate historic preservation into school curricula.
7. Use the SHPO museums as action labs to promote historic preservation.

YOUR PLACES, YOUR STORIES
GOAL #3: Diversify Audience and Resources

The SHPO aims to dispel the misconception that historic preservation is elitist by diversifying the field's leadership and audience. It also intends to help identify, preserve, and invest in a more diverse range of historic resources.

Why is this important?

An overwhelming majority of respondents to the SHPO's online survey identified as "white (non-Hispanic)" (96 percent) who have lived in Connecticut for 10 or more years (92.3 percent). This is not representative of the state's increasingly diverse population. In 2010, 77.6 percent of Connecticut's population was white and 86.6 percent identified as not Hispanic, a 4 percent decrease from 2000. During this time, Connecticut saw an increase in African American, black, and Asian residents as well as residents of other races not specified in the census.

The majority of survey respondents were 55 or older (66.8 percent) and lived in just two of Connecticut's eight counties (60 percent): Hartford and New Haven. This, too, is in stark contrast to Connecticut's demographics. In 2010 only 26.7 percent of the state's residents were 55 or older, and the median age was 40. Clearly, the SHPO needs to reach a younger and more diverse audience. (Note: Although not demographically diverse, respondents represented a range of occupations, from students to social workers to lawyers to architects.

Objective 1 Engage a more diverse audience

Issue: Preservation stakeholders do not represent the diversity of Connecticut's population.

Actions:

1. Identify community organizations than can provide inroads to new audiences.
2. Develop bilingual workshops and materials on historic preservation topics and the SHPO's programs.
3. Diversify the membership of the SHPO's governing bodies, including the State Historic Preservation Review Board and Historic Preservation Council.
4. Assist communities in diversifying historic district commissions and other local preservation-related groups.
5. Develop apprenticeship programs to engage future generations of preservationists.
6. Connect staff, visitors, and volunteers at the SHPO's museums to the historic preservation community.

Objective 2 Identify new or under-documented resources

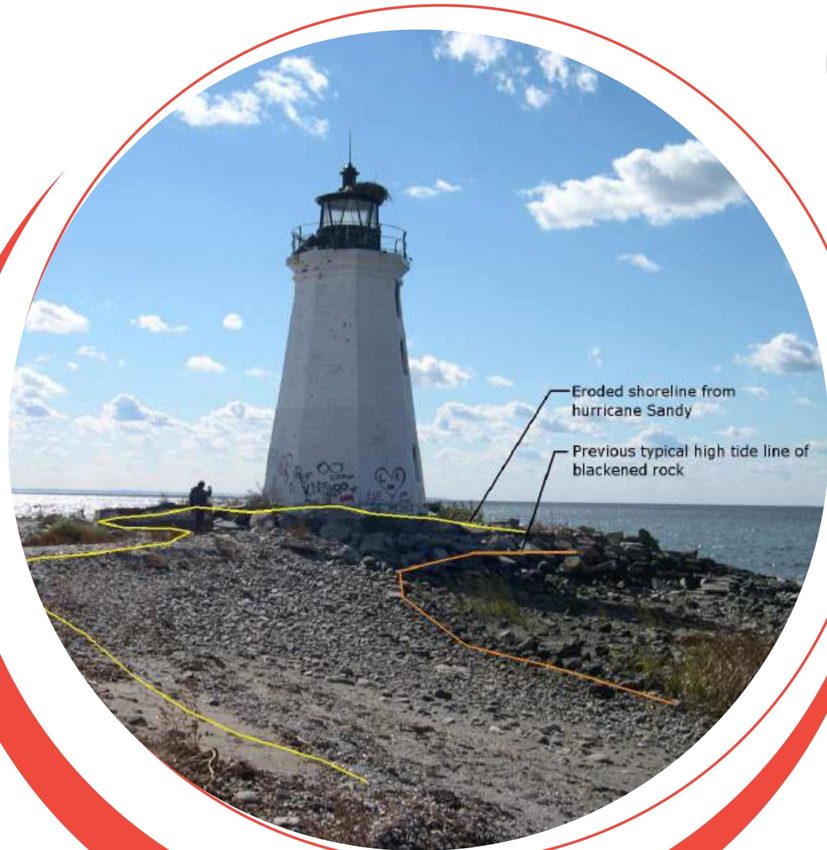
Issue: Resource types significant to Connecticut's history have not been documented.

Actions:

1. Engage under-represented communities in the identification of cultural resources they deem significant.
2. Work with communities to explore, identify, and document cultural resources.
3. Focus on the identification and documentation of landscapes, sites related to women's history, resources of under-represented communities, works by minority architects, scenic roads, schools, and traditional cultural properties.
4. Evaluate the structure of the Connecticut Freedom Trail and make changes necessary to ensure the Freedom Trail's value for constituents.
5. Use the Freedom Trail as a model to investigate the creation of additional heritage trails.

BE READY, BE RESILIENT

GOAL #4: Develop a Resiliency Strategy for Historic Resources



The SHPO aims to help constituents better understand, plan for, and react to environmental hazards, including the effects of climate change, on the state's historic resources.

Why is this important?

Connecticut's historic resources are vulnerable to natural hazards ranging from snowstorms, droughts, and wildfires to coastal storms such as hurricanes and nor'easters. Climate change is intensifying the risks from these hazards, even as it presents the stewards of historic properties with new hazards related to rising sea levels and environmental change. These include (but are not limited to):

- Inundation from storm surge and riverine flooding
- Structural stress from high winds
- Erosion from flooding, storm surge, and high winds
- Debris damage related to high winds and flooding
- Structural damage from snow loads
- Freeze-thaw damage related to extreme temperature swings
- Damage to exterior materials due to increased pollution

Although no area is risk-free, coastal and riverine zones are especially vulnerable because of flood risks. Data collected by the SHPO in Connecticut's four coastal counties show that almost 10 percent of designated historic properties—more than 3,000 historic buildings and districts—are at risk of flooding during coastal storms. They also show that many of these resources will be inundated under median projections for sea level rise.

Integrating historic resource resiliency into state and local government plans is critical, to ensure that preservation values are represented in plans for hazard mitigation, conservation and development, and climate preparedness. Planners should consider historic resources in each of the four key steps—prepare, withstand, recover, and adapt—that inform hazard mitigation plans.

At the same time, it is important to raise awareness among constituents about the effects of climate change on historic properties and the benefits of preservation-friendly resiliency and sustainability measures. The SHPO's online survey showed a lack of awareness about the relationship between historic preservation and the environment. Just 9.6 percent of respondents identified climate change and rising sea levels as threats to historic resources. And only 53.9 percent of respondents "strongly agreed" that historic preservation encourages sustainable activity that benefits the environment.

Objective 1 Increase the SHPO's ability to respond to emergencies' effects on historic resources

Issue: Disaster can strike at any time. The preservation network must be prepared.

Actions:

1. Work with towns and local partners to establish plans for compiling data on damage or threats to resources.
2. Provide information on eligibility and requirements for recovery funding to historic property owners, property managers, and local officials.
3. Engage in professional development related to disaster response, hazard mitigation, resiliency, and historic preservation.
4. Designate a staff point of public contact who is knowledgeable about recovery programs and requirements for historic preservation.

Objective 2 Integrate historic preservation into state and local planning initiatives

Issue: With few exceptions, hazard resiliency plans do not address historic resources adequately.

Actions:

1. Integrate historic preservation into statewide plans, including Hazard Mitigation Plan, Climate Preparedness Plan, State Response Framework, and Disaster Debris Management Plan.
2. Align historic preservation policies with resiliency goals in State Plan of Conservation and Development updates.
3. Integrate historic preservation into regional and municipal resiliency planning, using data and best practices provided to towns under the SHPO's Hurricane Sandy technical assistance program.

Objective 3 Raise awareness about the effects of climate change on historic places

Issue: The risks to historic resources are not widely understood.

Actions:

1. Add resiliency information, resource links, and FAQ sheets to the SHPO's website.
2. Include resiliency as a topic at conferences, symposia, and workshops.
3. Provide additional technical assistance to municipalities and regional councils.
4. Review and synthesize federal policies and technical literature on adaptation as it applies to historic preservation for applicability in Connecticut, and make findings available to local communities.

Objective 4 Promote sustainability solutions for historic properties

Issue: Historic properties must be more energy-efficient (and thus more resilient).

Actions:

1. Promote success stories of preservation and sustainability working in tandem.
2. Promote historic preservation as a sustainability strategy.
3. Promote "green preservation" as an economic development strategy.

MEASURING SUCCESS

Self-Assessment

The SHPO will develop an internal review program and will discuss progress at staff meetings.

Partner participation

SHPO staff, partners, and local preservationists will meet quarterly to discuss progress and consider adjustments to the plan and its goals. This will make the SHPO's work more transparent and help identify priorities, issues, and potential modifications to the plan.

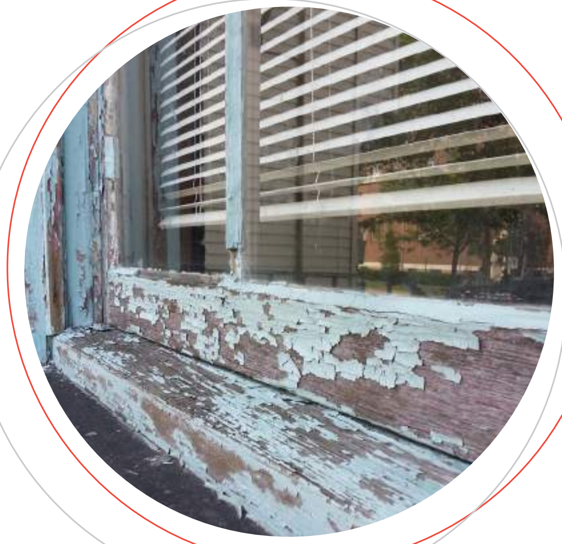
Data tracking

The SHPO will offer data on program work and actions to local communities. Examples include databases of field visits, outreach, and community meetings; mapping of the geographic distribution of workshops and funding incentives; and collection of attendance data at SHPO-organized or -sponsored events. Data tracking may be used to forecast trends and statewide preservation needs.

Success Story

Environmental Review

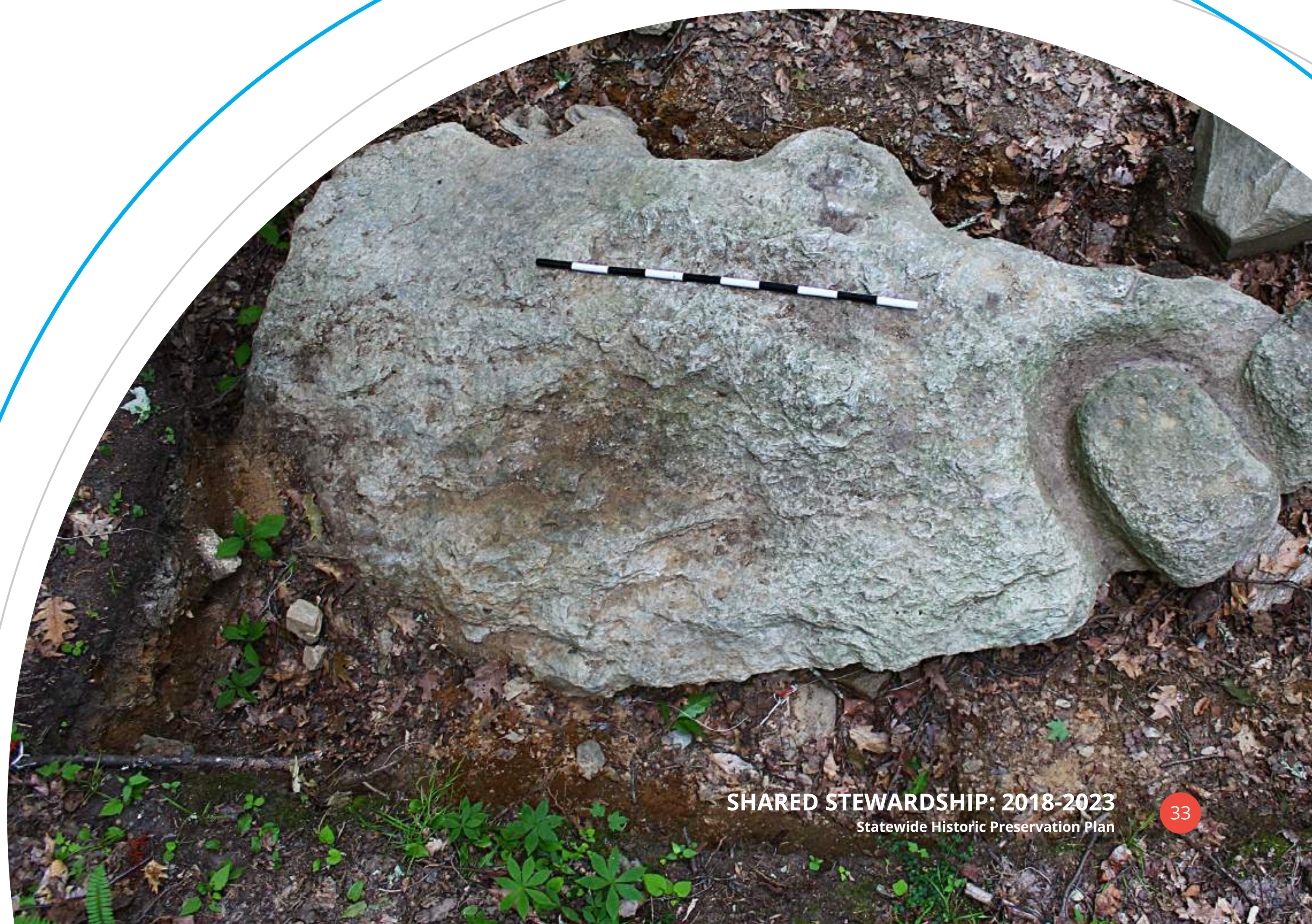
Most people think of historic preservation and environmental protection as two separate activities, but the environmental review process is one of the most valuable, yet little recognized, tools for preserving historic properties. While those properties saved from complete destruction garner publicity, impacts to hundreds of historic properties are reduced or avoided each year. It is the preservation of small amounts of historic fabric, such as clapboards or windows, which collectively retains the character defining features of a neighborhood.



Success Story

Connecticut State Archaeological Preserves

SHPO administers the State Archaeological Preserve program, Connecticut's flagship program for preserving significant archaeological finds, locations, and regions. From 2001 to 2010 thirty sites were designated as State Archaeological Preserves, but the program languished until 2015 when five new sites were added as State Archaeological Preserves. The sites ranged in time and scale from a Native American quarry to a Cold War military complex. The State Archaeological Preserve program recognizes the educational and cultural value, as well as the fragile nature, of archaeological resources.



TIMELINE

Timeline of the Connecticut State Historic Preservation Office

1950s

1955: Connecticut Historical Commission (CHC) established. CHC begins as all-volunteer board appointed by the governor.

1959: Connecticut's first local historic district, the Borough of Litchfield, established by special act of the General Assembly. Part of this district would later be given National Historic Landmark status, and the entire borough would be listed on the National Register of Historic Places.

1960s

1960: Stanley-Whitman House (ca. 1664) in Farmington listed as Connecticut's first National Historic Landmark.

1961: State enabling legislation allows town governments to establish local historic districts (LHDs) through town ordinance. A year later, Wethersfield establishes Connecticut's first LHD.

1965: CHC's first architectural survey initiated. It will include more than 3,400 buildings in all 169 towns.

1966: National Historic Preservation Act created. It calls for historic preservation offices (SHPOs) in every state, creates the National Register of Historic Places, and establishes Section 106 procedures.

Connecticut's first National Register of Historic Places nominations listed, including Amos Bull House (1788, Hartford) and Sterling Opera House (1889, Derby).

1968: CHC acquires Sloane-Stanley Museum at the ruins of the Kent Iron Furnace and Old New-Gate Prison, former copper mine and state prison

1969: CHC acquires Prudence Crandall House as a museum of African American and women's history.

U.S. Department of the Interior makes its first grants-in-aid to states for historic preservation, establishing CHC as a granting agency.

1970s

1970: State General Assembly begins allocating general fund monies to CHC.

1972: Connecticut Environmental Policy Act (CEPA) enacted. CEPA directs state agencies to evaluate the impact of proposed actions that may affect the environment, including historic structures and landmarks.

CHC assumes administration of Henry Whitfield House Museum in Guilford.

1975: State Register of Historic Places established by CHC.

1976: Congress authorizes federal tax credits for rehabilitation of historic properties.

National Park Service issues first Guidelines for Rehabilitating Historic Buildings. These guidelines later become the Secretary of the Interior's Standards for Rehabilitation.

1978: Bricks-and-mortar grants established by CHC.

1980s

1981: Connecticut Environmental Policy Act (CEPA) amended to include historic and cultural resources. CEPA directs state agencies to evaluate the impact of proposed actions that may affect the natural and cultural environments.

1982: Connecticut Environmental Policy Act (CEPA) amended to permit legal recourse for the unreasonable destruction of the state's natural resources, including historic structures and landmarks.

1987: Town of Westport becomes Connecticut's first Certified Local Government (CLG).

1988: Native American Heritage Advisory Council established. Council evaluates and makes recommendations on Native American heritage to State Archaeologist and Department of Economic and Community Development (DECD).

1990s

1990: Weir Farm National Historic Site becomes state's first National Historic Park.

Minority and Women's History Advisory Committee established by CHC.

1993: State Archaeological Preserve program established. Connecticut is the only state with a legislatively sanctioned archaeological preserve program that assigns criminal penalties to those who cause unauthorized harm to a designated site.

1995: Connecticut Freedom Trail established by CHC. Trail documents and designates sites that embody the struggle toward freedom and human dignity, celebrates the accomplishments of the state›s African American community, and promotes heritage tourism.

1999: State Historic Homes Rehabilitation Tax Credit established. Initially available only to private homeowners in targeted areas, it expands statewide in 2013.

Connecticut Women's Heritage Trail established by CHC, creating a network of historic sites dedicated to the interpretation of women's history.

2000s

2003: CHC merged with Connecticut Commission on Arts, Tourism, Culture, History and Film, renamed Historic Preservation and Museum Division.
A year later, Commission on Arts, Tourism, Culture, History and Film becomes Connecticut Commission on Culture and Tourism.

2005: Community Investment Act (CIA) established. CIA funds predevelopment costs, local preservation organizations, open space purchases, affordable housing, and farmland preservation.

2007: Connecticut's first commercial tax credit established.

2009: Washington–Rochambeau Revolutionary Route (W3R) designated National Historic Trail. Trail follows route traveled by French troops in 82–1781, with more than 120 miles in Connecticut.

2010s

2011: Connecticut Commission on Culture and Tourism merges with DECD.

2014: State Historic Rehabilitation Tax Credit Program was launched

2017: SHPO hosts first annual statewide preservation conference.

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and Suggested Reading

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Protecting Historic Properties: A Citizen's Guide to Section 106 Review http://www.achp.gov/docs/CitizenGuide.pdf

Connecticut Department of Economic and Community Development, State Historic Preservation Office
Connecticut Freedom Trail. Published with the Amistad Committee, Inc. http://www.ctfreedomtrail.org/

Historic Barns of Connecticut. A collaboration with the Connecticut Trust for Historic Preservation. https://connecticutbarns.org/

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Mills: Making Places of Connecticut. A collaboration with the Connecticut Trust for Historic Preservation. https://connecticutmills.org/

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Strategic Plan, 2010. Report prepared by AMS Planning & Research for the Connecticut Commission on Culture & Tourism, 2005.

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Climate Change Indicators: U.S. and Global Precipitation. www.epa.gov/climate-indicators/climate-change-indicators-us-and-global-precipitation

Federal Emergency Management Agency (FEMA)
Integrating Historic Property and Cultural Resource Considerations into Hazard Mitigation Planning: State and Local Mitigation How-To Guide. FEMA 386-6. May 2005. www.fema.gov/pdf/fima/386-6_Book.pdf

Governor's Steering Committee on Climate Change, Adaption Subcommittee
Connecticut Climate Change Preparedness Plan, 2011
http://www.ct.gov/deep/lib/deep/climatechange/connecticut_climate_preparedness_plan_2011.pdf

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"From Stone Age to Cold War: Connecticut State Archaeological Preserves," Connecticut Preservation News, March/April 2016

Labadia, Catherine and Todd Levine
"Environmental Review: A Process for Preservation," Connecticut Preservation News, September 2016

Levine, Todd
"Preservation Victory on Bank Street," Connecticut Preservation News, May/June 2018
"Strong Protection: The Connecticut Environmental Protection Act," Connecticut Preservation News, November 2016

National Park Service, U.S. Department of the Interior.
Cultural Resources Climate Change Strategy, December 2016.
www.nps.gov/subjects/climatechange/upload/NPS-2016_Cultural-Resoures-Climate-Change-Strategy.pdf.

Policy Memorandum 14-02: Climate Change and Stewardship of Cultural Resources. Prepared by Director Jonathan B. Jarvis, 2014 www.nps.gov/preservation

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National Historic Landmarks in Connecticut, https://www.nps.gov/nhl/find/statelists/ct.htm

Secretary of the Interior's Standards for Preservation Planning, as amended, https://www.nps.gov/history/local-law/arch_stnds_1.htm, 1983

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Investment in Connecticut: The Economic Benefits of Historic Preservation, 2011.
The Economics of Historic Preservation: A Community Leader's Guide Washington, D.C.: National Trust for Historic Preservation, 2005

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Appendices

APPENDIX I

Historic Preservation Legislation

The following summarizes some important laws that exist at the federal and state levels; they represent the collective importance of historic preservation as a benefit to everyone.

Federal Laws

The **National Historic Preservation Act** of 1966, as amended (54 U.S.C. 300101 et seq.) is the nation's primary historic preservation law. This Act moved historic preservation from public activism to a national responsibility. It is what allows SHPO to honor our historic places, fund their preservation, and protect them from undue harm on a national level. It created the SHPO office, the National Register of Historic Places, Certified Local Governments, Tribal Historic Preservation Offices, and the implementing regulations of Section 106 and Section 110, and authorized grant monies for preservation projects.

National Environmental Policy Act of 1969 (42 USC 4321 et seq.) requires the Federal Government to carry out its plans and programs in such a way as to preserve important historic, cultural, and natural aspects of our national heritage because when these resources are lost, they cannot be replaced.

Antiquities Act of 1906 (16 USC 431-433)
Historic Sites Act of 1935 (16 U.S.C. 461-467)
Archaeological and Historic Preservation Act of 1974 (16 U.S.C. 469-469c)
Native American Graves Protection and Repatriation Act of 1990 (25 USC 3001 et seq.)
Federal Historic Preservation Tax Incentives: Tax Reform Act of 1976 (94-455), IRS Tax Reform Act of 1986 (PL 99-514), and Tax Cuts and Job s Act of 2017 (PL 115-97)

State Laws

The **Community Investment Act** (Public Act 05-228), passed in 2005, provides funding for open space, farmland preservation, historic preservation, and affordable housing. A portion of the funds dedicated to historic preservation is allotted to the Connecticut Trust for Historic Preservation. SHPO uses its allocation to fund the Historic Restoration Fund Grant, Supplemental Certified Local Government grants, and to provide Basic Operational Support.
Connecticut Environmental Policy Act enacted in 1971, (CGS 22a-1) is a state version of the national act that directs state agencies to evaluate the impact of proposed actions on the natural and cultural environment.
Connecticut Environmental Protection Act (CGS 22a-14 to 22a-19) gives every citizen the right to pursue legal recourse for the unreasonable destruction of the state's natural resources such as air, water, and soil. In 1982, the General Assembly extended this right to include "historic structures and landmarks" (CT Public Act 81-177).

Local Historic Districts and Historic Properties (CGS 7-147)
Village District Zoning (CGS 8-2j)
Native American Heritage Advisory Council (CGS 10-382)
Designation of site as state archaeological preserve (CGS 10-384)
Permit for archaeological investigation on state lands (CGS 10-386)
Historic Preservation Council (CGS 10-409)
State grants-in-aid for restoration of historic structures and landmarks (CGS 10-411)
Tax credits for rehabilitation of historic homes and certified historic structures (CGS 10-416)

Hyperlinks

National Historic Preservation Act - https://www.nps.gov/history/local-law/nhpa1966.htm

National Environmental Policy Act - https://www.fsa.usda.gov/Internet/FSA_File/nepa_statute.pdf

American Antiquities Act of 1906 - https://www.nps.gov/history/local-law/anti1906.htm

Historic Sites Act - https://www.nps.gov/history/local-law/fhpl_histsites.pdf

Archaeological and Historic Preservation Act - https://www.gsa.gov/cdnstatic/ArchaeologicalDataPreservationAct.pdf

Native American Graves Protection and Repatriation Act of 1990 - https://www.nps.gov/history/local-law/FHPL_NAGPRA.pdf

Federal Historic Preservation Tax Incentives: - https://www.nps.gov/tps/tax-incentives/taxdocs/36cfr67.pdf

Community Investment Act (Public Act 05-228 - https://www.cga.ct.gov/2005/ACT/Pa/pdf/2005PA-00228-R00SB-00410-PA.pdf

Connecticut Environmental Policy Act enacted in 1971, (CGS § 22a-1) - https://www.cga.ct.gov/2015/pub/chap_439.htm

Connecticut Environmental Protection Act (CGS § 22a-14 to § 22a-19) - https://www.cga.ct.gov/2015/pub/chap_439.htm#sec_22a-14

Local Historic Districts and Historic Properties (CGS § 7-147) - https://www.cga.ct.gov/2017/pub/chap_097a.htm

Village District Zoning (CGS § 8-2j) - https://www.cga.ct.gov/2017/pub/chap_124.htm#sec_8-2j

Native American Heritage Advisory Council (CGS §10-382) - https://www.cga.ct.gov/2017/pub/chap_184a.htm#sec_10-382

Designation of site as state archaeological preserve (CGS §10-384) - https://www.cga.ct.gov/2017/pub/chap_184a.htm#sec_10-384

Permit for archaeological investigation on state lands (CGS §10-386) - https://www.cga.ct.gov/2017/pub/chap_184a.htm#sec_10-386

Historic Preservation Council (CGS §10-409) - https://www.cga.ct.gov/2015/pub/chap_184b.htm#sec_10-409

State grants-in-aid for restoration of historic structures and landmarks (CGS §10-411) - https://www.cga.ct.gov/2015/pub/chap_184b.htm#sec_10-411

Tax credits for rehabilitation of historic homes and certified historic structures (CGS §10-416) - https://www.cga.ct.gov/2015/pub/chap_184b.htm#sec_10-416

Connecticut State Historic Rehabilitation Program (CGS §10-416c) - https://www.cga.ct.gov/2015/pub/chap_184b.htm#sec_10-416c

APPENDIX II

Preservation Partners

Federal Agencies

U.S. Department of the Interior
National Park Service
1849 C Street NW
Washington, DC 20240
www.nps.gov

Advisory Council on Historic Preservation
401 F Street NW, Suite 308
Washington, DC 20001
www.achp.gov

National Not-for-Profits

Alliance of National Heritage Areas
Hall of the States, Suite 342
444 North Capitol Street, NW
Washington, DC 20001
www.nationalheritageareas.com

National Conference of State Historic Preservation Officers
Hall of the States, Suite 342
444 N. Capitol Street, NW
Washington, DC 20001
www.ncshpo.org

National Trust for Historic Preservation
2600 Virginia Avenue NW
Suite 1100
Washington, DC 20037
www.savingplaces.org

Preservation Action
401 F Street, NW, Suite 331
Washington, DC 20001
www.preservationaction.org

Partners for Sacred Places
1700 Sansom Street, 10th Floor
Philadelphia, PA 19103
www.sacredplaces.org

American Association for State and Local History
2021 21st Ave Street, Suite 320
Nashville, TN 37212
www.aaslh.org

Statewide and Regional Not-for-Profits

Connecticut Landmarks
Amos Bull House
59 South Prospect Street
Hartford, CT 06106
www.ctlandmarks.org

Connecticut League of History Organizations
Central Connecticut State University
Department of History
1615 Stanley Street
New Britain, CT 06050
www.clho.org

Connecticut Main Street Center
P.O. Box 270
Hartford, CT 06141
www.ctmainstreet.org

Connecticut Trust for Historic Preservation
940 Whitney Avenue
Hamden, CT 06517-4002
www.cttrust.org

Connecticut Preservation Action
www.ctpreservationaction.org

Fairfield County Preservation Trust
297 Highland Avenue
Norwalk, CT 06854
info@fairfieldcountypreservation.org

The Friends of the Office of State Archaeology, Inc.
P.O. Box 230351
Hartford, CT 06123
www.fosa-ct.org

The Last Green Valley, Inc.
203B Main Street
P.O. Box 29
Danielson, CT 06239-0029
www.thelastgreenvalley.org

Local Initiatives Support Corporation (LISC)
75 Charter Oak Avenue, Suite 2-250
Hartford, CT 06106
www.lisc.org

Merritt Parkway Conservancy
P.O. Box 17072
Stamford, CT 06907
www.merrittparkway.org

Local Not-for-Profits

Hartford Preservation Alliance
56 Arbor Street, Suite 406
Hartford, CT 06106
www.hartfordpreservation.org

New Haven Preservation Trust
The New Haven Preservation Trust
922 State Street
P.O. Box 8968
New Haven, CT 06532
www.nhpt.org

New London Landmarks
49 Washington Street
New London, CT 06320
www.newlondonlandmarks.org

Milford Preservation Trust
P.O. Box 5343
Milford, CT 06460
www.milfordpreservationtrust.org

Old Saybrook Historical Society
350 Main Street
Post Office Box 4
Old Saybrook, CT 06475
http://www.saybrookhistory.org/

The Thompson Historical Society
P.O. Box 47
Thompson, CT 06277
www.thompsonhistorical.org

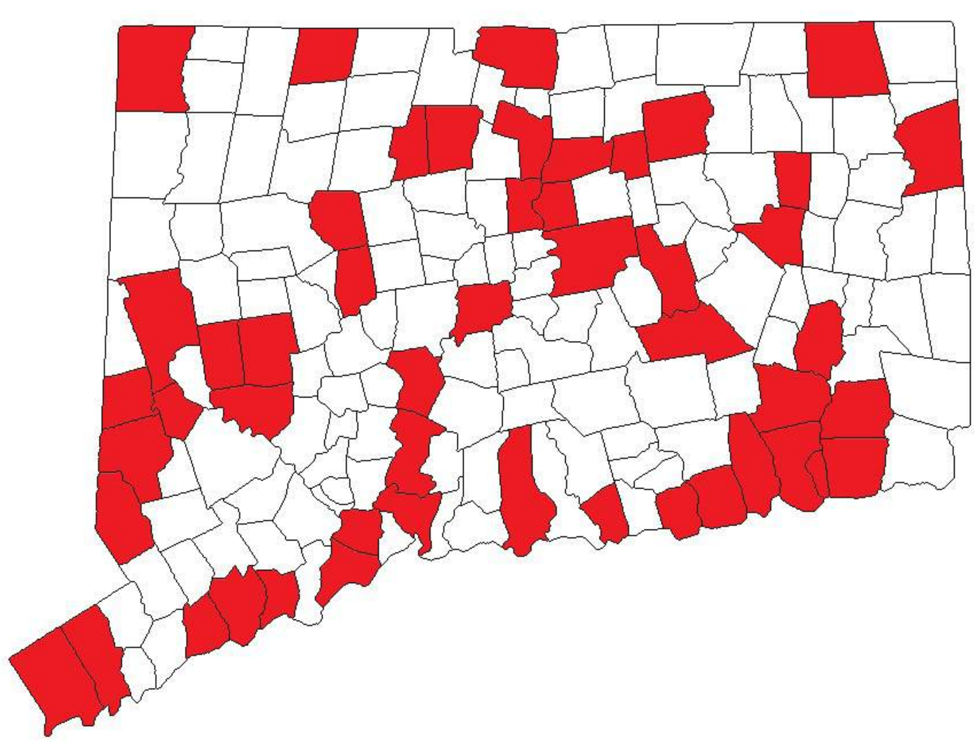
Torrington Historic Preservation Trust
P.O. Box 1243
Torrington CT 06790
www.preservetorrington.org

APPENDIX III

Certified Local Governments

Community certification opens doors to funding, technical assistance, and other preservation successes.

Berlin
Bridgeport
Brookfield
Canton
Chaplin
Cheshire
Clinton
Colchester
Colebrook
Danbury
East Hartford
East Lyme
Fairfield
Glastonbury
Greenwich
Groton
Guilford
Hamden
Hartford
Harwinton
Hebron
Killingly
Ledyard
Lyme
Milford
New Fairfield
New Haven
New London
New Milford
Norwich
Old Lyme
Old Saybrook
Orange
Plymouth
Ridgefield
Roxbury
Salisbury
Simsbury
South Windsor
Southbury
Stamford
Suffield
Tolland
Vernon
Waterford
Westport
Windham
Windsor
Woodbury
Woodstock



APPENDIX IV

Historic Resource Resiliency Planning

The following was developed by R. Christopher Goodwin & Associates, Inc., as one component of the SHPO's Hurricane Sandy disaster relief program. This work informs the goal, objectives, and action items for resiliency (Goal #4: Develop a Resiliency Strategy for Historic Resources). It is excerpted from a more comprehensive report, titled "Historic Resource Resiliency Planning in Connecticut," that was prepared by Goodwin & Associates in 2018.

Historic Resource Resiliency Planning and the 2018 State Plan

Since the adoption of the last State Plan in 2011, climate change and associated sea level rise have emerged as serious and immediate threats to the preservation of Connecticut's historic properties. As the science of climate change has advanced, with patterns of projected change demonstrated empirically, threats to historic resources have become a focus of public, private, and professional concern. Three distinct but related major categories of impacts to historic properties can be extrapolated from current scientific data and from our current national posture.

Storm Events

The first major threat is the increased number, severity, and frequency of storm events with the potential to result in substantial damage to and/or loss of historic properties. Resiliency planning, emergency operations protocols, disaster recovery protocols, and adaptation responses that do not take into account historic properties and heritage values pose unintended threats to historic resources. Existing programs, such as the National Flood Insurance Program (NFIP), inadvertently operate as a disincentive to the preservation of historic buildings and structures. Recovery and adaptation measures advanced under such agencies as the Federal Emergency Management Agency (FEMA) often consider historic properties through post-event consultation on mitigation projects pursuant to federal historic preservation law and implementing regulations (36 CFR 800). While proactive planning for historic resources is encouraged by FEMA through Hazard Mitigation Plans (HMPs), federal and state agencies may differ on both the definition of significant historic resources and on the range of adaptation strategies appropriate to the long-term preservation of designated historic properties. Elevation, relocation, and abandonment are among these strategies.

Inclusion of historic resources in state and local resiliency plans will require the active involvement and technical assistance of the professional preservation community. While existing resiliency planning efforts generally are undertaken by dedicated planning professionals who are sympathetic to historic preservation, these planners may have limited experience or technical training in the objectives, standards, and guidelines of historic resources management.

Sea Level Rise

The second category of impact is sea level rise, which has the potential to directly threaten nearly 9 percent of the state's coastal historic properties, based on Connecticut's 2016 data for National Register listings. Major threats associated with sea level rise are resource inundation, loss or damage from increased storm surge, loss of access and services related to disruptions to infrastructure including bridges, roads, and services, and loss of resources related to the implementation of abandonment as an adaptation measure.

Opportunities for increasing the resiliency of historic resources are presented in structural adaptation measures, particularly those designed for community protection. Such inclusion requires wide distribution of baseline resource data and its integration with data sets used in decision making. Technical assistance in appropriate preservation planning measures also is required. Resource-specific structural modifications such as elevation and weatherproofing may be effective provided that they do not compromise the integrity of properties. The life expectancy of the improvement should be factored into adaptation decisions.

Prioritizing the cultural value of historic properties is a foreign and uncomfortable concept in preservation practice. However, the state and its municipalities may eventually face decisions on the relative significance of historic properties and about achievable and appropriate levels of treatment for adaptation.

Environmental Change

The third category of threat is associated with the trajectory of environmental change that will impact the physical patterns of response of historic resources as self-contained systems over seasonal cycles. New and unexpected conditions conducive to historic material deterioration are anticipated to emerge in the state; they will require increased conservation intervention. Threats include but are not limited to increased temperatures resulting in increased thermal movement; changes in expansion and contraction rates associated with altered seasonal cycles; and invasive species, including vegetation, insects, biological, and microbiological agents, that are anticipated to become more common and to pose increasing threats through infestation or decay.

Integration of historic resources within the established framework of hazard and resilience planning on the state and local levels is a logical and achievable goal within the planning cycle for the State Plan. This goal offers the advantages of integrating heritage values within well-developed planning models that interface with federal programs. This goal will achieve consideration of those values in the development of response strategies related to climate change and events as conditions progress. The following goals, objectives, and strategies were developed by analyzing local-level resiliency planning for threatened historic resources in the four coastal counties and 28 municipalities affected by Superstorm Sandy. Those lessons learned have broad applicability to the state as a whole.

Goal: Integrate historic properties and cultural heritage values in Hazard Resiliency Planning on the state and local levels.

The changing character and severity of weather events coupled with projections for sea level rise pose direct and dramatic threats to Connecticut's historic properties and heritage assets. Anticipated hazards to historic properties from weather events and sea level rise include, but are not limited to:

- Inundation from storm surge and riverine flooding;
- Structural stress from high winds;
- Erosion from flooding, storm surge, and high winds;
- Debris damage related to high winds and flooding;
- Structural damage from snow loads; and,
- Freeze-thaw damage related to extreme temperature swings.

These environmental threats mandate meaningful consideration of heritage resources in hazard resiliency planning and disaster recovery planning on the local and state levels. Prevailing hazard mitigation programs operate within a complex and comprehensive framework of federal, state, and local plans and guidelines, many of which determine eligibility for certain types of disaster assistance.

The existing planning structure, however, actually provides important and practical opportunities to integrate historic preservation concerns throughout the four key stages of the resiliency cycle (see fig. 1).

A. Objective: Integrate historic properties and heritage values in the Prepare Stage of the resiliency cycle on the state and local levels.

• Strategy: Formally Integrate Historic Preservation in the State Hazard Mitigation Plan.
The State Hazard Mitigation Plan (HMP) identifies risks and vulnerabilities associated with natural disasters; it develops strategies for dealing with these risks over a five-year planning horizon. A FEMA-approved HMP is a condition for qualifying for certain types of disaster assistance, including funding for mitigation projects that may support the preservation of historic properties. For example, building elevation and relocation, as well as other public assistance may be eligible for support in a post-disaster environment. An approved State HMP qualifies Connecticut as eligible for federal funding equal to 15 percent of the total disaster damages in a presidentially declared disaster under the FEMA Hazard Mitigation Grant Program (HMGP).

The State HMP currently does not discuss historic resources, nor does it have a Historic Resource Annex. These items should be included in the next State Plan Update. It should be noted that all HMGP grant applications include an environmental assessment checklist requiring the consideration of archaeological and built resources through SHPO consultation.

• Strategy: Refine historic preservation policies to reflect resiliency goals in future updates of the State Plan of Conservation and Development.
Connecticut Statutes Sections 16a-25 through 16a-30 require the State of Connecticut to prepare and adopt a plan for conservation and development (POCD) every five years. The existing POCD, which established a set of Conservation and Development Policies, was adopted by the state's Continuing Legislature Committee on Planning and Development. The recently proposed draft provides general policy statements; it also references other state planning documents, including the Connecticut State Historic Preservation Plan and the Hazard Mitigation Plan.

The Draft Plan includes the following state agency policies with potential historic preservation impact:

• Preserve and Protect: Connecticut Heritage Areas, archaeological areas of regional and statewide significance, and natural areas, including habitats of endangered, threatened and special concern species, other critical wildlife habitats, river and stream corridors, aquifers, ridgelines, large forest areas, highland areas, and Long Island Sound.

• Revitalize: rural villages and main streets by promoting the rehabilitation and appropriate reuse of historic facilities, such as former mills, to allow a concentration of higher density or multiple use development where practical and consistent with historic character.

• Minimize: the potential risks and impacts from natural hazards, such as flooding, high winds, and wildfires, when siting infrastructure and developing property. Consider potential impacts of climate change on existing and future development.

• Strategy: Integrate historic preservation resiliency into future revisions of the Connecticut Climate Preparedness Plan.
As authorized under Public Act No. 08-98 - An Act Concerning Connecticut Global Warming Solutions, the Adaptation Subcommittee of the Governor's Steering Committee on Climate Change developed and issued a draft Connecticut Climate Preparedness Plan in early 2011. The subcommittee, which included federal, state, and local officials, academics, nongovernmental organizations, and legislators, was established to "evaluate the projected impacts of climate change on Connecticut agriculture, infrastructure, natural resources and public health," and to develop strategies to lessen those impacts. It is likely that future revisions to this document will be spearheaded by the Connecticut Institute for Resiliency and Climate Adaptation (CIRCA) at University of Connecticut's Avery Point, which was established post-Sandy in 2013.

Opportunities for addressing historic preservation concerns are embedded in the five major themes currently included in the Climate Preparedness Plan:

- Intensify efforts to ensure preparedness planning;
- Integrate climate change adaptation into existing plans;
- Update existing standards to accommodate change expected during infrastructure design life;
- Plan for flexibility and monitor change; and
- Protect natural areas and landscape features that buffer potential impacts from climate change.

• Strategy: Integrate historic preservation values in the Connecticut State Response Framework.
Emergency Operations Plans (EOPs), maintained by emergency management directors, are designed to direct incident command, to establish communications protocols, and to articulate specific procedures for the different departments that collaborate to address disasters. In EOPs, recovery is focused on life, health, safety, and financial accounting. Historic Preservation values should be among the considerations for execution of this over- arching mission.

• Strategy: Integrate historic preservation values in Connecticut Disaster Debris Management Plan
Recognizing historic resources in the state's planning and emergency and disaster response documents will help bring historic preservation to the forefront by emphasizing the role that these resources play in our cultural identity, economic vitality, and in the fabric of our current built environment. It also will promote exposure to the participating agencies of the special needs and requirements of historic properties for resiliency initiatives and post-disaster analysis and recovery efforts following significant hazard events.

• Strategy: Integrate historic preservation values in regional and municipal planning instruments.
In Connecticut, planning and land use policies are controlled primarily by local agencies. Many of the state plans are mirrored by local plans as required by state statute, and/or required for funding eligibility through such sources as the HMP. Local planning documents often contain a greater level of specificity, which may include direction for immediate action. Following a disaster, local resources are the first on the ground to perform initial and ongoing emergency management and disaster recovery. In addition, the responsibility for damage assessments and grant processing for local historic resources often rests with Planning and Zoning staff within the local municipality.

After Superstorm Sandy, the Connecticut SHPO undertook a resiliency planning initiative with the support of the NPS in the four coastal counties affected by the storm. The methodology included data collection, charrettes, and municipal meetings. This initiative resulted in the development of a Best Practices Guide to inform the integration of historic preservation in the following local plans:

- Hazard mitigation plans
- Plans of conservation and development
- Coastal resilience plans
- National Flood Insurance Program ordinances and/or regulations
- Historic preservation ordinances
- Emergency operations plans.

The methodologies and best practices generated under this initiative should be expanded throughout the state.

B. Objective: Integrate historic properties and heritage values in the Withstand Stage of the resiliency cycle on the state and local levels.

- Strategy: Assess the Strengths, Weaknesses, Opportunities, and Threats associated with implementation of the historic preservation provisions of the above plans, post-event. Revise protocols during the next planning cycle, as appropriate.
- Strategy: Establish regular communication with local preservation communities to compile data on damage or threats to resources to assist SHPO staff in prioritizing post-event action.

C. Objective: Integrate historic properties and heritage values in the Recover Stage of the resiliency cycle on the state and local levels.

- Strategy: Establish protocols with the preservation community and constituency for unified and complementary response to recovery.
- Strategy: Implement aggressive public outreach efforts to target historic property owners, property managers, and local officials on eligibility and requirements for recovery funding, as appropriate.
- Strategy: Designate a staff Point of Public Contact (PPC) who is knowledgeable about recovery programs and requirements related to historic preservation. Prepare a list of contacts for other recovery programs for distribution to the public, as a courtesy.
- Strategy: Develop guidance for local Historic District Commissions for review of projects involving elevation and/or relocation of designated properties.

D. Objective: Integrate historic preservation and heritage values in the Adapt Stage of the resiliency cycle on the state and local levels.

- Strategy: Review and synthesize federal policies and technical literature on adaptation as it applies to historic preservation for applicability to Connecticut.
- Strategy: Establish criteria for assessing resource vulnerability for consideration in prioritizing preservation funding and support.
- Strategy: Initiate discussions with the preservation community on the range of adaptation approaches (resource hardening, elevation, moving, abandonment) and criteria for implementation.
- Strategy: Develop and distribute technical guidance to historic property owners on interim measures to limit or avoid property damage.
- Strategy: Monitor proposals for infrastructure improvement projects for opportunities to maximize resiliency design benefits for historic resources.

APPENDIX V
Programs and Services

The programs administered by the Connecticut State Historic Preservation Office are designed to conform to federal and state mandates while allowing for the flexibility to respond to current trends or achieve goals, such as those presented in this plan. To support these programs we also provide a large number of services. Together, they connect our office to a wide range of constituents, such as government agencies, Native American tribal governments, nonprofit organizations, developers, architects, homeowners, and professional preservationists. The following list briefly outlines how we engage with this diverse group of partners and for more information about the SHPO's programs and a list of staff contacts visit our website at www.cultureandtourism.org.:

Historic Designations

Designating a property communicates the historic significance of a place to the public. In addition to raising public awareness, historic designation is an essential component of the preservation toolkit because it offers additional protections, improves preservation activities, and provides access to incentives. The SHPO does the following:

- Identifies, evaluates, and nominates properties to the National Register of Historic Places through the State Historic Preservation Review Board;
- Identifies, evaluates, and nominates properties to the State Register of Historic Places through the Historic Preservation Council; and
- Lists properties as State Archaeological Preserves through the Historic Preservation Council.

Regulatory Review and Compliance

The purpose of historic preservation environmental review is to take into consideration the potential impacts on significant historic resources. The goal of SHPO consultation is to find ways to avoid harm to historic properties. If impacts cannot be avoided then the SHPO works to minimize or mitigate the adverse effects. In this role, SHPO:

- Cooperates with state and federal agencies for project reviews that may affect historic and archaeological resources pursuant to the Connecticut Environmental Policy Act and Section 106 of the National Historic Preservation Act;
- Provides guidance for the survey and evaluation of significant historic, architectural, and archaeological resources; and
- Provides consultation for Federal undertakings under the Section 106 provision of the National Historic Preservation Act.

Certified Local Governments

The Certified Local Government (CLG) program is a relationship between SHPO, the National Park Service, and a community that creates a joint commitment to preservation. Any general purpose political subdivision (e.g., city, town, or borough) is eligible for certification as a CLG. SHPO's role in this program is to:

- Work with local governments in the development of local historic preservation programs and help them become Certified Local Governments and
- Administer grants from the Federal Historic Preservation Fund to assist certified CLGs with preservation activities.

Grant Opportunities

SHPO administers funds allocated to historic preservation under the Community Investment Act These funds are used to support a wide variety of preservation initiatives that includes, but is not limited to, conducting historic resources surveys, preparing preservation planning or historic structures reports, completing architectural plans and specifications, promoting public awareness, supporting preservation partners, and assisting with maintenance and rehabilitation projects. SHPO offers the following grant programs with final approval through the Historic Preservation Commission:

- Survey and Planning Grants,

- Basic Operational Support Grants for Historic Preservation Non-Profits, and
- Historic Restoration Fund Grants.

Tax Credit Programs

Historic tax credit programs are intended to encourage private investment in preserving historic buildings and are considered an economic driver. SHPO administers both federal and state tax credit programs:

- Federal Historic Preservation Tax Incentive with final approval through the National Park Service,
- State Historic Rehabilitation Tax Credit, and
- State Historic Homes Rehabilitation Tax Credit.

Historic Resources Inventories, Surveys, and Other Records

The historic resources inventory and survey program provides a comprehensive approach to identifying and evaluating the state's important cultural resources. SHPO provides technical guidance for research, documentation, survey, and evaluation. It is a basis for informing many of the office's other programs and includes the following services:

- Promoting historic resources surveys to identify and record cultural resources;
- Maintaining an inventory of recorded archaeological sites, submerged resources, bridges, industrial sites, buildings, structures, dams, and designated properties;
- Maintaining a copy of previously completed cultural resources surveys and studies completed through our office for public accessibility;
- Providing historic and archaeological resource information to be incorporated into planning efforts; and
- Assisting researchers with accessing and using the inventories and surveys to inform development considerations.

State Museums

SHPO maintains and operates four state museums that offer the public and opportunity to experience important themes in our state's development. They are the:

- Eric Sloane Museum in Kent,
- Henry Whitfield State Museum in Guilford,
- Old New-Gate Prison & Copper Mine in East Granby, and
- Prudence Crandall Museum in Canterbury.

Other Activities

In addition to the programs and services described above, SHPO staff routinely performs the following additional responsibilities:

- Advising and assisting Federal, State, and local governments; developers; and property owners in matters of historic preservation;
- Administering variable federal grant programs, such as the Hurricane Sandy Grant;
- Preparing and implementing a statewide historic preservation plan;
- Providing public outreach, education, training, and technical assistance;
- Promoting historic preservation efforts within state and local governments;
- Coordinating with tribal governments on historic preservation matters;
- Holding and monitoring historic preservation easements;
- Supporting Main Street communities and revitalization efforts;
- Managing historic themed trails: Connecticut Freedom Trail, Washington-Rochambeau Revolutionary Route, and Minority and Women's History;
- Issuing Archaeological Permits; and
- Coordinating actions pursuant to the Connecticut Environmental Protection Act with the assistance of the State Historic Preservation Review Board, Historic Preservation Council, non-profit partners, and constituents.
- Posting to social media and creating a monthly newsletter to promote historic preservation in Connecticut.

SHARED STEWARDSHIP: 2018-2023

Statewide Historic Preservation Plan

CONNECTICUT
STATE HISTORIC
PRESERVATION OFFICE
INVESTING IN PRESERVATION SINCE 1955

Connecticut Office of the Arts

In CT, the state agency charged with fostering the health of the creative economy is the **Office of the Arts (COA)**. It administers grant-making programs and operational funding that are critical to overall health of the arts sector in Connecticut, and which bring in National Endowment for the Arts matching funds. It does so with the highest national standards for review and reporting that include transparency, accountability and industry-wide best practices. In addition to grants, COA supports statewide arts education initiatives, professional development, workforce development, creative sector research, special projects focused on underserved and rural communities, poet laureate and state troubadour programs, and the Poetry Out Loud initiative. The Office of the Arts is funded by the State of Connecticut with a federal match from the National Endowment for the Arts and receives support from other public and private sources.

Connecticut Office of Film, Television and Digital

The **Office of Film, Television and Digital Media** supports and enhances Connecticut's film, television and digital media industry. The film office is the statewide contact for motion picture, television and digital media production and serves as liaison between production companies, state agencies, municipalities, production facilities, local crew and vendors. The website offers an online "Location Library" featuring potential filming locations from across the state; an online Production Resource Directory with a searchable database of local crew personnel and production services; and other helpful information such as Crew & Casting calls, News & Events and a Filmography of Connecticut productions. The Office of Film also administers the tax credit programs designed to incentivize the development of the industry here in Connecticut;

- Film Production Tax Credit
- Film Production Infrastructure Tax Credit
- Digital Animation Production Company Tax Credit

Connecticut Office of Tourism

The **Connecticut Office of Tourism,** a division of the Connecticut Department of Economic and Community Development (DECD), is dedicated to enhancing the economic growth of Connecticut's tourism industry. Together with its many state and industry partners, the Office of Tourism works to bolster the state's reputation as a destination that offers a diverse mix of activities and attractions, all in close proximity to each other – from the exciting and relaxing to the historic and innovative to the culture and nature-focused. The office offers a broad range of services, including marketing, research, hospitality services, industry education, direct sales and a regional tourism marketing program. The Office of Tourism also administers the State's official tourism website www.CTvisit.com and social media sites. For more information, visit www.CTvisit.com.

Connecticut State Historic Preservation Office

The **State Historic Preservation Office,** or SHPO, is a federally established agency created under the National Historic Preservation Act of 1966 (NHPA). Every U.S. state and territory has a State Historic Preservation Officer who, with the support of qualified staff, is charged with overseeing the governmental program of historic preservation for its citizens. Connecticut's office evolved from the Connecticut Historical Commission, established in 1955, and has helped preserve historic places across the state for more than 60 years. Today, the agency continues to build on this vital legacy. It is dedicated to harnessing the state's history as a source of pride and identity, as an enhancement to the quality of life, and as a driver of economic revitalization and development. SHPO manages state and federal programs, administers grant funds from the National Park Service and the state's Community Investment Act, promotes the stewardship of historic properties, and assists with local preservation efforts. As the primary resource for constituents on the topic of historic preservation, only SHPO has the authority to designate historic properties, administer federal tax credits, advise federal agencies in matters of historic preservation, consult on projects that are federal undertakings, and help towns become Certified Local Governments. SHPO is funded by the State of Connecticut with a federal match from the National Park Service.

CONNECTICUT TOURISM COALITION

Harnessing the Power of Tourism:

A Proven Budget Solution

@CTTourismCoalition @CT_Tourism @TourismCT

http://www.tourismct.com

The Connecticut Tourism Economy:

An Overview

121,527 JOBS

SUPPORTED BY THE TOURISM INDUSTRY

Traveler spending of **$14.7 billion** generated an economic impact of **$1.7 billion** in tax revenue in 2017 as traveler dollars flowed into Connecticut.

All business sectors of the Connecticut economy benefit from tourism actively, either directly or indirectly.

Tourism powers our state in many undeniable ways.

$1.7 BILLION

TAX REVENUE FROM TOURISM

The Connecticut Tourism Coalition is comprised of various association and industry–supporting organizations whose main goal is to affect change in the Connecticut tourism industry by addressing key legislative, regulatory and budgeting issues through public education. Our intent is to use our collective strength to create one powerful, inclusive, and coordinated Tourism Advocacy Organization.

The following excerpt from the Connecticut Office of Tourism's TOURISM TRACKER reinforces efforts being promoted by the Tourism Coalition as an economic driver for CT.

Connecticut Tourism Business Partners

TOURISM TRACKER

KEY RESULTS OF THE STATE'S TOURISM MARKETING INITIATIVES

7 Reasons to Enhance Funding for Statewide Tourism Marketing

1. Tourism is a $14.7B contributor to Connecticut's economy.

$14.7B
in sales supported by traveler spending

$1.7B
in tax revenues, including $910 million in state/local taxes

82,688
jobs directly supported by tourism (121,327 total direct and indirect jobs)

Source: Tourism Economics Study, Economic Impact of Travel in Connecticut, 2016

2. Traveler spending benefits every single region of the state.

River Valley	28.1%
Mystic Country	28.9%
Fairfield County	22.9%
Greater New Haven	8.9%
Litchfield Hills	11.2%

Sources: Longwoods International, NTTO, Tourism Economics

3. Tourism marketing effectively drives more people to visit our state.

We need marketing to motivate people to visit our state. In fact, our analytics show that consumers in our primary target audience (NYC residents) who have been exposed to our marketing visited more—and stayed longer.

VISITED CONNECTICUT **6.4x** more than those *not* exposed to our advertising.

STAYED IN CONNECTICUT **3.5x** longer than those *not* exposed to our advertising.

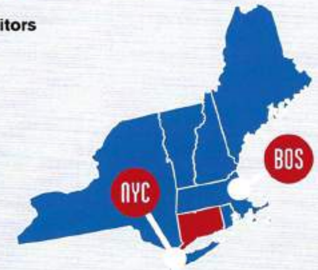
Source: Arrivalist, Spring/Summer 2018 data measuring actual travelers to state (control group compared to those exposed to our advertising)

4. It's expensive to reach the target markets for Connecticut tourism.

The majority of Connecticut visitors come from NYC and Boston.

New York
1 most expensive U.S. advertising market

Boston
9 9th most expensive U.S. advertising market



Sources: Media Storm, 2018

The following excerpt from the Connecticut Office of Tourism's TOURISM TRACKER reinforces efforts being promoted by the Tourism Coalition as an economic driver for CT.

Connecticut Tourism Business Partners

TOURISM TRACKER

KEY RESULTS OF THE STATE'S TOURISM MARKETING INITIATIVES

5. The less we invest in marketing and support, the less likely people will visit in the future.

As the state's investment in tourism marketing has declined, so too has the consumer's interest in visiting Connecticut.

Source: H2R Attitudes and Awareness study, 2012-2017

6. The more we invest in marketing, the more tax revenues we'll generate.

Our statewide tourism marketing has delivered a strong ROI. In fact:

For every $1 Connecticut invested in paid media for tourism marketing...

...the state received an estimated $14 in state and local taxes from marketing-influenced travelers!

$1

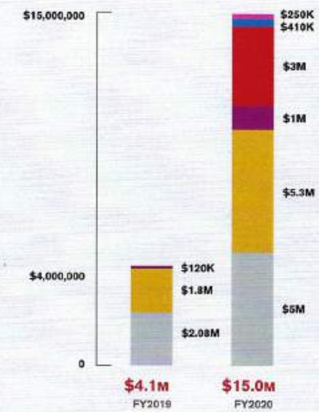
MORE THAN $14

Without tourism tax revenues, each CT household would pay $675 more in taxes!

$675

*Calculated using 2017-2018 Arrivalist measure of traveler visitation lift from those who viewed summer campaign messaging on digital devices that subsequently arrived in the state, and OmniTrak's TravelTrakAmerica data on average spend per visitor.

7. The more we reinvest those revenues in tourism marketing, the more travelers we can reach.



Statewide Tourism Marketing needs to be adequately funded at **$15 million** for FY2020, which would put up to $10 million toward advertising, reaching more markets in more ways.

Digital | Out of Home | TV | Radio | Print

Non-media Expenses, e.g. Research, PR, Website, Marketing Support, and (for 2020) Welcome Centers

A cautionary case study...

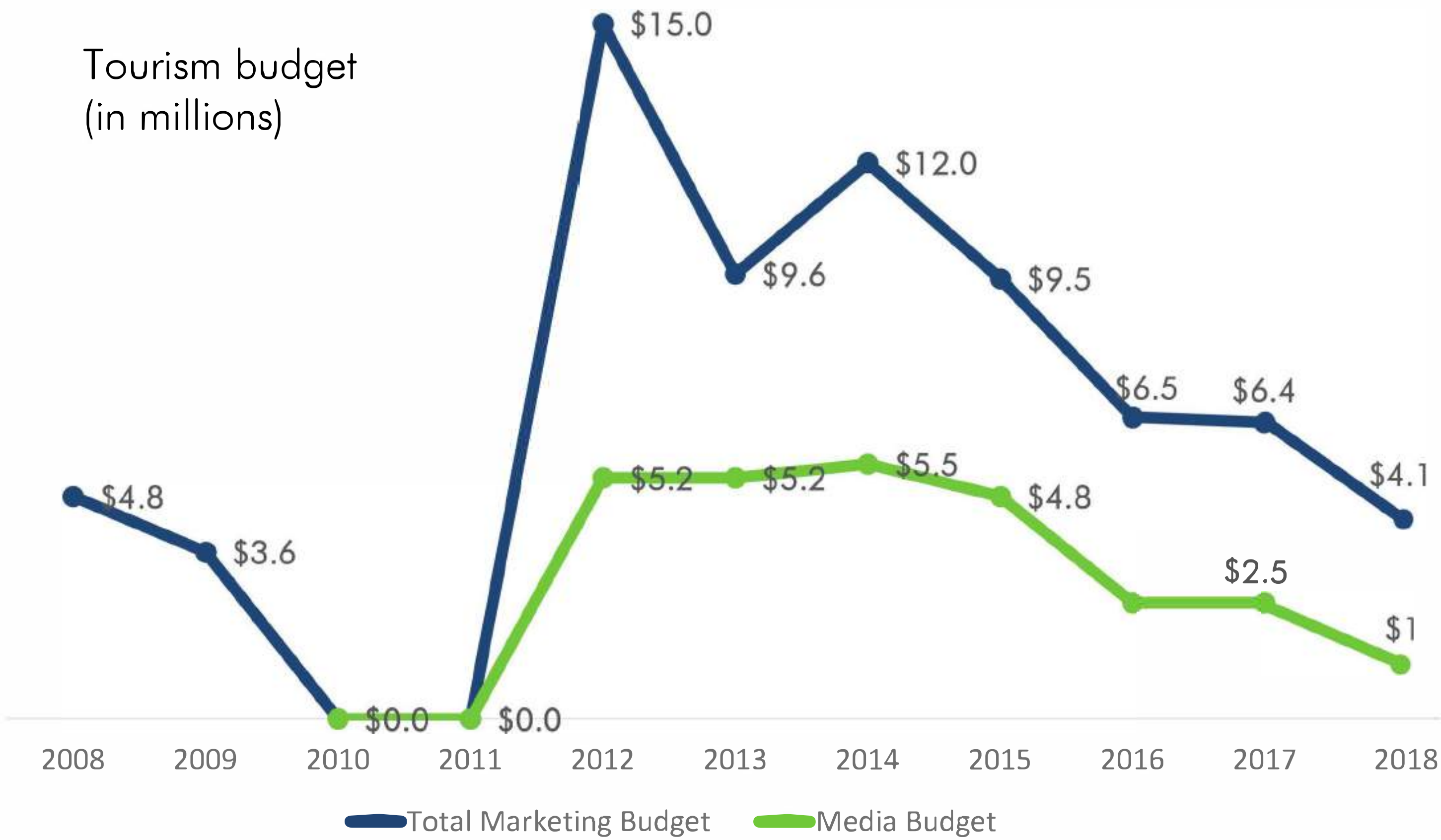
Why we need a sustained investment in statewide tourism marketing...

30% — When Colorado cut its tourism marketing budget from $12 million to zero in 1992, the state lost 30 percent of its market share within a two-year interval.

11 YRS — After Colorado reinstated its promotional spending, it took 11 years to regain the market share it lost.

Connecticut has made major investments in tourism

However, the state's tourism budget has been cut by 60%



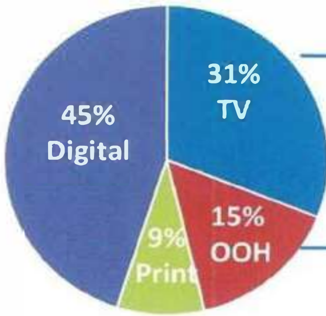
Courtesy CT Dept. of Economic and Community Development

Recent budget cuts have eliminated key tactics

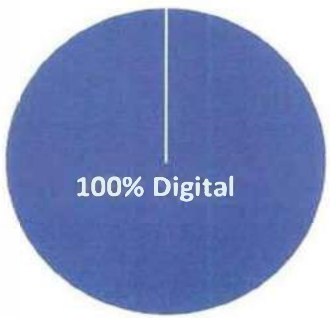
We've eliminated media that provides greater reach and exposure, Including TV and out-of-home.

Cuts included TV campaign in NY/NJ and station dominations in Stamford and Grand Central

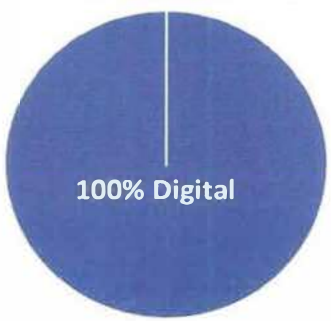
FY2015
Media Budget:
$4,837,802



FY2017
Media Budget:
$2,500,000

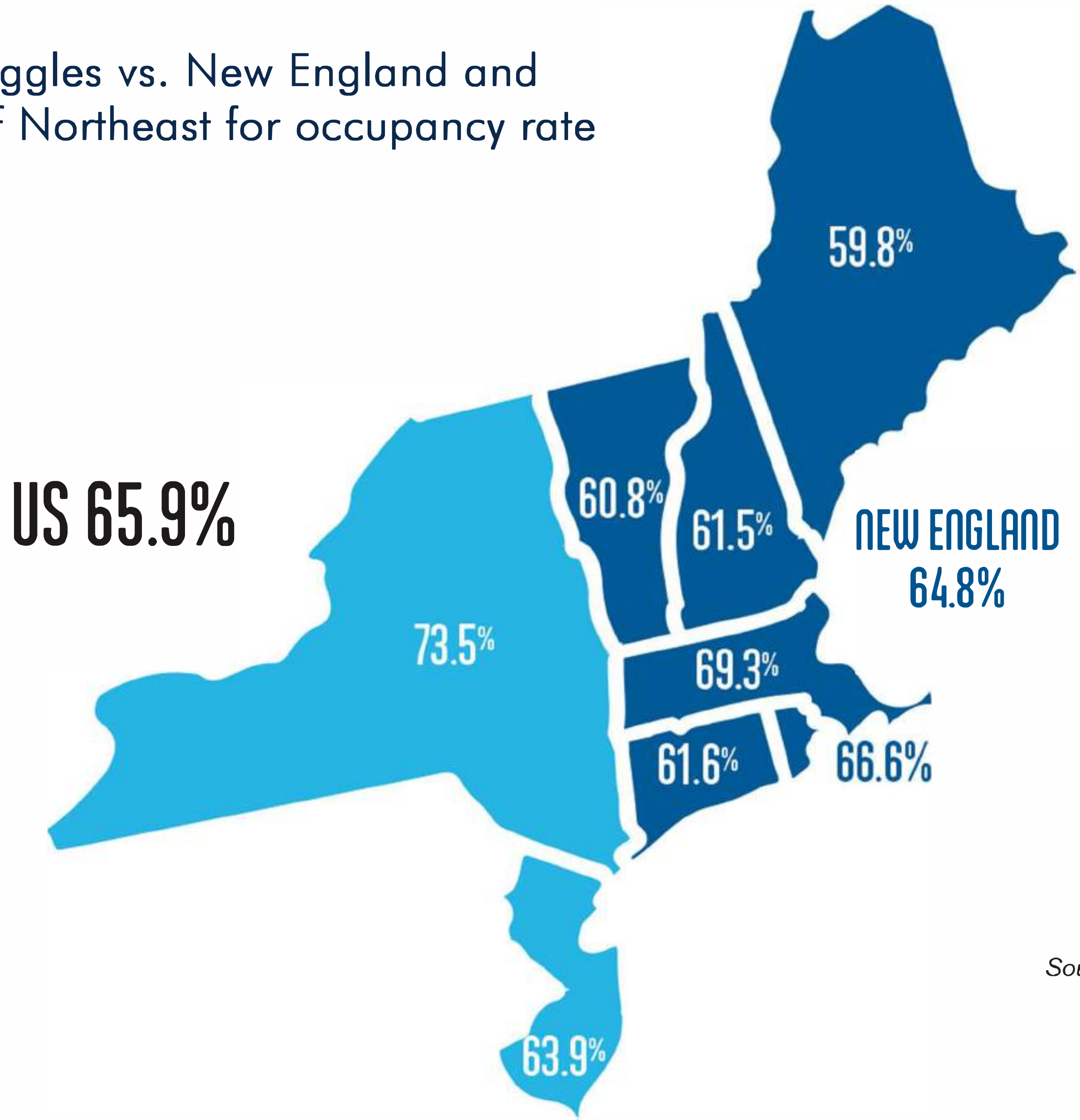


FY2018
Media Budget:
$1,044,000



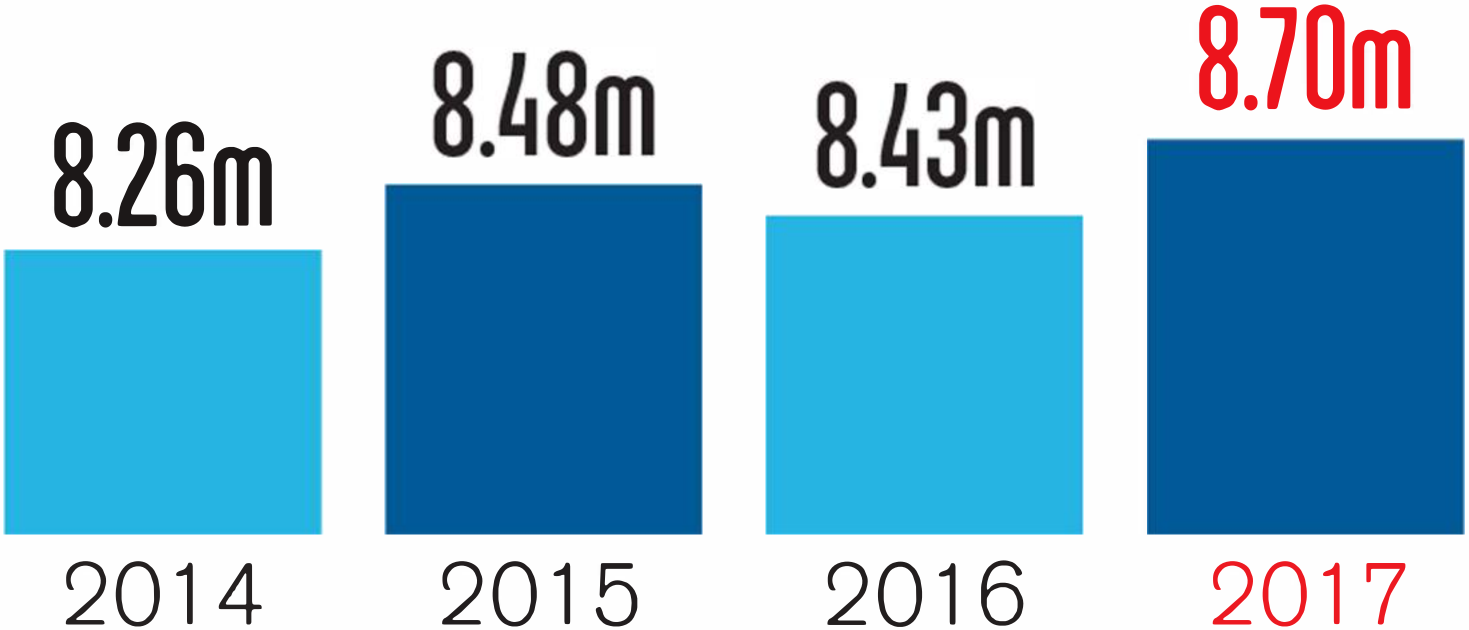
Courtesy of CT Dept. of Economic and Community Development

CT struggles vs. New England and most of Northeast for occupancy rate



Source: Smith Travel Report, 2017

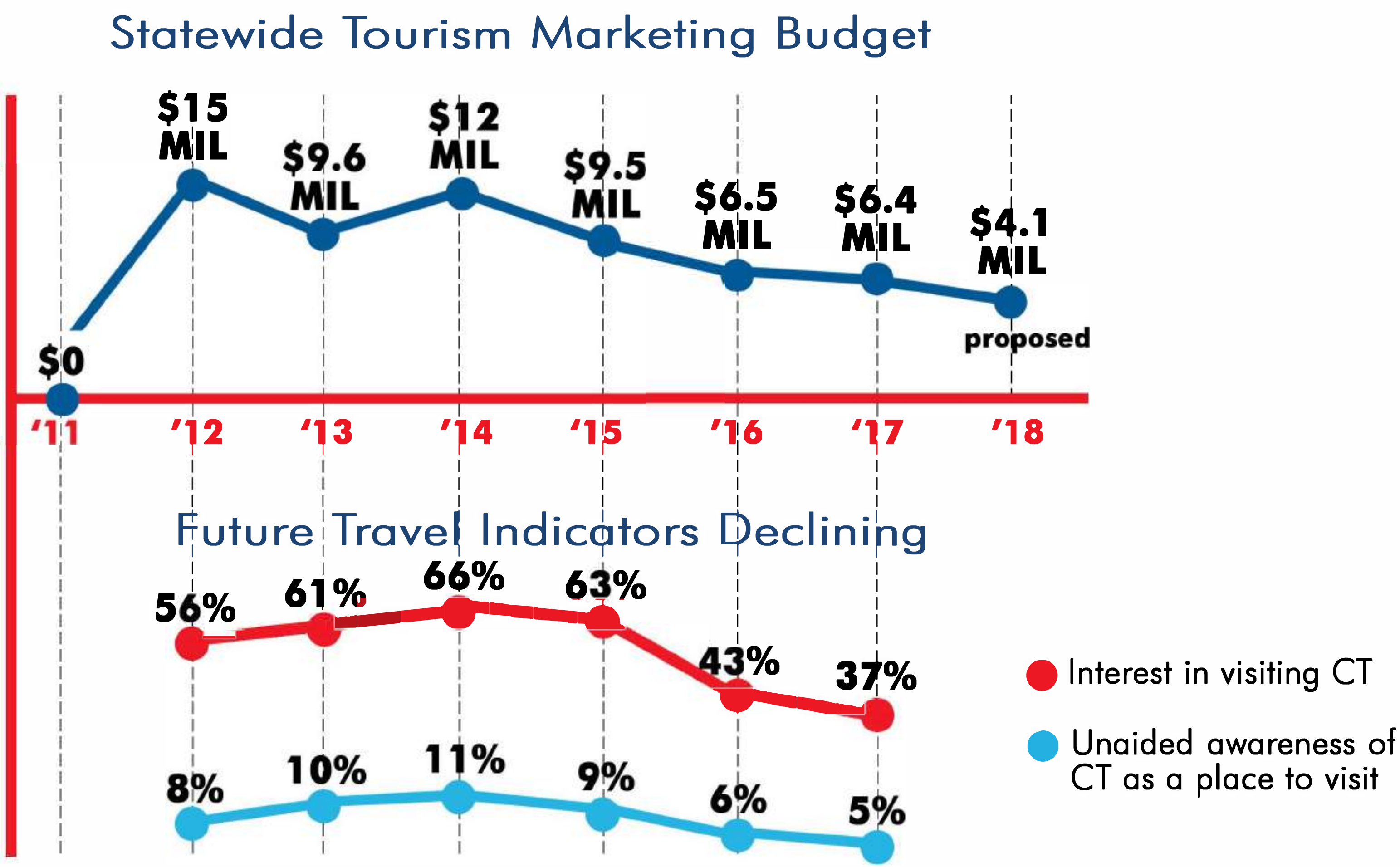
Demand for rooms has been flat



Source: Smith Travel Report for full calendar year

Cuts are affecting longer-term indicators

Lack of broader media affecting awareness/intent to visit



Courtesy CT Dept. of Economic and Community Development

The Competitive Landscape Is Heating Up

Recent tourism budgets in neighboring states:

$69.5 Million

I ♥ NY

$13 Million

Maine
VisitMaine.com

$11 Million

MA MASSACHUSETTS

$5.5 Million

RHODE ISLAND

$5 Million

New Hampshire
visitnh.gov

$4 Million

VERMONT

Connecticut: $4.1 Million

Board Members

President: Stephen Tagliatela – Saybrook Point Inn & Spa
Vice-President: Kevin Dodd – Essex Steam Train & Riverboat
Secretary: David Quinn – Quinn & Hary Marketing
Treasurer: Devin Sardilli – Sardilli Produce and Dairy

Join the Coalition

Membership Type

- ○ $250 General Member
- ○ $1,500 Board Member (Subject to Board Approval)
- ○ $2,500 Advisor
- ○ $5,000 Ambassador

General Member: Proactively engage in CTC's mission and vision for tourism funding, marketing and promotion in CT
Board of Director: Actively shape CTC's legislative agenda, messaging and programming
Advisor: Support the power of tourism in CT
Ambassador: Invest in CTC's tourism education and training initiatives

Company Name: ______________________________

Address: ______________________________

City: ____________________ State: __________ Zip: __________

Primary Contact: ______________________________

Email: ____________________ Phone: ____________________

Arts + Social Impact Explorer Fact Sheet

DIPLOMACY

ARTS + TOURISM

AMERICANS for the ARTS

OVERVIEW

Tourism is a business that contributes economically and socially to our communities, and cultural tourism is even better business. According to the Americans for the Arts' Arts & Economic Prosperity 5 study, arts and culture travelers stay longer and spend more than other travelers, resulting in a strong economic impact for the communities with arts and culture offerings.

In addition, cultural tourism—whether you're heading to the next town over or halfway around the world—inspires connection, empathy, and a renewed appreciation for the ways of others. Communities understand the role that arts and culture have in strengthening tourism, regional identity, and person-to-person connection. Increasingly, municipal governments have allocated local hotel/motel taxes to the arts, encouraging growth and continued investment.

The arts are the fourth largest driver of tourism and influence decisions made when planning travel. Experiences can include brick-and-mortar establishments (e.g., museums and theaters) along with transitory events (e.g., festivals and community projects). They appeal not only to domestic audiences but also to foreign ones, with a significant number traveling specifically to experience new cultures.

IMPACT POINTS

68% OF TOURISM IN U.S. DRIVEN BY ART

The arts, cultural heritage, and history drive over two-thirds of all of the tourism in the United States.[1]

35.3 MILLION TRAVEL FOR THE ARTS

The arts drive travel planning. 35.3 million adults say that a specific art, cultural, or heritage event or activity influenced their choice of destination.[2]

CULTURAL TOURISTS SPEND 2X MORE

Research shows that cultural tourists spend nearly twice as much while traveling as other tourists do—an average of around $1,000 versus $600 per trip—providing important additional economic impacts to destination communities.[3]

68% INCREASE IN EMPATHY FOR OTHER CULTURES

Research shows that 68 percent of travelers say that traveling to another culture increases their empathy, and 77 percent say they can communicate better with different types of people after traveling.[4]

ARTS ENGAGE TOURISTS OF ALL AGES

Attracting tourists across the age spectrum is central to a community's tourism economy. Engagement in arts and culture interests rate high for Millennials (73 percent), Boomers (64.8 percent), and Gen Xers (67.8 percent).[5]

CULTURAL TOURISM = INCREASED PEACE

A growing body of literature connects culturally based tourism to "soft diplomacy" and highlights the strong links between cultural exchange and increased intercultural dialogue, mutual understanding, political stability, and peace-building.[6]

16% INVESTMENT OF LOCAL TAXES FOR CULTURE

Increasingly, communities recognize that tourism benefits from the arts and are increasing money available for local arts agencies. Sixteen percent of local arts agencies receive funding from local hotel/ motel taxes.[7]

EXAMPLES OF PRACTICE

African American Music Trails of Eastern North Carolina, Asheville, NC

African American Music Trails helps travelers explore African American music in eastern North Carolina. Researchers, writers, and photographers have worked with local residents and arts organizations to provide in-depth insiders' views of music and musicians.

africanamericanmusicnc.com

michelle.lanier@ncdcr.gov

image: Gospel singer Latisha Scott and the Edgecombe County High School Band. Photo by Titus Brooks Heagins for the North Carolina Arts Council.

Downtown Fort Collins Creative District, Fort Collins, CO

The Downtown Fort Collins Creative District is part of the Colorado Creative Industries Creative District. It features art galleries, musical venues, theaters, and public art, as well as housing, restaurants, breweries, and other locally owned businesses.

dfccd.org

image: Artist Rachel Herrera painting the DFCDC buildings. Photo by Summit Studios.

Wyoming County Rural Arts Initiative (WCRAI), Warsaw, NY

WCRAI funds artistic microenterprises and small businesses to increase tourism to the Finger Lakes Region of New York. Started in 2016, several artists have already opened shops or increased production in towns throughout the county.

wycochamber.org/about-wyoming-county/arts-and-culture/wyoming-county-rural-arts-initiative

sgardner@wycochamber.org

image: Wyoming County Rural Arts Initiative project funding recipient Robert Doyle at his photography studio speaking with colleagues about their work in July 2017. Photo courtesy of Leslie Locketz.

The City of Providence Department of Arts, Culture, and Tourism, Providence, RI

The Providence Department of Art, Culture + Tourism (AC+T) ensures the continued development of a vibrant and creative city by integrating arts and culture into community life while showcasing Providence as an international cultural destination.

http://www.providenceri.gov/art-culture-tourism/

sfortunato@providenceri.gov

image: People in the PVD Fest 2017 parade. Photo by Erin Smithers.

top image: PVD Fest in Providence, RI

REFERENCES

1. Americans for the Arts. Percentage of Foreign Visitors Participating in Arts Culture While Visiting the US 2005–2015. Americans for the Arts. Retrieved 11 February 2018 from http://www.americansforthearts.org/sites/default/files/11.%20Foreign%20Visitors%203.pdf

2. President's Committee on the Arts and the Humanities. (2005). Cultural & Heritage Tourism in the United States by the President's Committee on the Arts and the Humanities [Electronic version]. Retrieved 3 March 2018 from http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/position-paper-cultural-heritage-tourism-in-the-united-states-by-the-presidents-commitee-on-the-arts

3. ABS. (2013) Arts and Culture in Australia: A Statistical Overview, 2012. Statistics retrieved 16 May 2018 from http://artfacts.australiacouncil.gov.au/overview/global-13/ov-fact48/.

4. Harris Poll. "The Business Traveler Survey." (2018) Statistics retrieved from "Hyatt Place, Hyatt House Brands Reveal Findings from Business Traveler Survey" on 16 May 2018.

5. Hargrove, C. (2014). Cultural Tourism: Attracting Visitors and Their Spending [Electronic version]. Washington, DC : Americans for the Arts. Retrieved 3 March 2018 from http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/cultural-tourism-attracting-visitors-and-their-spending

6. Carbone, F. International Tourism and Cultural Diplomacy: A New Conceptual Approach Towards Global Mutual Understanding and Peace through Tourism. (2017) Tourism, 65(1), 61-74. Retrieved 15 May 2018 from https://hrcak.srce.hr/file/263329.

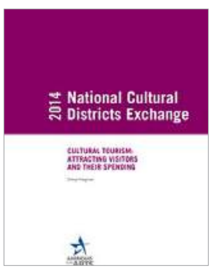
7. Americans for the Arts. (2016). Local Arts Agencies in America: 2016 [Electronic version]. Retrieved 3 March 2018 from http://www.americansforthearts.org/sites/default/files/25%20Highlights%20from%20the%202015%20LAA%20Census_0.pdf

READING LIST

Cultural Tourism: Bridging America Through Partnerships in Arts, Tourism and Economic Development

This Americans for the Arts monograph features issue papers on how collaboration, implementation, and communication help build long-lasting relationships between tourism and culture.
https://www.americansforthearts.org/node/87668

Cultural Tourism: Attracting Visitors and Their Spending



This research paper, commissioned for the National Cultural Districts Exchange, outlines definitions and strategies related to cultural tourism as it relates to arts and culture districts.
https://www.americansforthearts.org/node/93990

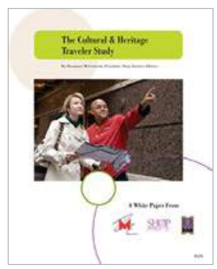
Tourism as a Driver of Peace

Countries with a more open and sustainable tourism sector tend to be more peaceful. This research from the World Travel & Tourism Council looks for the first time at the empirical links between tourism and peace.
https://www.americansforthearts.org/node/100854

Understanding the Critical Issues for the Future of Travel and Tourism

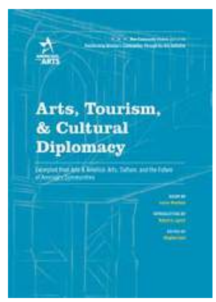
This report from the World Travel & Tourism Council looks at the impact of environmental and sustainability issues on the future of global tourism.
https://www.americansforthearts.org/node/100858

The Cultural & Heritage Traveler Study



The seventh in a series of white papers provides education and resources to increase visitation to museums and increase business at museum stores.
https://www.americansforthearts.org/node/100857

Arts, Tourism, & Cultural Diplomacy



This essay by Laura Mandala in *Arts & America; Arts, Culture, and the Future of America's Communities* looks at the changing face of tourism in the United States, trends and associated arts interventions, and the role that the arts may play in positively impacting those changes.
https://www.americansforthearts.org/node/90693

top image: PVD Fest in Providence, RI

ORGANIZATIONS

Cultural Tourism Alliance

The Cultural Tourism Alliance is group of tourism marketing professionals who share the vision and challenge of increasing tourism to towns, cities, regions, and states in the United States through the promotion of authentic and unique cultural and heritage offerings.
chtalliance.com

National Trust for Historic Preservation

The National Trust works to save historic places in the United States. It believes that historic places help define and distinguish communities by building a strong sense of identity.
savingplaces.org/historic-sites

Brand USA

Brand USA works in close partnership with the travel industry to maximize the economic and social benefits of travel. These benefits include fostering understanding between people and cultures and creating jobs essential to the economy. Download factsheets about the tourism of each U.S. state. (*https://www.thebrandusa.com/partners/state_fact_sheets*)
https://www.thebrandusa.com/

US Travel Association

US Travel represents 1,200-member organizations in the travel industry. It provides articles, reports, and toolkits addressing the role of culture in travel.
ustravel.org

CulturalHeritageTourism.org

CulturalHeritageTourism.org provides a platform for cultural heritage and destination tourism professionals to connect and share best practices.
culturalheritagetourism.org

top image: Historic District in Fort Collins, Co

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Arts & the Economy

Using Arts and Culture to Stimulate State Economic Development

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Executive Summary

Arts and culture are important to state economies. Arts and culture-related industries, also known as "creative industries," provide direct economic benefits to states and communities: They create jobs, attract investments, generate tax revenues, and stimulate local economies through tourism and consumer purchases. These industries also provide an array of other benefits, such as infusing other industries with creative insight for their products and services and preparing workers to participate in the contemporary workforce. In addition, because they enhance quality of life, the arts and culture are an important complement to community development, enriching local amenities and attracting young professionals to an area.

Governors increasingly recognize the importance of the creative sector to their states' economy and ability to compete in the global marketplace. A number of factors underscore the connection between economic competitiveness and creativity. For example:

- Creative and new media industries are growing in number and playing increasingly prominent economic and social roles;
- Companies' decisions about where to locate their businesses often are influenced by factors such as the ready availability of a creative workforce and the quality of life available to employees;
- Arts and culture can play a major role in community development and redevelopment by creating new jobs as well as fostering an environment and amenities that attract talented young workers; and
- Tourism centered on arts and culture can contribute to state and local economic growth by providing a diversified and sustainable means for creating jobs and attracting revenue.

From the work of nonprofit arts agencies to the impact of cultural tourism, it is clear that the creative sector is important to state economies all across the country. The creative industry in **Arkansas**, for example, employs nearly 27,000 individuals and generates $927 million in personal income for Arkansas citizens. Creative enterprises are the state's third largest employer—after transport and logistics and perishable and processed foods. In **North Carolina**, the wages and income of workers employed by creative industries infused $3.9 billion into the state's economy in 2006. And in **Massachusetts**, the 17.6 percent yearly growth of the cultural sector contributed $4.23 billion to the state's economy.

To help their states realize the full potential and economic benefits of the arts and culture sector, governors must identify the pivotal creative industries or clusters in the state. Then, they can adopt strategies that support and strengthen these industries. These include offering incentives targeted at the arts and culture sectors as well as development initiatives, entrepreneurial training, marketing programs, or public-private collaborations to encourage growth and invest in specific creative clusters. **Michigan**, for example, has enacted a comprehensive incentive program, which includes tax credits, designed to entice film projects to locate in the state. **Kentucky** offers a Craft Marketing Program that provides business and product development services to participating artists and helps market their work both inside and outside the state.

In addition, some states are encouraging collaborations between artists, designers, and product engineers in a variety of manufacturing and high-tech industries. In **California**, for example, The University of California Santa Cruz has partnered with local industry and the city of Santa Cruz to establish the Santa Cruz Design + Innovation Center. The center's goal is to leverage local design talent to grow design-based business and attract new businesses to the area. Such collaborations stimulate new thinking, encourage new product development, and make the most of a state's collective creative and business resources.

The creative industries offer numerous benefits to state economies, and states have an opportunity to both improve livability and boost state and local economies by investing in the arts and culture. This report offers insights and examples from states across the country to help governors incorporate the arts and culture into state economic development strategies. In particular, this report provides governors with tips on how to understand and measure their creative industries, develop plans to capitalize on the benefits of those industries, and provide support that helps sustain the contributions of the arts and culture sector. It also explores the arts and culture in the context of their contributions to local community development and state tourism, providing information on how states can incorporate these aspects into their overall economic development strategies.

Chapter 1: The Creative Industries as Economic Assets

Governors and their staff confront a global economy that is increasingly competitive and in which the United States is no longer assured of a dominant position. Countries such as China, Korea, and Ireland are outpacing the United States in key indicators such as economic growth, new product innovation, broadband penetration, and educational attainment among younger generations.

As this gap widens, states recognize that a competitive edge and a creative edge go hand-in-hand to support economic prosperity. In today's economy:

- Creative and new media industries are growing in number and playing increasingly prominent economic and social roles;
- The market value of products is increasingly determined by a product's uniqueness, performance, and aesthetic appeal, making creativity a critical competitive advantage to a wide array of industries;
- The most desirable high-wage jobs require employees with creativity and higher order problem-solving and communications skills; and
- Business location decisions are influenced by factors such as the ready availability of a creative workforce and the quality of life available to employees.

In this environment, a state's arts and cultural resources can be economic assets. The arts and cultural industries provide jobs, attract investments, and stimulate local economies through tourism, consumer purchases, and tax revenue. Perhaps more significantly, they also prepare workers to participate in the contemporary workforce, create communities with high appeal to residents, businesses, and tourists, and contribute to the economic success of other sectors.

States define their creative economies in a variety of ways, depending on the composition and character of businesses, nonprofits, individuals, and venues that exist in any given area.[1] The creative economy may include human, organizational, and physical assets. It also includes many types of cultural institutions, artistic disciplines, and business pursuits. Industries that comprise the arts and culture sector may include advertising, architecture, the art and antiques market, crafts, design, fashion, film, digital media, television, radio, music, software and computer games, the performing arts, publishing, graphic arts, and cultural tourism.*

Though the creative industries are broadly defined, they are important to state economies. First and foremost, they contribute directly to jobs, tax generation, and wealth. For example, the creative economy in **Arkansas** employs nearly 27,000 individuals and generates $927 million in personal income for Arkansas citizens.[2] Creative enterprises are the third largest employer in Arkansas—after transport and logistics and perishable and processed foods.

States have studied economic contributions of the arts using a range of measures, from the work of nonprofit arts agencies to the impact of cultural tourism.

Whether it is the $3.9 billion infused into **North Carolina's** economy in 2006 through the wages and income of workers employed by creative enterprises[3] or the 17.6 percent yearly growth of the cultural sector in **Massachusetts** (and its $4.23 billion economic contribution),[4] it is clear that the creative sector is important to individual state economies.

In addition to direct financial contributions, the arts and culture can offer states a wide array of other economic benefits, such as the following:

- **Helping Weak Economic Areas:** The decentralized nature of the creative industries can benefit residents of areas often thought to lack economic strength—such as rural areas[5] and the urban core.[6] At the heart of the creative industries are individual artists who are typically well-connected to the communities where they reside. Linking these artists with entrepreneurial opportunities both inside and beyond their regions offers many economic development possibilities.

* According to Dun & Bradstreet data analyzed by Americans for the Arts, a national arts advocacy group, 2.98 million people across America work for 612,095 arts-centric businesses. This represents 2.2 percent and 4.3 percent, respectively, of all U.S. employment and businesses. See: http://www.americansforthearts.org/information_services/research/services/creative_industries/default.asp.

- **Recruiting and Developing a Skilled Workforce:** The arts are an important complement to community development. They provide an enhanced quality of life, enrich local amenities, and play an important role in attracting young professionals to an area. Richard Florida, a leading expert on economic competitiveness, innovation, and demographic trends, is credited with coining the term "Creative Class," which describes young and talented individuals who are mobile and more likely to locate where there is a vibrant and creative environment. Attracting and retaining talented young people and companies is becoming increasingly important to states. The arts and culture within an area play an important role in attracting these professionals.

- **Attracting Tourism Dollars:** The audiences drawn to arts venues and cultural events also bring economic benefits for other businesses. A thriving cultural scene helps attract visitors who not only spend their money on the events themselves, but also contribute to local economies by dining in restaurants, lodging in hotels, and purchasing gifts and services in the community. A recent study on the drivers of tourist spending found that tourist expenditures correlate directly with the number of arts and design workers employed in a region.[7]

In recognition of these benefits, numerous states have adopted a wide range of strategies designed to foster arts and culture and tap into the resulting economic benefits.

This report outlines steps governors can take to incorporate arts and culture into state economic development plans and policies. Specifically, Chapter 2 addresses approaches for better identifying and analyzing a state's arts and cultural resources so that state policymakers may better understand the existing creative enterprises in their state and the dynamic roles that these enterprises play in the state's economy. Chapter 3 focuses on ways to incorporate the arts and culture into state planning policies. This often involves convening a strong leadership body comprising experts from public, private, and nonprofit sectors to develop a distinct vision for tying arts to economic growth strategies. Chapter 4 examines specific strategies states can take to implement their plans. Governors can develop the arts and culture sector through for-profit and nonprofit businesses, non-arts industries, individual entrepreneurs, and arts networks as well as through ensuring a skilled workforce for the sector to draw upon and education in the schools to cultivate understanding, appreciation, and demand for arts and cultural goods and services.

Chapter 5 offers examples of policies and programs states can implement to support and strengthen communities both economically and culturally. In particular, states can incorporate arts and culture into community development plans through the use of grants, enterprise zones, and by supporting development of art space. Chapter 6 explores ways states may include arts and culture as part of their tourism strategy, particularly through efforts that promote and market the state's unique cultural heritage or products.

Above all, this report is intended to help governors unlock the potential of arts and culture within their states to benefit state economies.

This signpost in Pendleton, Oregon, promotes many diverse art forms and cultural activities that contribute to the local economy.

Chapter 2: Understand Your State's Cultural Industries

It is important for each state to measure its creative economy. Each state has unique enterprises in many of these creative industries, and understanding where these enterprises are and what they contribute to a state's economy is a critical first step toward using creative industries as an economic development tool. To fully understand the economic contributions of these industries, states can "map" their arts and culture assets. This involves performing an ongoing inventory of arts assets, conducting a cluster analysis, and maintaining arts industry data, which several states already have done.

Perform an Ongoing Inventory of State Arts Assets

To gauge the contributions to and potential impact of arts and culture on a state's economy, it is important for each state to first measure its creative economy. **Maine** offers one example of how states can do this. In the mid-1990s, the Maine Arts Commission began its effort to measure the size and impact of the state's creative economy with the creation of its Discovery Research Program. The Discovery Research Program is an ongoing, statewide inventory of cultural resources within communities around the state. The program provides funds and expert assistance for Maine communities to survey local events, artists, traditions, and tradition-bearers as well as cultural organizations that promote or support the performing, visual, craft, or literary arts. Once collected, the information is used to formulate local economic development strategies and tourism initiatives as well as coordinate local and state economic, workforce, and cultural development efforts. The program has indexed cultural assets in more than 70 percent of the state's communities.

Some states have focused on mapping their assets in specific sub-clusters of the arts industry. For example, the Arizona Humanities Council (AHC), the Arizona Community Foundation, Arizona Office of Tourism, and the Museum Association of Arizona (MAA) documented the state of cultural heritage tourism in **Arizona** and the potential for an improved economy through cultural heritage tourism.

Case studies also can provide powerful insight into a state's cultural industries, illuminating the economic impact of specific industries, the relationships between various businesses and occupations, and the needs of various economic clusters. **Arkansas** (*Ducks, Documentaries and Design: Tales from Arkansas' Creative Economy*) and **North Carolina** (*Arts, Culture and Design in Rural North Carolina*) are among the states that have used case study approaches to document creative industries and reveal their special relationship to local economies and communities.*

Other states have made use of extant occupational and business data to create flexible indexing systems that provide some perspective on cultural activity. **Washington** and **Oregon** have both implemented Creative Vitality Index systems, which track key indicators.

In addition to industry mapping, it is important for states to establish and maintain a repository of useful data on the arts and culture industries that can be used to inform state economic development strategies. For example, the **Michigan** Office of Cultural Economic Development has launched the Cultural Economic Development Online Tool (CEDOT) in collaboration with Michigan State University to continually monitor and provide comprehensive information about the state's creative sector. CEDOT is establishing a network of statewide partners who represent artists, libraries, educators, art retailers, historic preservation, museums, and other organizations to establish and update a database to monitor, assess, and enhance Michigan's creative sector.[8] The database is a collection of information on the tastes and preferences of tourists and other consumers. This information will then be provided to artists and tourist operators to help inform their business decisions.

The **Pennsylvania** Cultural Data Project is a partnership between the state, through the Pennsylvania Council on the Arts, and a number of philanthropic organizations. It is designed to collect accurate, comprehensive information about the arts sector to support the growth of the arts industry. The project designed and deployed a Web portal in 2004 to gather information about the employment, audiences, facilities, finances, and activities of cultural organizations from around the state.[9] The portal also provides users with a source of consistent, reliable information on the state's creative industries. The state, private funders, and policy

* *Ducks, Documentaries and Design* is available online at: http://www.arkansasarts.com/programs/DucksDocsDesign2008report.pdf and *Arts, Culture and Design in Rural North Carolina* is available online at: http://www.nasaa-arts.org/artworks/rural-arts.pdf.

groups use the resulting data to assess the needs of the region's cultural community and to analyze the impact of the state's cultural industries. In addition, the system provides participating organizations with a useful tool for analyzing their individual data in relation to their peers and creating future projections. Originally pioneered in Pennsylvania, the Cultural Data Project has now been adopted by other states (**Maryland** and **California**) and is becoming a multistate initiative.

Another multistate initiative that focuses on collecting and using data to map creative industries involves six New England states. For 30 years, **Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island,** and **Vermont** have worked together through the New England Council and the New England Foundation for the Arts (NEFA) to collect information and conduct periodic regional economic impact studies of nonprofit cultural organizations. NEFA aggregates this information and collects supplementary information in order to coordinate policies and efforts to leverage the cultural assets of the region.

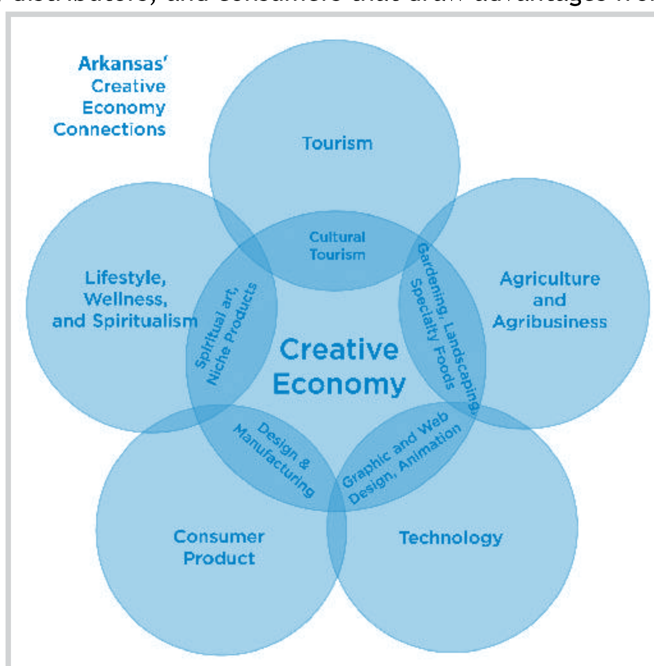
After years of surveying New England's creative enterprise, NEFA created the New England Cultural Database (NECD) to make financial, demographic, and other information about the organizations and individuals that comprise New England's creative economy more accessible to the public. To capitalize on the availability of this information, state and local organizations in **Massachusetts** and other New England states funded an interactive economic modeling tool, CultureCount (www.culturecount.org), which uses NECD data to calculate the economic impact of cultural organizations. CultureCount data is harvested from a variety of sources, including state agencies, IRS records, commercial business listings, and ongoing surveys of the cultural field.

Finally, although it does not provide detailed financial information about the arts and culture sector in each state, the National Endowment for the Arts' (NEA) recent report, *Artists in the Workforce: 1990 to 2005*, contains rich statistical data pertaining to the number of artists in each state, their specific occupations, median incomes, and education levels. Resources such as these can help to define the intellectual and creative assets of a state's labor force. The NEA report also allows trend analyses and comparisons of artist workforce data by state.

<u>**Conduct Specialized Cluster Analyses**</u>

A cluster is a group of related producers, suppliers, distributors, and consumers that draw advantages from their mutual proximity and relationships. Clusters typically form organically and are evidence of a critical mass of economic activity necessary to "export" products out of the state, thus creating jobs and generating wealth. Clusters vary by size and by industry; they may include large multinational manufacturing supply chains within a large metropolitan region or a small group of self-employed artisans within a small town.

Cluster analysis is a critical tool for governors to understand the performance of clusters within their state and ensure that state policy best enables this performance. Cluster analysis benchmarks clusters within one state to other states and regions of the world based on the relative growth or decline of employment. It does this by using federal employment and wage data, which is sorted by establishments, counties, and the North American Industrial Classification System (NAICS).



A variety of cultural industries and occupations contribute to state vitality, as illustrated by this diagram of Arkansas' creative economy.

Unfortunately, small clusters such as the arts often lack industry classification and defy easy measurement; traditional analyses often do not account for self-employment or nonprofit organizations typical in the creative sector. By not accounting for small clusters, not only is the impact of the creative sector underestimated, but states also miss the opportunity to help bolster the competitiveness of this important industry. Therefore, ongoing analysis of state clusters should be supplemented with heuristic methods: case studies, self-identification by businesses and associations, business directories, and local knowledge to identify arts micro-clusters.

Armed with such knowledge, states can design systems to address the needs of the creative sector, adopt policies and programs that contribute to their prosperity, and accurately monitor which factors contribute to the performance of the state's economy over time. A modified cluster analysis for the arts can inform states' workforce development strategies. By understanding the employment requirements of this unique cluster, states can harmonize their education and workforce training systems with the needs of local creative enterprises and anticipate the workforce factors likely to shape the state's prosperity in the future. State efforts to improve science, technology, engineering, and math (STEM) education; workforce development; and postsecondary education are all recent examples of state education efforts linked to analyses of other state industry clusters.

Once a state's cultural assets have been mapped and analyzed, that information can inform the development of policies, plans, and leadership initiatives to harness the economic benefits of the arts and culture on a statewide basis.

Ensure Accurate Measurement

Despite the importance of arts and culture in economic development, most economic studies underestimate the actual footprint of the creative sector on state economies. Many arts organizations are not-for-profit and therefore are not accounted for in employment data or studies of industry. These organizations—which include a wide variety of performing groups, arts centers, guilds, museums, performance venues, festivals, and school programs—are important to include in an analysis because they serve as assets for attracting and retaining the "creative class" and provide aesthetic value to the community. Nonprofit organizations also are important to include in analysis because they play an important role in the education and training of creative individuals or as incubators for enterprises that make up the creative sector.

Another limitation of many industry studies is their emphasis on large, mature, or highly centralized businesses. Creative industries are driven by talented, creative individuals, many of whom are self-employed, freelancers, or employed by businesses with five employees or fewer (microenterprises).* Although most of the employment growth in the U.S. economy comes from small enterprises,[10] including the self-employed, these categories are typically missing from employment databases and therefore from the industry cluster analyses that rely on these data sources. Furthermore, standard economic analyses may miss the growth and dynamism of new or uniquely structured industries.

For example, the creative sector spans several different North American Industrial Classification System (NAICS) codes and there are segments of the industry for which codes do not exist.[11] These codes are important because they are used by economists to understand the industries that exist in a region. Given the importance of the creative industries—and the fact that their impact is nearly always underestimated—it may be necessary to devote special attention to them.

* The NEA's 2008 report, *Artists in the Workforce: 1990-2005*, demonstrated that 35 percent of artists are self-employed—more than three times the level of the U.S. labor force. The report finds that 45 percent of all artists work full-time jobs. The full report is available on the NEA Web site at: http://www.nea.gov/research/ResearchReports_chrono.html.

Chapter 3: Incorporate the Arts & Culture into Statewide Planning

After their cultural assets have been mapped and analyzed, states can use information to devise economic development strategies that harness the economic benefits of the creative industries on a statewide basis. Such strategies not only summarize the value of the arts to a state, but they also identify new opportunities, point to productive initiatives, and reveal potential partners furthering arts-driven economic development in the state. The key elements of a good planning process are leadership and input from stakeholders, agreement on a clear vision, and visible kick-off efforts.

Seek Input from Stakeholders

Identifying the right people to lead is critical to the success of planning efforts. A common strategy is to establish a special council, task force, or office charged with advancing the state's economy through the arts.

Rhode Island citizens map their cultural resources.

For example, **Maine** Governor John Baldacci established a permanent Creative Economy Council to advise and advance the state's creative economy initiatives. During the last three years, the council has released a set of policy recommendations as well as a companion guide and handbook for local communities and has provided visible leadership and encouragement for state and local efforts to strengthen the state's creative industry clusters.

In 2003, the **Vermont** Council on Rural Development created the Vermont Council on Culture and Innovation (VCCI). This cross-sector task force is charged with reviewing and monitoring information about the creative economy and its impact on Vermont (e.g., jobs, revenues, economic impact, quality of life impact, etc.). The VCCI determines policy initiatives and suggestions that will positively impact the state's economic vitality. The task force's accomplishments include instituting a public relations program that highlights the creative industry as a key component in the Vermont economy, launching various marketing initiatives that position Vermont as a center of innovation, establishing Vermont History and Heritage Month, and leveraging the expansion of state appropriations for Cultural Facilities Grants.

Other states have established a special office or position within state government:

Under Governor Deval Patrick, **Massachusetts** has launched a Creative Economy Initiative and appointed a Creative Economy Industry Director in the Massachusetts Office of Business Development to work directly with businesses and artists, as well as with the state's cultural agencies, to encourage expansion of the state's creative industries.[12]

The goal of **Michigan's** Office of Cultural Economic Development, established in 2005 within the Michigan Department of History, Arts and Libraries, is to help the state achieve its six-point plan for economic growth through culture.[13] Activities of the office include convening industry leaders, providing technical assistance, spearheading data collection efforts, and launching special initiatives that leverage the state's creative talent and cultural assets.

In addition to focusing on their individual state, governors can foster multistate planning. A regional approach to planning allows states to harmonize their efforts to encourage creative industry development and tourism, which often occur across state lines.

For example, NEFA collaborated with the New England Council (NEC)—a regional business coalition—and the Boston Symphony Orchestra to convene a summit in 1998 on the potential of the creative economy as a regional economic development asset in New England. The meeting established a Creative Economy Initiative for the entire New England region that included an economic impact study and specific policy recommendations, outlined in *A Blueprint for Investment in New England's Creative Economy*, to foster economic development.[14] NEFA is working with individual New England states to implement these recommendations and align them with state economic development strategies.

Identify a Vision

Once a governor has convened a leadership body, the group then must develop a specific plan or a vision for incorporating arts and culture into the state's economic development efforts. Numerous states have done so:

Oregon, like most states, has a multiyear strategic plan that outlines the state's economic development goals. Its 2007–2009 plan cites capacity-building for Oregon's cultural assets—namely arts and cultural organizations, creative businesses, and individual artists—as critical to the state's ability to retain, expand, and attract businesses.[15] This plan lays the foundation for specific capacity-building and business development strategies that have been adopted by the state's Arts Commission, Cultural Trust, Film Commission, Heritage Commission, State Historic Preservation Office, and other agencies.

Integrated planning also can be found in **Louisiana's** Vision 2020, the state's master development plan. Vision 2020 prioritizes education, entrepreneurship, and technology and designates tourism and entertainment (including music and film) as core state industries.[16] Vision 2020 serves as the basis for a variety of state initiatives, including the Cultural Economy Initiative (CEI).[17] CEI emerged in 2005 after Hurricane Katrina as an essential tool for rebuilding the state's economic prospects as well as its deeply wounded community fabric. The goals of CEI were outlined in *Louisiana Rebirth: Restoring the Soul of America* (2005) and have resulted in several legislative initiatives designed to incentivize cultural development and boost the state's ability to capitalize on its arts and cultural resources.[18]

Maine, too, has adopted a statewide plan for economic development that takes advantage of the state's creative potential. Core strategies of the Maine plan, outlined in *Maine's Creative Economy: Connecting Creativity, Commerce and Community* (2006), include:

- Cultivating a creative mindset;
- Investing in research and the development of new technologies;
- Supporting industries' efforts to develop and/or exploit higher-value business and marketing strategies;
- Attracting and retaining creative workers; and
- Strengthening the creative abilities of all Maine workers—present and future.[19]

Yet another example of planning can be found in **Florida**, where state leaders have created Culture Builds Florida's Future, a statewide strategic plan and visioning process that links economic development to arts and culture in the state.[20] Created with significant input from both the business community and representatives from the arts industry, the 10-year plan focuses on four key objectives: (1) strengthening the economy, (2) learning and wellness, (3) design and development, and (4) leadership. The plan includes an extensive list of sub-recommendations for accomplishing each of the goals. This comprehensive approach identifies how the arts and cultural heritage sectors are key contributors in addressing the state's most prominent issues. Since the adoption of the plan in 2007, the Florida Division of Cultural Affairs has been conducting forums across the state to involve business leaders, real estate developers, architects, health care providers, and others in developing specific strategies to advance each goal.

State economic development often requires policies, strategies, and investments specific to individual industries or industry clusters. To address this need, some states have created designated economic development plans, focusing specifically on the opportunities for development within the arts and cultural sector.

Michigan adopted this strategy in December 2005 with the release of its Cultural Economic Development Strategy, designed to use the state's creative talent and cultural assets to spur economic growth.

The plan outlines how Michigan's cultural resources can leverage significant new tax revenue, provide good-paying jobs, and create sustainable enterprises for Michigan communities.[21] To attain these goals, the plan outlines six key strategies:

- Provide continuous scientific research on cultural sector activity in Michigan;
- Support the growth and development of cultural magnets;
- Stimulate growth in culture-based entrepreneurship and jobs;
- Foster community cultural economic development;
- Assist development of resources to build human capital; and
- Grow cultural economic development partnerships and collaborations.

In addition, the plan discusses the economic and civic benefits of each approach and suggests research, policies, and special initiatives that may help the state attain its goals.

Some states have developed plans to address specific disciplines or segments of cultural industry, such as music, crafts, or—in the case of **Mississippi**—film. The Mississippi Film Office, within the Department of Tourism, creates an annual plan to bring economic benefits to the state by promoting the state as a film production destination, recruiting film and media business, and by engaging the state's creative workforce in film industry activities.[22]

Other states have focused their planning efforts on particular producers within the cultural industries, such as individual artists. The U.S. Economic Development Administration awarded $78,000 to the **Montana** World Trade Center, a department of the University of Montana, to create a comprehensive development plan for Montana creative enterprises. This plan helped Montana artists and artisans establish a regional identity and identified stable year-round marketplaces for their products. Planning collaborators included the Montana Arts Council; Montana Fish, Wildlife and Parks; Colleges of Technology; artisans; and Native American tribes. Informed by this initial effort, the Montana Arts Council has developed a followup plan specifically to support the work of traditional and fine craft artists living in remote areas. The council's plan is built around two long-term strategies: 1) providing market promotion and financial expertise to Montana's traditional artists and 2) fostering relationships among these artists, their peers, their communities, marketers, and other business intermediaries and economic developers. To support these plans and services, the Montana Arts Council secured funding from Leveraging Investments in Creativity (LINC), a nonprofit organization supported by leading U.S. foundations that was created to improve working and living conditions for artists in the United States.

Kick Off Efforts with a Visible Event

The convening role of governors—through summits and symposia—is perhaps one of the most powerful tools for generating awareness of the value of the arts and creative sector and catalyzing subsequent action within both the public and private sectors. Several states have used this asset to create highly visible kick-off efforts for their arts-related economic development strategies.

As mentioned earlier, **Maine** Governor John Baldacci identified the creative sector as a driving force within Maine's economy shortly after his election. He used the convening power of the Executive Office to launch a long-term effort to boost Maine's economy by capitalizing on its creative assets. In 2004, Governor Baldacci convened more than 700 leaders from business, the arts sector, and government to review the findings of the Maine Arts Commission's Discovery Research Program and other economic analyses.

Based on this information—as well as input from businesses and civic leaders from across the state—the group then laid out a strategic plan to strengthen the creative sector and link it with traditional Maine industries such as boat building, furniture crafting, textiles, and other kinds of manufacturing. This conference set the stage for a long-term Creative Economy Initiative that has since engaged communities small and large across the state.

In 2004, **Louisiana** held its first Cultural Economy Summit to introduce the state's Cultural Economy Initiative to key legislative, arts, and community leaders, a yearlong study of the impact and potential of the cultural sector in Louisiana. After the summit, the state commissioned a study to measure its cultural sector and released the resulting report, *Louisiana: Where Culture Means Business*, at the 2005 Cultural Economy Summit II. This report highlighted the integral role that the creative industries—such as music, visual arts, literature, film, and food—play in the state's resident economy and tourist trade.[23] Since those kick-off events, Louisiana has continued to play a convening role not only at the state level but also on a national and international scale. Louisiana hosted World Cultural Economic Forums in 2007 and 2008. Each forum was a summit of cultural ambassadors and business leaders who gathered to compare experiences, discuss best practices, and promote their cultural and artistic producers.

Arkansas commenced its analysis of the cultural sector with a 2006 symposium, *Strengthening Arkansas' Creative Economy*. The purpose of the event was to identify the state's creative assets and more effectively turn them into sustainable advantages for communities and businesses as well as into economic and career opportunities for residents.[24] The Arkansas project specifically seeks to:

- Determine the size and impact of the state's creative economy;
- Conduct a scan of the state's creative economy assets and opportunities;
- Design and pilot strategic actions in the arts and design through the state's institutions, businesses, and nonprofits; and
- Produce and disseminate project reports that detail findings and recommendations for building upon Arkansas' creative assets.

The symposium event helped to involve multiple stakeholders—the state's business, cultural, economic, academic, and philanthropic communities—and to establish a broad base of support for the initiative's subsequent research and pilot projects.

Chapter 4: Develop Strategies to Provide Support for the Arts & Culture Sector

Once an overall plan has been developed, a state can begin adopting specific policies, programs, or initiatives designed to advance economic development through the arts. States typically target support for arts-related activity in the following areas, which are essential parts of a state's arts infrastructure: industry clusters, small businesses, individual entrepreneurs, and networks.

Target Specific Sectors

Just as states have identified specific high-tech, energy, health, or information industries as important to their future economic success, so too have they identified a variety of creative industries that offer significant potential for economic growth. These include film, design, crafts, music, traditional arts, environmental art, culinary arts, and many others. Once a state has identified pivotal creative industries or economic clusters, it can then adopt different strategies—including incentive policies, development initiatives, training programs, or public-private collaborations—to encourage growth in that industry.

For instance, multiple states have recognized the importance of becoming more competitive in the film industry. Film, television, and related media arts productions attract high-paying jobs and related businesses, but many of those jobs are being lost to other states or nations. In an effort to attract these opportunities to their own states, governors have enacted targeted film development strategies, including financial and tax incentives, film workforce development programs, and a wide range of business recruitment and promotional programs.[25] **Michigan**, for example, has enacted a comprehensive incentive program designed to entice film projects to locate in the state. In April 2008, Governor Jennifer Granholm increased Michigan's film production tax credit from 20 percent to 42 percent and signed into law numerous incentives to stimulate statewide film activity, including infrastructure development tax credits, film and digital media investment loans, and a film and digital media worker job training tax credit.[26] Another example of a state that targets the film industry is **New York**, which offers programs ranging from film production tax credits to a comprehensive database of production locations.

The Sundance Film Festival, a keystone event in the nation's film industry, attracts a global audience to Utah each year.

Another industry states have specifically targeted is the crafts industry. For example, HandMade in America in **North Carolina**—established in Asheville in 1993 with assistance from the North Carolina Arts Council—strives to make western North Carolina "the center for handmade objects in the United States" by encouraging and enabling product development among local craft artisans.[27] HandMade hosts a business boot camp to teach business planning, marketing, and entrepreneurship skills to artists. HandMade links more than 320 regional artists, crafts producers, bed and breakfasts, farm tours, restaurants, and other businesses through a 200-mile-trail system that is part of a larger tourism marketing campaign.

HandMade, which emphasizes environmental sustainability, also has organized the Landfill Business Consortium, whose aim is to repurpose closed landfills to capture methane (the byproduct of decaying refuse) and use that energy to fuel kilns and other creative business needs.

Another state fostering economic development through crafts is **Kentucky**. The purpose of its Craft Marketing Program is to strengthen the state's crafts industry and create an economically viable environment for craft entrepreneurs.[28] Managed by the Kentucky Arts Council within the Tourism, Arts, and Heritage Cabinet, the program employs a wide range of services to stimulate and support new product development as well as to generate public awareness and visibility for Kentucky's craft industry. Like the programs mentioned above, the Kentucky Craft Marketing Program offers business services and training to artisans. It provides services in two categories: non-juried, which supports beginning craftspeople who need resources and technical assistance to develop their business and marketing skills, and juried, which offers additional services such as low-interest loans, Internet representation, and use of the "Kentucky Crafted" logo to career artisans who have submitted their work to the program for review. In addition, the program supports efforts to market the products themselves to wholesale trade outlets, the tourism industry, and the general public. One way the program does this is through Kentucky Crafted: The Market, an annual exhibition that connects Kentucky artists and craftspeople with national buyers for their products. The Kentucky Craft Marketing Program also serves as an information clearinghouse to help artisans locate sales opportunities, materials, and funding. The initiative has gained national recognition, both as a model state initiative and by industry leaders and the media. For example, in 2007, Kentucky Crafted: The Market was designated as the number one arts festival by readers of *American Style* magazine, and as one of the top 20 events in the southeastern United States by the Southeast Tourism Society.

Strengthen the Nonprofit Arts and Cultural Infrastructure

Nonprofit arts organizations provide educational and outreach services that help to cultivate demand for arts experiences—and, consequently, they benefit arts industries in general.[29] Some nonprofits serve as incubators, providing essential design, communications, training, education or planning services to artist entrepreneurs and for-profit creative businesses. Others are the direct producers of artistic goods and experiences without which no creative economy can thrive. Still others are the "anchor" attractions in a community whose audiences provide essential business for nearby retail, restaurant and hospitality providers. Because of these complex ties, state efforts to foster economic growth in the arts must include the nonprofit as well as the for-profit sector, ensuring that nonprofits in the state have the capacity to be productive economic contributors and connectors.

Nonprofit Capacity-Building Initiatives

To address this need, some states have launched capacity-building initiatives that aim to strengthen the state's nonprofit arts infrastructure. One example is **Oregon's** recent CHAMP (Culture, Heritage, Art, Movies, and Preservation) Initiative, a state reinvestment package designed to revitalize cultural organizations whose missions keep culture thriving and which advance the state's creative economy.[30] The package includes funding for the Creative Oregon Initiative, which aims to strengthen nonprofit capacity to support artists, grow audiences, and add jobs and revenue to local economies. To protect the character and strengthen the economy of Oregon's smaller communities, CHAMP also invests in the preservation and revitalization of downtowns through the Oregon Main Street Program. In addition, the initiative includes funding to support the Oregon Cultural Trust, the Oregon Historical Society, public broadcasting, rural communications infrastructure development, and the marketing of Oregon as a film site to major Hollywood studios.

Other states are boosting capacity-building efforts by providing ongoing operating support to strengthen the management and operations of nonprofit cultural organizations. The **Ohio** Arts Council's Sustainability grant program is one example of this strategy. The program provides two-year grants to nonprofit organizations that offer broad-based, ongoing arts programs within their communities.[31] In addition to exemplary programming, grantees must demonstrate sound evaluation, planning, and financial management practices as well as extensive community involvement efforts.

Another example is the **Mississippi** Arts Commission's Arts Industry Program. This program provides grants to nonprofit arts and cultural organizations such as museums, orchestras, theaters, dance companies, and opera companies not only to improve their internal financial and operational systems but also to enhance their role in arts education, cultural tourism and economic development.[32] Grants awards are used to strengthen the planning practices of recipient organizations and to help them contribute to their communities' education, workforce, and economic development efforts.

Nonprofit Technical Assistance Services

In addition to funding programs and operations, states offer a variety of technical assistance mechanisms that position nonprofit cultural organizations to become strong contributors to local economic development efforts. For example, the **Virginia** Commission for the Arts provides Technical Assistance Grants, ranging from $1,000 to $2,000, to support management and operations training.[33] Organizations with technology plans also are eligible for Technology Enhancement Grants of up to $2,500. Originally pioneered in **Maryland,** and later adopted by Virginia, Technology Enhancement Grants help nonprofits acquire the computer hardware and technology systems and training necessary to serve their communities, build their audiences, and operate effectively.

The Consultant Services Program connects **Arizona's** nonprofit arts organizations with professionals who can help them manage their organizations better. The program develops links in areas such as organizational assessment, facilitation, board development, planning, marketing, arts education programs and assessments.[34] The program also offers small grants for consultant services and inventories of a community's cultural assets.

The **Texas** Commission on the Arts offers nonprofit arts and cultural organizations *Tools for Results*, a digital toolkit to build organizational capacity and strengthen business management practices.[35] A collaborative project among the state, the Meadows Foundation, Ballet Austin, and other organizations, the toolkit covers key concepts and best practices. Topics include fundraising and development, programs and exhibitions, cultural tourism, marketing, advocacy, leadership transitions, and other nonprofit basics.

Montana takes a hands-on approach to management training through its Art of Leadership institutes. Produced by the Montana Arts Council in collaboration with the Montana Community Foundation, these institutes are offered at multiple locations throughout the state and provide training to help Montana nonprofits sustain their artistic, managerial, and financial health.[36] Special sessions are devoted to marketing and audience development issues.

Support Individual Businesses

A thriving small business sector in the arts can be important to state economies, particularly in rural areas. States can support business development in the arts by utilizing existing state networks, tapping state university systems, developing virtual networks, and supporting entrepreneurial collaborations.

To foster the development of small businesses and micro-enterprises, most states have networks of local, state, and federal programs designed to assist small businesses and encourage entrepreneurship. These programs may provide a helpful boost to the arts industry, which is dominated by self-employed individuals or small businesses with fewer than five employees. These networks may be made available to entrepreneurs in the cultural or creative sectors. Through its 2020 Program, for example, **Louisiana** is currently examining how it can leverage existing small business and entrepreneurship services for the benefit of the cultural sector. There are currently 14 Small Business Development Centers (SBDCs), 16 business incubators, several Manufacturing Extension Partnership (MEP) Centers, and other services offered across the state. The goal of these programs is to help entrepreneurs and small enterprises become more economically viable and transition, where appropriate, to the next levels of business and market maturation.

Public-Private Partnerships

States can increase their capacity to develop a creative workforce through partnerships with key area industries. For example, in 2007, **Pennsylvania** Governor Edward Rendell announced a state investment initiative to help train workers in key industries and develop industry partnerships to improve the competitiveness of Pennsylvania's businesses. The governor noted, "A well-educated workforce means a stronger Pennsylvania economy and a more competitive environment for our employers. By providing new training opportunities that are tailored to meet the specific needs of employers, we're positioning Pennsylvania as global workforce leader."[37] In Bucks, Chester, Delaware, Montgomery, and Philadelphia counties, an Industry Partnership Worker Training Grant of $400,000—with an additional $210,000 in local funds—was awarded to Graphic Communications International Union Local 14-M and the Gress Graphic Arts Institute. The institute is a nonprofit training center for graphic arts practitioners. It strives to keep craftpersons abreast of improved methods in print technology so they can meet the challenges of their industry. Approximately 5,600 Pennsylvania companies participate in more than 80 industry partnerships to increase worker skills and training opportunities that will improve their bottom line competitive advantage.

In 2004, **New Mexico** launched the Governor's Film Technicians Training Program (FTTP) in an effort to grow the number of skilled film crew workers in the state.[38] The New Mexico Film Office and the state union for theatrical and stage employees (International Alliance of Theatrical and Stage Employees [IATSE] Local 480) created the program jointly to train New Mexico residents for work in the film industry. FTTP is currently housed at five state higher education institutions around the state. After an introduction to the film industry, students choose a specific craft and work on actual short-form productions (public service announcements, commercials, etc.). The final semester is spent working on larger projects such as shorts and independents under the supervision of experienced crew members.

Because state-level efforts to stimulate small cultural businesses are relatively recent, little systematic research exists on the impact of these programs over time. However, many local-level successes suggest that such strategies are promising. Incubators for arts businesses are one example. Arts incubators serve as development hubs for start-up cultural businesses and arts organizations. They typically provide business services, low-cost rent, and technical assistance in areas such as planning and marketing. One of the most prominent arts incubator programs in the country is based in Arlington County, **Virginia**. Initiated by the Arlington County Cultural Affairs Division—which combines county, state, and private investments—the Arlington Arts Incubator program has fostered significant growth in the county's cultural sector. Since its establishment in 1990, the number of arts groups in Arlington has more than doubled, and the number of arts events have increased more than 500 percent.[39] The program has received the prestigious Innovations in American Government award from the Ford Foundation and Harvard University's John F. Kennedy School of Government.

The arts incubator model also is informing state efforts in **Louisiana**. The Arts Council Incubator in New Orleans, an incubator program in Louisiana devoted exclusively to artists and art enterprises, has found that the needs and concerns of artist-entrepreneurs are similar to those of "regular" businesses. Those needs include starting their business, the fundamentals of accounting, and marketing and developing new products and services to grow their enterprises. To meet these needs, the arts incubator provides management assistance, marketing services, strategic planning, legal advice, and low-cost health care to both tenants and other artists within the community.[40] While these business services are important, artist-entrepreneurs most value the fact that incubator personnel understand their unique needs and markets and serve an important role translating sound entrepreneurship practices into their "language."

Creative Businesses Aid Disaster Recovery Efforts

In **Mississippi**, grants to artist-entrepreneurs emerged as a formidable post-Katrina revitalization strategy. The Mississippi Arts Commission administers the Business Recovery Grant Program, which awarded $5,000 grants to small arts businesses, self-employed artists, and craft enterprises affected by the storm.[41] Recipients used the grants to purchase tools, equipment, and supplies to create and sell arts or crafts. The program also included a series of workshops, including business plan development, accounting practices, insurance needs, and other services. A partnership among the Mississippi Arts Commission, the Mississippi Department of Employment Security, and the Twin Districts Workforce Area, this initiative helped small arts businesses rebuild their productivity and resume their contributions to the state economy after the storm disrupted lives and jobs along the Gulf coast. The program was featured in Governor Haley Barbour's Recovery Expo, a forum held in 2006 that addressed priority recovery strategies and resources.

Support Individual Entrepreneurs

Individual artists are important producers of goods and services in every state's cultural economy. It is through the work of individual artists that cultural goods are produced, small businesses are started, and innovative design ideas enter into the marketplace. To support this role, many states are using small grants to encourage entrepreneurship, new product development, and career advancement among artists and creative individuals.

In particular, numerous state arts agencies offer grant programs that support artist entrepreneurship or business development activities.* The **Nevada** Arts Council, for instance, offers Jackpot Grants to individual artists on a quarterly basis.[42] These $1,000 awards support business or product development for Nevada artist-entrepreneurs. Grants allow artists to participate in training programs, develop their portfolios, and fund special exhibitions or performances/presentations that broaden the market for their work. The state also offers several other grant awards including the Artist Fellowship Program, which provides nine fellowships of $5,000, three awarded annually in three areas: the literary arts, the performing arts, and the visual and media arts. The grants are flexible and may be used to cover time, supplies and materials, and living expenses.

Artist Entrepreneurial Grants offer **New Hampshire** artists the opportunity to improve their business acumen. Administered by the New Hampshire State Council on the Arts, the grants range from $250 to $1,000 and must be accompanied by a cash match from other nonpublic sources.[43] Recipients may use the grants to enhance their business skills through classes on marketing, business-plan writing, pricing, legal issues, and financial management. Recipients may also use the grants to attend showcases and develop professional marketing materials such as Web sites and printed ads.

The **Louisiana** Division of the Arts' Artist Career Advancement program provides grants of up to $3,000 to support entrepreneurship, career growth, and artistic product development among artists and creative individuals within the state.[44] The grants can be used for entrepreneurial skills training, professional development workshops, public relations or advertising efforts, portfolio development, business planning, product development, and distribution.

Support Collaborative Networks and Educational Services

States can play an important role in connecting arts enterprises, artists, and entrepreneurs though the development of networks and partnerships that promote education, collaboration, and resource sharing. States have launched successful networks through universities and online outreach and are providing direct funding assistance for arts and economic development projects executed through unique partnerships.

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* Based on an inventory of state arts agency grant guidelines conducted by the National Assembly of State Arts Agencies in July 2008. Artist career assistance programs are offered in AK, AZ, DE, FL, ID, KY, LA, MN, MS, MT, NV, NH, ND, OR, SD, TN, VT, WA, WV, and WY. Many of these programs support business development activities such as marketing, portfolio development, business planning, product development, Web promotions, etc.

In particular, some states are using existing university services to help artist-entrepreneurs. For example, **Michigan**'s Office of Cultural Economic Development is partnering with the Michigan State University (MSU) Extension Service, University Outreach and Engagement Office, the MSU Product Center, the Michigan Small Business Development and Technology Center, and the Edward Lowe Foundation to undertake the Creating Entrepreneurial Communities program.[45] Ten communities were competitively selected for the project, which helps communities build entrepreneurship programs. Through this work, the partnership has discovered that linking artists and creative individuals to entrepreneurship services is an effective economic development strategy for these communities.

In **Alaska**, the Department of Commerce, Community and Economic Development and the University of Alaska Rural Extension Program have partnered with the State Council on the Arts to provide support for artist-entrepreneurs in rural communities. Through the Native Arts Program, the partnership provides workshops and business courses in centralized locations to address issues important to these entrepreneurs, such as quality control, market analysis, pricing, and federal and state regulations.[46] The partnership not only provides business assistance to native artist-entrepreneurs, but it also helps these individuals network, identify funding opportunities, and reach larger markets for their work.

North Carolina's craft artists—including metal smiths, potters, weavers and woodworkers—create ceramics, textiles and furniture that make unique contributions to the state economy.

Virtual networks are another tool available to governors to support creative business development. In **Kansas**, NetWork Kansas enables creative entrepreneurs to connect with existing business and entrepreneurship services throughout the state as well as learn about specialized services that exist for the creative industries.[47] NetWork Kansas is affiliated with the U.S. SourceLink program, an online Web portal that connects entrepreneurs to existing entrepreneurship support services in a state or region. NetWork Kansas is unique in that it is the first statewide U.S. SourceLink program, connecting entrepreneurs from across Kansas to resources that can help them grow their businesses—and providing investors another way to connect to entrepreneurs.

Massachusetts has used electronic networks to stimulate arts employment in the state and across the New England Region. HireCulture is a free, searchable database of cultural employment opportunities in Massachusetts that allows cultural employers and job seekers to connect with each other.[48] Job seekers will find employment listings from both nonprofit and commercial cultural organizations and can search postings by region or category. The Massachusetts Cultural Council also partnered with other New England states to launch Matchbook, an online performing arts marketplace that links performing artists and presenters and encourages bookings.[49] Matchbook also allows users to view or listen to samples of artists' work and locate venues across New England. Both of these initiatives help nonprofit and commercial arts venues to recruit performers, hire employees, and promote their services to regional audiences.

Fostering collaborations among businesses, nonprofits, and government can be yet another successful strategy for fostering arts business development. The Arts Enterprise Partnerships program of **New Mexico**, for example, stimulates commerce through business collaborations and artist training.[50] The New Mexico Arts agency supports rural partnerships among a cottage arts enterprise and at least two other partnerships, one of which must be a private business.

The funded business and organizations are required to train artists and either employ or market the work of the artist for at least eight months per year. The program has enabled organizations such as weaving studios, arts markets, and youth centers to work with a wide range of partners such as technology companies, retail outlets, and government departments.

In **Massachusetts,** the Adams Arts Program for the Creative Economy serves as a vehicle to revitalize downtowns, create jobs, and draw visitors to communities across the commonwealth. Administered by the Massachusetts Cultural Council, the Adams Arts Program supports collaborative economic development efforts among cultural organizations; private for-profit businesses; and municipal, state, and federal agencies.[51]

The program provides funds and technical assistance to help collaborators achieve specific business development, job creation, or neighborhood revitalization goals and to create local economic development plans that use arts and cultural attractions as catalysts for business development, tourism, and community renewal. Established in 2004, the program provides grant recipients with counseling from Cultural Council staff and other experts to help them develop plans for participating in the creative economy as well as funding to help cover the costs of the planning process. Previous Adams Arts Program projects have ranged from downtown film festivals to a digital gaming conference to a movement to promote local heirloom foods, Massachusetts farmers, and chefs.

Utilizing Public Higher Education

States can strengthen their creative workforce by incorporating critical arts skills into job training programs for adults. Creativity can be cultivated through exposure to the visual, performing, and literary arts. States are able to take advantage of their public higher education system by making creative arts programs available to students, as well as by integrating the arts with other programs where artistic skill combined with technical expertise can meet the needs of the local workforce.

For example, the College of the Redwoods in **California** focuses on fine furniture-making while Southeast Community College in **Kentucky** capitalizes on the region's storytelling and folk music traditions by helping students build skill sets to create public artwork, preserve historical photographs and archival documents, and sponsor community arts residencies. Montgomery Community College in **North Carolina** has linked its renowned pottery program to the business sector by linking students with an organization that specializes in helping students start and operate entrepreneurial businesses.

Another example is **Connecticut**'s Film Industry Training Program at Middlesex Community College, Norwalk Community College, and Quinnipiac University, offered by the Connecticut Office for Workforce Competitiveness in partnership with the Commission on Culture & Tourism. The program is designed for individuals who want to learn the basics of feature film and episodic television production and pursue entry-level freelance work in the industry.[52]

Preparing the Next Generation (K-12)

The business leaders polled in the 2008 Conference Board survey concurred that arts education—and to a lesser extent communications education—is a critical component of preparing students to be productive contributors to U.S. businesses.* This finding is consistent with a growing body of research that documents how K-12 arts education can develop the precise cognitive, analytic, and communications skills that are most competitive in the emerging global economy.** Indeed, there is an increasing demand for workers who can apply ingenuity and innovation to solve industry problems and develop competitive commercial products.

Launched in September 2007, the Massachusetts Cultural Council's (MCC) Creative Minds for a Creative Economy seeks to expand education in the arts, humanities, and science to young people through in-school K-12 programs and out-of-school activities in every **Massachusetts** city or town.[53] MCC recognizes that arts education cultivates the creative thinking skills students need to enter the workplace. The initiative provides direct funding for schools that integrate the arts into their curriculum and supports partnerships between cultural and community organizations that offer out-of-school arts opportunities for at-risk youth.

The Illinois Arts Council's Youth Employment in the Arts (YEA) Program provides direct funding to **Illinois** nonprofit organizations to support art internships for high school students.[54] Through paid, on-the-job training in the arts, students can enhance their job readiness, personal development, and broaden their cultural experiences.

The **Wisconsin** Task Force on Arts and Creativity in Education was established to ensure that the state has the creative workforce and entrepreneurial talent necessary to compete in the new economy. The task force will examine state-level policies and local practices to determine their impact on quality arts education opportunities in Wisconsin. It will identify the state and local agencies, organizations, and businesses that can collaborate to provide leadership and resources in support of arts education, creativity, and innovation.[55]

Through K-12 arts education initiatives such as these, states are helping their workforces remain competitive well into the future.

Leverage the Arts for a Competitive Edge in Business

Increasingly, benefits are realized from collaborations between artists and traditional industries. Arts and culture can be used to support businesses in other industries, especially in product design. From cell phones to automobiles to furniture, American companies face an international marketplace where value is increasingly determined by a product's uniqueness, performance, and design. Creativity is becoming a critical competitive advantage. As noted in a recent report on the North Carolina economy:[56]

> "More and more, manufacturers have begun to look closer to home for new and distinct sources of competitive advantage, and are finding them in arts and design. Specialized or even customized high-end goods whose appeal is strongly linked to their aesthetic qualities are a growing market, and one in which many North Carolina manufacturers are finding innovative ways to compete."

To realize this competitive edge, some states are encouraging collaborations among artists, designers, and product engineers in a variety of manufacturing and high-tech industries. These collaborations stimulate new thinking, encourage new product development, and make the most of a state's collective creative and business resources.

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* James Lichtenberg and Christopher Woock with Mary Wright, *Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?* The Conference Board, Research Report 1424, 2008. Key findings of the report are available at: http://www.artsusa.org/pdf/information_services/research/policy_roundtable/ready_to_innovate.pdf.

** "See "The Arts and the Creative Workforce" chapter of the *Research Based Communication Toolkit* (Washington, DC: National Assembly of State Arts Agencies and the National Endowment for the Arts, 2007), available at: http://www.nasaa-arts.org/nasaanews/arts-and-learning/rbc-toolkit-section1.pdf; and Sandra S. Ruppert, *Critical Evidence: How the Arts Benefit Student Achievement* (Washington, DC: National Assembly of State Arts Agencies, 2006), available at: http://www.nasaa-arts.org/publications/critical-evidence.shtml.

California is one state that has recognized that good design is a key economic differentiator and creates a competitive advantage in the global economy. The University of California Santa Cruz has partnered with local industry and the city of Santa Cruz to establish the Santa Cruz Design + Innovation Center.[57] The center's goal is to leverage local design talent to grow design-based business and attract new businesses to the area. The center recognizes that local design talent is housed not only in the larger design-related companies but also in a host of smaller independent architects, engineers, graphic designers, product designers, Web designers, and landscape designers; thus, it seeks to create opportunities for networking and interdisciplinary collaboration as well as a space for teams to tackle cutting-edge design challenges.
In **Massachusetts,** Boston Cyberarts' Artist-in-Residence at Technology Companies of Massachusetts (ARTCOM) program is redefining the way industry partners with creative individuals.[58] Previously supported by a 2004 grant from the NEA, ARTCOM matches new media artists with high-tech companies seeking a creative perspective on their products. Artists receive access to cutting-edge technology and highly skilled technical personnel, while researchers and business leaders gain insight and a unique perspective on the application of their technologies.

Located in Sheboygan, **Wisconsin**, the John Michael Kohler Arts Center Arts/Industry Residency Program represents another unique partnership funded by both the NEA and the Kohler Company, the nation's leading manufacturer of plumbing hardware. The program offers artists access to industrial technologies and facilities through long-term residencies, short-term workshops, and tours. The primary component of Arts/Industry is a residency program at Kohler Company, where artists have the opportunity to spend two to six months creating works of art using industrial equipment and materials—pottery, iron, brass, and enamel—and exploring forms and concepts not possible in their own studios. The Kohler Company, in turn, is given fresh ideas for its product lines. For example, Kohler's "Artist Editions" collection of surface-decorated plumbing fixtures grew directly out of the Arts/Industry program.

The University of **Washington**'s Center for Digital Arts and Experimental Media (DXARTS) focuses on creative, multidisciplinary arts research that explores novel combinations of technology and art in areas such as digital video, design computing, computer music, and computer animation.[59] The center offers educational programs from bachelor's degrees to a doctorate in digital and experimental art as well as research facilities that are available to faculty and students from across the university.

Kohler Arts Center arts/industry residencies in Sheboygan, Wisconsin, enable artists to explore new materials and production processes, often leading to innovations in Kohler's product line.

Chapter 5: Incorporate the Arts into Community Development Plans

Arts can play a major role in community development and redevelopment through job creation and improving the quality of life. States help localities incorporate arts into their community development plans through grants to communities, technical assistance, and financial or tax incentives. Many states also select certain areas throughout the state to be designated as "arts districts" as a way to target their cultural economic development dollars. No matter which strategy or strategies a state chooses, local buy-in for incorporating arts into community development plans is critical for ensuring the long-term sustainability of local efforts.

Provide Planning Grants and Training to Communities

States can help localities incorporate arts into community planning through both direct financial support and technical assistance or training. For example, in 2006 and 2007, **Utah's** Creative Communities Initiative awarded grants of between $10,000 and $16,000 to communities to support the creation of connections among the arts, community building, civic engagement, community planning, and use of public space.[60] The goal of this ongoing program is to enhance economic opportunities while improving quality of life in these localities. Communities that received these grants were designated as "Utah Creative Communities," and project leaders received access to leadership training to help them use the state's support to leverage additional funding and community buy-in. Communities that received grants in the 2006 recruited 2,962 volunteers for 8 projects; partnered with 55 businesses to develop the projects; and 59 artists were paid for their art, grossing $9,000 in a winter art event. According to the Creative Communities Initiative, the measurable economic impact from projects funded by the initiative was $4,500 to $13,500 per community.

To help **Vermont** communities promote culture as a "powerful economic engine that inspires innovation, creates jobs, and produces revenue,"[61] the Vermont Council on Culture and Innovation (discussed earlier) launched the Creative Communities Program in 2005.[62] The program also aims to boost economic development in Vermont through heritage, preservation, creativity, and entrepreneurship across the state. To help achieve these goals, the Creative Communities Program provided strategic planning assistance to 12 communities determined to advance the creative economy. Each of the communities used the assistance to focus on a unique set of opportunities, such as developing land dedicated to parks and recreation; creating community, arts, and business spaces; using technology for artistic pursuits; developing networks and partnerships; establishing agriculture as part of the creative economy; revitalizing downtowns; promoting arts education; and boosting tourism.[63] With strategic planning assistance from the state, the 12 communities established a foundation for their ongoing work by organizing local stakeholders and setting forth clear goals such as expanding indoor community space, creating an arts incubator, and making the downtown more walkable.

Colorado also aims to help communities develop strategies for using the arts for community and economic development. The Colorado Council on the Arts does this through $500 grants called Small Step Awards, which support catalytic activities to help communities diversify the local economy, improve quality of life, or attract more visitors.[64] Funds, which can be awarded to arts organizations, businesses, or civic groups, can be used for planning activities, promotional events, research, or other actions designed to initiate followup work. The program has funded a variety of activities, including the creation of a GPS-based map by a local 4-H group that shows visitors the cottage industries and craft studios in their region.

Another approach used by states is the cultivation of strong local leadership for incorporating the arts into local development. The **South Carolina** Design Arts Partnership (SCDAP) is a joint initiative of the South Carolina Arts Commission and Clemson University. The initiative improves the quality of the state's built environment through design education and leadership training. A flagship program of the partnership is the South Carolina Mayor's Institute for Community Design, begun in 1999 as a program dedicated to enhancing the planning in South Carolina communities.[65] Modeled after the national Mayor's Institute on City Design—a partnership program of the NEA, the American Architectural Foundation, and the U.S. Conference of Mayors—South Carolina's institute provides training for the state's mayors and municipal and county planners, teaching them how to apply powerful design principles to planning, development, construction, zoning, and transportation decisions. Each community comes to the institute with a specific development challenge, like rebuilding a blighted industrial area, redeveloping a waterfront, or designing a new public building such as an arts center, museum, or library.

A resource team of community design experts then provides feedback and recommendations, helping each community to adopt a plan that is unique to its setting yet benefits from lessons learned in other communities.

Another state, **New Jersey**, has prioritized leadership development as a way of encouraging local economic development through culture. The New Jersey State Council on the Arts collaborates with the state League of Municipalities to promote the arts as a productive component of community development and municipal policy. Based on the premise that economic transformation begins at the community level, this collaboration integrates arts discussions into key gatherings of county and municipal leaders across the state. Sessions on topics such as "Economic and Community Development through the Arts" and "Arts and Culture as Vehicles for Development" have become popular resources. The collaboration also disseminates information targeted to mayors and city planners, including a "how-to" article about integrating the arts into economic development planning.

Community support from area businesses and nonprofits can enhance a state's efforts to launch new community development projects. Bringing local businesses, arts organizations, individual artists, and community groups to the table during planning can help ensure a project's sustainability by building a broad base of support for the effort as well as ensuring that it addresses multiple needs and benefits from all available financial resources.

Encouraging Public and Private Investment in the Arts

With state leadership, private investments can be turned into economic as well as philanthropic investments. For example, the Oregon Cultural Trust provides state leadership for stimulating private and public investment in **Oregon**'s arts, humanities, and heritage sectors.[66] Civic, business, and cultural leaders created the trust—a state endowment—as a long-term strategy to preserve and strengthen every aspect of Oregon culture. Individuals and businesses that make a contribution to a qualifying Oregon cultural nonprofit and a matching gift to the trust may claim a tax credit (up to $500 for individuals or $2,500 for Oregon corporations) on their Oregon income tax return. Additional principal for the trust is secured through a combination of stock transfers and sale of specialty auto license plates. Funds are distributed to local communities through a competitive cultural development grant process that supports local planning and priorities, specifically through:

- Grants to county and tribal planning groups to help them shape programs that increase access to culture;
- Grants to expand and stabilize cultural organizations throughout the state; and
- Funding for state cultural agencies (the Oregon Arts Commission, the Oregon Council for the Humanities, the Oregon Heritage Commission, the Oregon Historical Society, and the State Historic Preservation Office) to strengthen programs and support new partnerships.

Since the launch of the tax credit in 2002 through the close of its fourth fiscal year on June 30, 2006, the trust raised $10 million through tax credit donations; cultural license plate sales; foundation and other major gifts, as well as in-kind donations; and interest on the endowment. More than 10,500 donors were active and generous participants in the trust program. As a result, the trust distributed 262 grants to cultural groups, county and tribal coalitions, and statewide cultural agencies—totaling more than $2.42 million—over four years.

Create Cultural Enterprise Zones or Communities

A number of states seek to encourage economic activity in communities by designating them as "arts districts" or "creative communities." This strategy promotes exemplary local efforts and concentrates state resources in areas where local communities are prepared to undertake significant cultural development work to achieve positive economic outcomes.

One of the first community recognition programs of this kind was **Michigan**'s Cool Cities Initiative. Governor Jennifer Granholm launched this economic development strategy in 2003 to attract and retain a creative workforce in the state, with the additional aims of revitalizing communities, building community spirit, and attracting young people to Michigan.[67] The Cool Cities program works to create alluring jobs in neighborhoods that offer attractive living and working conditions. During the program's first year, 130 Michigan cities participated with Governor Granholm and representatives from several state agencies in the first Cool Cities Advisory Group. In 2004, a Web-based survey, which drew responses from more than 14,000 recent college graduates and students, provided the state with information on what type of lifestyle young people are looking for in a community. That survey data informed subsequent programs to attract young, creative workers. The state also maintains an extensive toolkit of resources to help localities adopt model practices in downtown revitalization.

Iowa offers another example of successful community recognition programs. Its Great Places initiative directs state support to 16 designated communities throughout the state for projects ranging from the development of hiking trails and golf courses to the establishment of museums and visitors centers.[68] This program, launched in 2005 with an executive order and coordinated by the Iowa Department of Cultural Affairs, pools resources from 20 state government entities to develop the unique cultural and civic assets of Iowan communities, regions, and neighborhoods that make such areas special places to live and work.

Another strategy states have adopted is to make certain areas eligible for specific tax incentives that promote economic development through the arts, heritage, or entertainment. While numerous localities have established special cultural districts in decades past, a relatively new policy trend is state-level leadership for cultural district development. An increasing number of states are adopting this policy model, in which a state authority actively encourages the establishment of cultural districts by certifying them, promoting their benefits, and providing tax incentives for their development.[69]

In 1998, **Rhode Island** established nine arts districts throughout the state with the goal of promoting economic development, revitalization, tourism, employment opportunities, and business development.[70] The state offers tax incentives for artists to live and work in these districts. These incentives include sales tax and income tax exemptions on artwork sold by artists living in the designated community and a sales tax exemption on any artwork sold in a gallery within an arts district.

Tax credits are another strategy states have employed to spur economic activity through cultural enterprises. For instance, **Maryland** created a program that certifies some areas in the state as Arts and Entertainment Districts. Under the Maryland Arts and Entertainment Districts program, these certified districts are eligible to receive such benefits such as property tax credits for construction of arts-related spaces, exemptions from the state's amusement and entertainment tax, and income tax subtractions for artistic work sold by artists residing within the designated district.[71] In return, the districts become focal points that attract businesses, stimulate cultural development, and foster civic pride. Maryland's designated Arts and Entertainment Districts have achieved significant increases in retail occupancy rates, property value, and tourist traffic. Since the creation of the Maryland program in 2001, several other states have adopted similar legislation. As of 2008, seven other states—**Indiana**, **Iowa**, **Louisiana**, **New Mexico**, **Rhode Island**, **Texas,** and **West Virginia**—had similar policies in place, leading to the establishment of 58 local arts or cultural districts across the nation.[72]

Support the Development of Art Space

As is true for many other industries, the successful production of cultural goods and events depends on the availability of adequate—and sometimes specialized—facilities. In addition to supporting cultural production, arts spaces such as studios, galleries, and theaters help stir economic activity by attracting visitors from both inside and outside the community. Often, cultural spaces become hubs for other kinds of activity, acting as magnets for citizen gatherings and civic events. In this way, cultural facilities can be a powerful community revitalization asset, even in economically distressed communities. As stated in The Reinvestment Fund's 2007 report, *Creativity and Neighborhood Development: Strategies for Community Investment*:

"Arts and cultural centers and performance spaces are hubs of interaction, drawing people from inside and outside the community. Communities with a dense arts and cultural presence become simultaneously local and regional; they become destination places for arts consumers and regional choice locations for residents and businesses."[73]

It can be challenging for artists to find appropriate space because of the special requirements their work demands, such as high ceilings, open spaces, specialized ventilation and electrical systems, and even shock-absorbing floors (used for dance studios).[74] Furthermore, because many artists are self-employed, affordability often is an issue with renting and purchasing space.

To capitalize on both the economic and civic benefits of arts spaces, states have adopted various strategies to ensure that artists, arts events, and arts organizations have the facilities and physical spaces needed to thrive. These strategies require careful attention to the needs of both artists and cultural organizations across a state.

ArtistLink is a collaborative effort that helps **Massachusetts** municipalities, developers, and individual artists create productive working and living environments for artists.[75] Established in 2004, this program provides feasibility assessments, access to the artist market, connections to potential funding sources, connections to legal and insurance services, and real estate searches. ArtistLink also offers policy advice to encourage artist-friendly policies at the state and local levels. Through partnerships with other organizations across the country, ArtistLink shares best practices and works to develop and execute new models of artist assistance. The initiative was formed through a public-private collaboration that includes the Massachusetts Cultural Council, the Boston Redevelopment Authority, and the Boston Mayor's Office as well as several area foundations.

As in other areas of the country, many **Rhode Island** artists find entry into the housing market difficult and have a hard time securing affordable spaces that can accommodate their specialized work. To address these concerns and assess the need for affordable working and living space in the state, the Rhode Island State Council on the Arts convened a committee of artists, arts administrators, and housing professionals to begin an artist housing initiative in 2004.[76] In addition to the initiative's work to identify artists' housing issues; catalogue best practices; provide technical assistance to artists and arts businesses; and work with state, local, and nonprofit developers to create affordable, sustainable housing models, the initiative hosts an electronic bulletin board where artists and property owners can post their needs and available spaces.

Formed in **Minnesota** in 1979, Artspace creates and preserves affordable spaces for artists and art organizations across the country.[77] Through development projects, consulting services, asset management activities, and community-building activities, Artspace works to support the professional growth of artists and enhance the cultural and economic vitality of communities. Every Artspace project has transformed an unused historic building into a fully functioning facility where artists can live, work, perform, exhibit, or conduct their businesses.

The groundbreaking ceremony for Keen Studios in Chelsea, Massachusetts, launched the conversion of a historic elementary school into artist live/work condominiums.

Today, Artspace also includes green building and sustainable development in its mission. Artspace has worked with states in every region of the country, including **California, Connecticut, Florida, Illinois, Iowa, Maryland, Nevada, New York, Oregon, Pennsylvania, Texas,** and **Washington**.

The presence of cultural facilities also is a key component of a productive infrastructure for economic activity through the arts. To this end, 20 states have adopted funding mechanisms specifically designed to strengthen cultural facilities on a statewide basis.[78]

For example, the Florida Division of Cultural Affairs' Cultural Facilities Program funds the construction, renovation, and acquisition of cultural facilities in **Florida**.[79] Any building that will be used primarily to produce or exhibit any of a wide range of cultural disciplines, such as dance, music, photography, or crafts, may be eligible for funding. The program coordinates and guides the state's support and funding resources for such projects. Because the creation or rehabilitation of new art space can help spur economic activity in rural or distressed neighborhoods or communities, Florida's Division of Cultural Affairs also has a Rural Economic Development Initiative (REDI), which recognizes arts organizations in rural or economically distressed counties or communities. Administered within the Governor's Office of Tourism, Trade and Economic Development, REDI provides eligible organizations a cash matching exemption for a variety of arts development grants, such as Arts in Education and Cultural Support Specific Projects.[80]

One of the most recent cultural facilities programs among states is the Massachusetts Cultural Facilities Fund. Created in 2006 as part of a major economic stimulus bill in **Massachusetts**, the fund aims to increase investments from both the public and private sectors to support the planning and development of nonprofit cultural facilities in the state.[81] The fund's grants, administered by the Massachusetts Cultural Council, must be matched with cash contributions from the private or public sector. Nonprofit cultural organizations, institutions of higher education, and municipalities are eligible for grants. Funded projects include upgrades and restorations for theaters, a natural history museum, historical societies, an armory museum, concert halls, the Boston Ballet, and the Berklee College of Music, among many others. During the program's first grant cycle, 62 organizations received grants totaling $16.7 million.

Reclaiming Industrial Space for the Arts

The Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, **Massachusetts**, is one of the nation's largest multidisciplinary centers for contemporary performing, visual, and media arts. Once an electronics manufacturing hub, the 13-acre, 26-building complex of 19th century factory buildings was converted into a museum after the Sprague Electric Company shut down in 1985.[82] After the company closed, unemployment in the area had skyrocketed, buildings were abandoned, and the community faced economic decimation. Community leaders immediately began researching ways to creatively reuse the vast complex to combat the region's economic downturn. Constructed with state and private funds, MASS MoCA opened in 1999 with exhibitions of large works of contemporary art that would not otherwise fit in conventional museum galleries. With an annual attendance of 120,000, today MASS MoCA presents a wide range of dance, theater, film, music programs, and visual art by many renowned artists. To further stimulate job growth in the region, MASS MoCA develops and leases spaces to businesses such as restaurants, publishing companies, high-tech companies, and regional law firms.

Chapter 6: Incorporate the Arts into a State Tourism Strategy

A major focus of state art strategies is strengthening tourism. Many travelers pick vacation spots not only for their natural resources but for their cultural offerings. Visitors will plan or extend their trips to enjoy an area's unique food, history, art, or music.

Festivals are one way an area can showcase these features. In **Louisiana**, for example, thousands of tourists travel to New Orleans each year, not for Mardi Gras, but for the annual New Orleans Jazz & Heritage Festival. The festival celebrates the cultural heritage of Louisiana through a showcase of music of every kind—jazz, gospel, Cajun, zydeco, blues, R&B, rock, funk, African, Latin, Caribbean, and folk to name a few—as well as through presentations of crafts by local artists, folklife exhibitions, and distinctly local culinary creations. Film festivals also have become popular attractions, and many states have long enjoyed the bump in tourism—and its associated economic benefits—resulting from these events. **Utah**, for example, sees an influx of 45,000 visitors from around the globe each year during the annual Sundance Film Festival.

However, festivals are not the only cultural and artistic offerings that draw out-of-state visitors. Cultural tourism—or cultural heritage tourism—is becoming increasingly popular. This type of tourism describes travelers who visit an area specifically to enjoy its unique food, history, art, or music. Specifically, the Cultural Heritage Tourism Web site (www.culturalheritagetourism.org), an electronic clearinghouse of cultural tourism information, defines this brand of tourism as "traveling to experience the places and activities that authentically represent the stories and people of the past and present."[83]

According to Partners in Tourism, the coalition of culture, heritage, and tourism associations that sponsors the Web site, cultural tourism is a key component of economic growth, offering local communities a diversified and sustainable means for creating jobs and attracting revenue.[84] It also argues that culture, heritage, and tourism are key components of a sustainable economy. Indeed, a 2003 study, sponsored by the Travel Industry Association and *Smithsonian* magazine, indicated that visitors to historic sites and cultural attractions stay longer and spend more money than other kinds of tourists.[85]

States have developed a number of innovative strategies to tap into their unique cultural resources as tourism assets. By encouraging cultural tourism planning and marketing their unique arts and heritage offerings, states can attract more visitors and augment the impact of tourism as a contributor to state economies.

Coordinate and Support Cultural Tourism Efforts at the State Level

Many localities have their own efforts and events aimed at attracting cultural tourists. One way states can strengthen cultural tourism is by coordinating these events on the state level to give potential visitors a central resource for information on the arts. For example, **North Carolina** has focused on linking the arts and agriculture to stimulate sustainable tourism, particularly in rural areas. The HomegrownHandmade initiative has developed "agri-cultural" tourism opportunities that have been implemented throughout the state. The initiative supports business planning, market research, and the preparation of promotional materials. Established by a partnership among the North Carolina Arts Council, HandMade in America, the North Carolina Cooperative Extension Service, and the Golden LEAF Foundation, HomegrownHandmade also uses its Web site to promote cultural trails (driving trails throughout North Carolina that include arts galleries, horse farms, local restaurants, etc.), events, and sample travel itineraries that incorporate agricultural attractions along with maps, a list of accommodations, suggested restaurants, and tips for getting around.[86]

Realizing the potential economic value of a strong cultural tourism program, **Maine** set out to make cultural tourism a central part of its tourism plan in 1995. The Maine Arts Commission and the Maine Office of Tourism initiated this effort through a workshop event that brought together more than 100 representatives from arts organizations, state agencies, chambers of commerce, historical societies, and businesses to explore the concept of cultural tourism.

In 1997, the Maine Arts Commission and Office of Tourism established a multi-agency funding alliance—called the Arts and Heritage Tourism Partnership—to further the development of cultural tourism in Maine through planning, grants, ongoing workshops, training sessions, and an out-of-state marketing campaign.[87] The partnership went on to create the Midcoast Arts and Heritage Map and an arts and heritage calendar of events.

Marketing and Partnerships to Promote Cultural Tourism

Florida executed a broad-based cultural tourism promotional campaign called Culturally Florida in 2001. Florida, through its Department of State, Division of Cultural Affairs, partnered with American Express and VISIT FLORIDA (the operating company of the Florida Commission on Tourism) in an effort to reposition Florida as a state to visit not only for its beaches and theme parks but also for its cultural, agricultural, and historical assets. Representatives of Florida's local arts agencies, museums, conventions, and visitors' bureaus formed a steering committee that guided the process, made decisions, and gathered the information for the promotional elements. The Culturally Florida campaign resulted in 79,000 visitors to Florida, which generated $46 million in tourist revenues, according to the Florida Division of Cultural Affairs.[88] The marketing campaign featured the following elements:

- A 120-page guidebook distributed via direct mailing to targeted consumers and travel agencies;
- A scaled-down guidebook included as an insert in selected travel magazines;
- A newsletter introducing Culturally Florida to top travel agencies nationwide;
- Targeted mailings to selected American Express customers;
- A dedicated Web site introduced by VISIT FLORIDA; and
- Promotion of the program to travel writers.

Through the New York State Heritage Area Program, **New York** is able to offer state-level coordination of its cultural, natural, and historical resources. The program includes 19 "heritage areas," which encompass more than 425 municipalities.[89] The Heritage Area Program aims to promote and preserve cultural and historical areas throughout New York through a state-local partnership. The New York State Office of Parks, Recreation and Historic Preservation offers a guide and a brochure to promote the state's heritage areas.

To support the development of arts-centered tourism products, projects, and partnerships that attract cultural tourists, the Arts Commission in **South Carolina** established the Cultural Tourism Initiative in 2005.[90] The initiative links arts and tourism throughout the state, helping cultural projects attract new tourists, stimulate local economies, and create recognition of the value of the arts and cultural resources to South Carolina communities. The Arts Commission sponsors cultural tourism planning workshops and has awarded more than $215,000 in planning and implementation grants to South Carolina communities to support market research, marketing activities, new product development, and cross-sector projects.

Connecticut has recently instituted Culture & Tourism Partnership Grants to encourage interdisciplinary collaborations among arts, historical, film, and tourism organizations with the goal of helping localities build relationships and develop strategies to generate revenue and attract visitors.[91] The Arts Division of the Connecticut Commission on Culture & Tourism administers the grants, which can be as much as $3,000. In 2006, projects funded by the grant program included an arts festival, a family-friendly museum exhibit "trail," a film festival, a historic garden trail, a Halloween craft and event festival, and a theater package.

Responding to the unique needs of rural communities, **Arizona** offers grants to ethnic-run rural arts organizations and tribal communities to boost tourism and the economy through arts. The Arts Links Tourism and the Economy (ALTE) grants are awarded by the Arizona Commission on the Arts to as many as six communities per year to support substantial projects that promote a community's artistic resources through economic development and cultural tourism strategies.[92]

To help **Tennessee** arts, tourism, hospitality, and economic development professionals share ideas and explore ways in which the arts and cultural heritage could attract visitors to the state, the Tennessee Arts Commission, with support from the NEA, hosted a two-day conference in October 2006.

The conference, "Cultural Crossroads….Heritage Tourism & the Arts 2," examined cultural tourism concepts through in-depth sessions on funding, model projects, partnerships, marketing, cultural trails, agritourism (travel to areas used for agricultural purposes, like farms), community assessments, strategic planning, and African-American heritage tourism. To build on the success of the conference, the commission offered free marketing materials and online professional consultations to conference attendees.[93]

States also act as information providers by offering a central source for accurate information and helpful advice. **Oregon**, for instance, publishes a best practices guide with examples of strategies that have succeeded in attracting tourists to Oregonian communities. The guide—produced by the Oregon Arts Commission—focuses on those strategies that center on Oregon's cultural, heritage, and natural amenities.[94] **Colorado** uses its tourism office Web site, www.Colorado.com, as a resource both for visitors to the state and for cultural tourism practitioners within the state.[95] Cultural tourism practitioners can read best practices in the field, learn about funding opportunities, link to helpful organizations, and access research highlighting the benefits of cultural heritage tourism.

Promote Distinctive Cultural Products

Each state offers distinctive cultural products. Some states are known worldwide for the quality of their ceramics, whereas other states have attained distinctive success with their textiles, basketry, furniture, ironworks, or other products. States can promote these products to help reinforce the brand identity of the state and can stimulate the expansion of markets for those products across state lines.

Develop Unique State Branding

Branding is an important marketing technique used by the state of **Alaska** to promote the sale of authentic, Alaskan-made products to tourists. Alaska uses a "Silver Hand®" sticker or hangtag to identify artworks and hand-crafted products made by Alaska Native artists who also are Alaska tribal members and state residents.[96] Silver Hand® products feature natural materials and their artists are certified by the Alaska State Council on the Arts. Alaska also uses a "Made in Alaska" emblem to identify products produced in Alaska by non-Alaska Native residents. The Made in Alaska program is managed by the state Department of Commerce, Community and Economic Development and aims to encourage visitors to purchase authentic Alaskan goods while promoting Alaskan craftspeople.

The **Montana** Department of Commerce created the Made in Montana (MiM) program in 1984 to help market products created, produced, or enhanced in the state by Montana residents.[97] Manufacturers, producers, artisans, and individuals—including authors, artists, and performing artists—whose products meet the MiM standards are authorized to use the Made in Montana or the Grown in Montana logo. MiM-certified products are promoted online and sold at state parks and other key tourist and retail venues across the state.

New Jersey is another state that uses branding to attract tourist dollars and bolster the sales and marketing of resident artists and arts organizations. Discover Jersey Arts is a statewide campaign that aims to promote cultural tourism, build arts audiences, and generate revenue for arts organizations and related service industries.[98] Sponsored by the New Jersey State Council on the Arts; the ArtPride New Jersey Foundation; the NJN Foundation; the New Jersey Theatre Alliance; the South Jersey Cultural Alliance; and the New Jersey Commerce, Economic Growth & Tourism Commission, Discover Jersey Arts uses its Web site, a toll-free hotline, the Jersey Arts Guide, a Jersey Arts Ticket member card program, and other cooperative marketing programs to promote the Discover Jersey Arts brand.

Various states—including Alaska, Kentucky, and Montana—have branded authentic products produced by their artists.

Stimulate Markets for Cultural Goods

In 2008, the state of **Indiana** launched the Indiana Artisan Development Project, a program to promote handmade products made by "Hoosier" artisans.[99] Indiana Artisan is a joint venture of the Indiana Office of Community and Rural Affairs, the Indiana Office of Tourism Development, the Indiana Arts Commission, and the Indiana State Department of Agriculture.

The goals of Indiana Artisan are to raise awareness about the availability of hand-crafted arts and food products made in Indiana. In addition to promoting the goods and the artisans that make them, the initiative will provide grant funding for artisan business development education and networking, expand retail opportunities for Indiana goods, and develop branding strategies to effectively market the products.

Other states have emphasized the creation of online markets. In 2002, the Made in Montana program launched an "online products directory" to market **Montana** goods.[100] The directory now includes more than 850 businesses and individuals producing or carrying these branded products. Other programs, such as BuyIowaArt.com (initiated by the **Iowa** Arts Council and since spun off as a private company) and **Michigan's** *Craftworks!* (www.craftworksmichigan.org), seek to establish an Internet marketing presence for the state. These online markets promote products from their state and help artists and galleries market and promote their work, which may include traditional art, books, music, photography, visual arts, or crafts.

In addition to online markets, some states have begun to create craft centers or annual craft fairs to showcase the work of artists. The Craftsmen's Guild of **Mississippi** is a membership organization of more than 400 professional artisans from all across the Southeast.[101] The guild opened a new facility—the Mississippi Craft Center—in June 2007. Now Mississippi crafts artists have their own home, designed specifically for the display and demonstration of craft. In **West Virginia**, artisans are selected from all over the state through a juried process and showcase their products at Tamarack: The Best of West Virginia, a craft center located along a busy interstate highway.[102] In addition to offering exhibits and craft education programs, these facilities are connected with their respective state's cultural tourism efforts as well as various events and festivals.

Market Cultural Events

Many states facilitate the promotion of cultural events to tourists and residents. For example, the state of **Vermont** organizes and maintains a free, online calendar of arts and cultural events throughout the state in an effort to advertise and coordinate the state's cultural offerings. The Vermont Arts Calendar allows users to plan and save travel itineraries and includes mapping features to event locations and nearby accommodations and restaurants.[103] Events posted in the Vermont Arts Calendar also appear in the Vermont Department of Tourism's Travel Planner Web site and at information kiosks at the state's Welcome Centers. Event information also is distributed to newspapers, periodicals, and other online calendars across the state.

ArtsinOhio.com is another comprehensive statewide calendar of cultural events. Managed by the Ohio Arts Council, in collaboration with local convention and visitors bureaus, the online calendar provides free online information for **Ohio** residents and visitors. Users can search for events by city, date, organization, special accessibility, price, special discounts, and more. More than 1,400 organizations and 1,800 venues list their information in ArtsinOhio.com, and more than 2,500 unique events are available at any time. Participating organizations include museums, symphonies, concert series, festivals, libraries, historical societies, zoos, and many other organizations with cultural programming.

Florida links each of its counties' cultural calendars to a central Web site to provide a one-stop online resource for visitors.[104] The Web site, hosted by the Florida Division of Cultural Affairs, also provides links to local arts councils, commissions, and alliances, as well as county departments of tourism and chambers of commerce.

Promote Unique Destinations

To attract cultural tourists to the Blue Ridge Mountain region, **North Carolina** and **Virginia** partnered to create the Blue Ridge Music Trails, a program that promotes areas of those states in which folk music and dance thrive.105 The trail, which grew out of the Blue Ridge Heritage Initiative, is a collaboration between the North Carolina Arts Council and the Virginia Commission on the Arts.106 It features music venues in 44 counties and towns throughout the two states that have been identified by folklife experts and include traditional bluegrass music performed by local musicians. The Blue Ridge Music Trail is one of several cultural trails designated by the Blue Ridge Heritage Initiative, a multistate partnership dedicated to promoting the region's cultural heritage. Other trails under the initiative include the Cherokee Heritage Trail and the Farms, Gardens and Countryside Trails. In partnership with HandMade in America, North Carolina also boasts several craft trails.

New Mexico uses trails to promote local artists and attract cultural tourists as well. The New Mexico Fiber Arts Trails, established in 2007, is a collaboration between the state and a grassroots network of fiber artists.107 The trails are designed to cultivate awareness of the New Mexico's heritage while boosting tourist traffic and creating opportunities for New Mexican artists. This program allows rural artists to practice their heritage and remain in their homes, which helps develop rural areas of the state.

In addition to trails, states can look to their roads and highways as tools for promoting intrastate travel and drawing tourists to unique cultural and historical venues, particularly in rural areas. In **Minnesota**, for example, a collaboration among state agencies helps organize and promote 22 scenic drives that span more than 2,000 miles.108 The program—operated by the Minnesota State Arts Board, the Minnesota Office of Tourism, the Minnesota Historical Society, the Minnesota Department of Transportation, and the Minnesota Department of Natural Resources through a combination of state and federal funding—includes workshops to help localities assess their natural and cultural assets and plan scenic routes. Minnesota uses extensive marketing of its maps and visitors guides to draw tourists from around the globe.109

In a similar vein, the state of **Washington** enlivens its visitors' experiences through a series of audio tours and booklets that narrate the state's heritage corridors and selected state routes.110 The tours, which are produced by the Washington State Arts Commission and the Washington State Department of Transportation, have grown from a heritage education tool to a promotional product that contributes to the state's economic development. A study of one tour concluded that 30 percent of the purchasers of the tour traveled the specified route to use the tour guide.[111]

The commonwealth of **Kentucky** uses a 40-page multicultural tourism guide, which is available online and in print at state welcome centers and historic sites, to help tourists locate unique cultural events, activities, and opportunities.[112] The guide highlights the commonwealth's diverse, multicultural history, including the Underground Railroad and the Cherokee State Resort Park.

Clara Sherman, a 2006 New Mexico Governors Arts Award winner, is featured on the Fiber Arts Trail. The trail leads tourists to artists' studios where they can purchase handmade goods.

CONCLUSION

The arts and culture have the potential to offer numerous benefits to state economies. Through the creative industries, states have an opportunity to create jobs, attract investments, generate tax revenues, and stimulate local economies through tourism and consumer purchases. In addition, creative industries are contributing to the contemporary workforce, making creative contributions to industries' products and services, and infusing culture into community development.

States can use the arts to boost their economies in a variety of ways, from incorporating arts into economic development and community development plans to supporting arts education and promoting arts assets as boosts to cultural tourism. To get started, states should consider conducting a comprehensive scan of their cultural assets and include arts industries in their cluster analyses. Particular care should be taken in creating a taxonomy of these assets, since definitions of "creative economy" often vary by state. But the effort will allow states to determine reliably how much of the workforce comprises creative fields and exactly which creative assets have the most potential for growth.

After their cultural assets have been mapped, states can use information to devise economic development strategies that harness the economic benefits of the creative industries on a statewide basis. Such strategies not only summarize the value of the arts to a state, but they also identify new opportunities, point to productive initiatives, and reveal potential partners furthering arts-driven economic development in the state. The key elements of a good planning process are leadership and input from stakeholders, agreement on a clear vision, and visible kick-off efforts.

Additionally, states should adopt strategies that support and strengthen their creative industries. This includes offering incentive policies targeted at the arts and culture sectors as well as development initiatives, entrepreneurial training, marketing programs, or public-private collaborations to encourage growth and invest in specific creative clusters. It also includes leveraging the arts to gain a competitive edge in business.

In addition to incorporating the arts and culture into their economic strategies, states can support the inclusion of art in community development strategies by offering grants and other support for localities for their planning efforts, establishing cultural enterprise zones, and creating public space for art, among others. States also can implement state tourism strategies that use their unique arts and cultural attractions to bring tourism dollars to localities while directly supporting arts enterprises.

By investing in the arts and incorporating arts and culture into their economic development plans, states can reap numerous benefits—economic, social, civic, and cultural—that help generate a more stable, creative workforce; new tourism; and more livable communities.

Arts industries and events draw large audiences, such as this one at the International Storytelling Center in Jonesborough, Tennessee, which help to drive state economic growth.

Appendix A: Directory of State Economic Impact Reports

Alabama
The Economic Impact of the Arts in Alabama, Alabama State Council on the Arts, 2002.
www.arts.state.al.us/downloads/ALARTSFA.pdf

Arkansas
Deep Roots, High Hopes: Foundations of Arkansas' Creative Economy, Regional Technology Strategies, 2008. http://rtsinc.org/publications/pdf/HighHopes.pdf

Ducks, Documentaries and Design: Tales from Arkansas' Creative Economy, Regional Technology Strategies, 2008. http://rtsinc.org/publications/pdf/ducksdocs.pdf

Creativity in the Natural State: Growing Arkansas' Creative Economy, Regional Technology Strategies, 2007. http://rtsinc.org/publications/pdf/Arkansas_final.pdf

California
The Arts: A Competitive Advantage for California II, California Arts Council, 2004. www.cac.ca.gov/artsinfo/econ.php

Colorado
Selected Community Economic Development Studies, Colorado Council on the Arts, 2002-2005. www.coloarts.state.co.us/programs/economic/impact/index.htm

Connecticut
The Economic Impact of the Arts, Film, History, and Tourism Industries in Connecticut, Connecticut Division on Culture and Tourism, 2006. www.cultureandtourism.org/cct/cwp/view.asp?a=2326&q=329202

Economic Impact of Connecticut's Nonprofit Arts and Cultural Institutions, New England Foundation on the Arts, 1998. www.nefa.org/pdf/CT_98_Econ_Impact_Update.pdf

Delaware
Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences in the State of Delaware, Americans for the Arts, 2006. www.artsdel.org/advocacy/Delaware_Econ_Impact_Report_Final.pdf

The Value of the Arts in the Life of Delaware, Delaware Division of the Arts, 1998. http://s206106131.onlinehome.us/pdfdocs/econimpactweb.pdf

Florida
Return on Investment: Florida's Cultural, Historical and Library Programs, Florida Department of State, 2005. www.florida-arts.org/resources/economicimpactofthearts.htm

The Economic Impact of Florida's Arts and Cultural Industry, Florida Cultural Alliance, 2004. www.florida-arts.org/documents/economic.impact.2004.pdf

Hawaii
Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences in the State of Hawaii, Americans for the Arts, 2003.
www.state.hi.us/sfca/artseconomicstudyhawaii.pdf

Illinois
Economic Impact of the Nonprofit Arts Industry in Illinois, Illinois Arts Alliance, 2002. www.artsalliance.org/research.shtml

Indiana
State of Indiana Facts and Figures, Indiana Arts Commission, 2008. www.in.gov/arts/2501.htm

Iowa
The Creative Economy in Iowa, Iowa Department of Cultural Affairs, 2003. www.culturalaffairs.org/media/reports_and_studies/Creative.pdf

Kansas
Economic Impact of the Arts, Kansas Arts Commission, 2008. http://arts.state.ks.us/economic_impact.shtml

Economic Scope: Impact and Marketing Study of the Kansas Arts Commission, Kansas Arts Commission, 1999. www.ipsr.ku.edu/resrep/pdf/m257a.pdf

Kentucky
Arts and the Kentucky Economy, Kentucky Arts Council,1998. http://artscouncil.ky.gov/whtsnew/artsecon/artsecon.pdf

Louisiana
Louisiana: Where Culture Meets Business, Louisiana Division of the Arts, 2005. www.crt.state.la.us/culturaleconomy/mtauburn/culturaleconomyreport.htm

Maine
Snapshots of Maine's Arts & Cultural Sector, Maine Arts Commission, 2008. http://mainearts.maine.gov/mainescreativeeconomy/SnapshotsFinalMar08.pdf

People, Place, and Prosperity: 1st Report of the Governor's Council on Maine's Quality of Place, Maine State Planning Office, 2007. http://efc.muskie.usm.maine.edu/docs/QOPreport1.Full.Text.pdf

Maine's Creative Economy Community Handbook, Maine Department of Economic and Community Development, 2006. www.econdevmaine.com/resources/pdfs/creative_economy_handbook.pdf

Maine's Creative Economy: Connecting Creativity, Commerce and Community, Maine Arts Commission, 2006. http://mainearts.maine.gov/mainescreativeeconomy/creative_economy2.pdf

Maine (cont.)
The Creative Economy in Maine: Measurement and Analysis, Maine Arts Commission, 2004. http://mainearts.maine.gov/mainescreativeeconomy/conference/Proceedings/Final_Research_Report_edited.pdf

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Using Arts and Culture to Stimulate State Economic Development (2008)

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State Efforts to Promote Reading and Literary Activities in Communities (2006)

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The Impact of Arts Education on Workforce Preparation (2002)

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IMAGE CREDITS

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NATIONAL GOVERNORS ASSOCIATION

State Arts Agency Revenues

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February 2018

50 YEARS
National Assembly of State Arts Agencies
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PREFACE

Twice yearly, the National Assembly of State Arts Agencies (NASAA) reports revenue information for state arts agencies (SAAs). This report provides information on financial support for the arts and places individual SAAs' funding within the context of national trends. Appropriations for the arts will fluctuate throughout the year as legislatures reconsider state budgets in light of shifting revenue projections. Figures included in this report reflect enacted funding levels for fiscal year 2018, which began in July 2017 for most states, as well as revised FY2017 budgets. NASAA monitors appropriations changes, and will report updates in summer 2018.

This research presents detailed information on state arts agency revenues. While appropriations from state legislatures are the primary revenue source for most agencies, NASAA's revenues survey also tracks information on funding that state arts agencies receive from the National Endowment for the Arts (NEA), supplemental state revenue streams, and private and miscellaneous sources of support. Included in the analysis are state-by-state comparisons of funding levels, per capita rankings and line item information, as well as discussions of the SAA revenue outlook in the context of state budgets and inflation. **Explore our interactive visualizations for a more in-depth look at SAA revenues.**

State arts agencies use their funds to support a wide variety of programs and services that make the arts more accessible to the public. They stimulate the marketplace for cultural activities, spur local and private investment in the work of artists and arts organizations across the country, and help states and jurisdictions achieve their economic development, education and community enhancement goals. To learn more about how state arts agencies use the funds they receive, visit https://nasaa-arts.org/.

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SUMMARY OF FINDINGS

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KEY FINDINGS

- State and jurisdictional arts agencies (SAAs) reported **$358.1 million in total legislative appropriations** for fiscal year 2018. This is a decrease both in absolute amount and as a share of total state spending.
- **Total appropriations to state arts agencies decreased by 2.3%**, $8.3 million, between fiscal years 2017 and 2018. Most of this decrease came from an over $8 million reduction in line items passing through state arts agency budgets.
- Excluding line items, **appropriations for funds that state arts agencies control remained constant** from FY2017 to FY2018.
- **Twenty-two SAAs reported increases** in total legislative appropriations and, among those, the median increase was 9.0%.
- **Nineteen SAAs reported decreases,** with a median decrease of 5.2%.
- **Total per capita appropriations to SAAs decreased by $0.03 to $1.08** in FY2018.
- Total legislative appropriations remain 20.3% below the all-time high reached in FY2001. When accounting for inflation, **appropriations are 42.4% lower than they were in FY2001.**

STATE BUDGET OUTLOOK

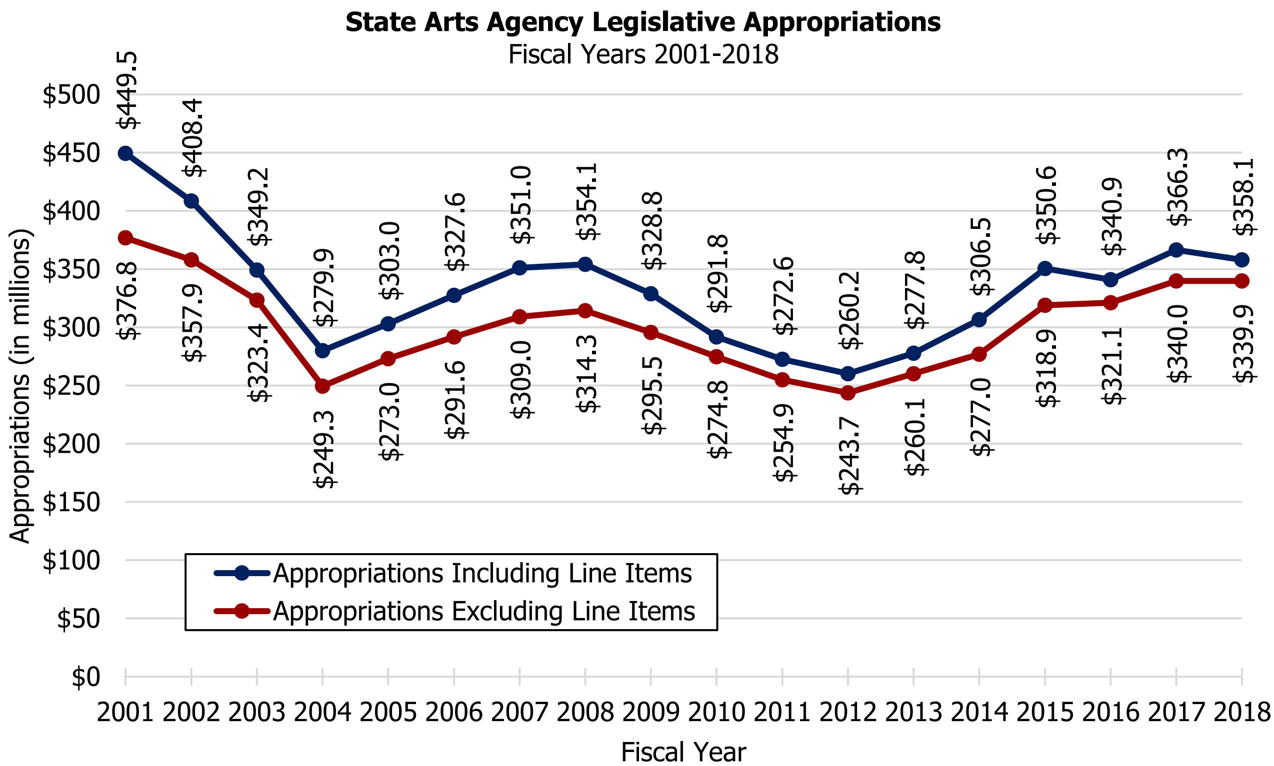
(See Table 8)

Appropriations to state arts agencies are driven primarily by state budgetary conditions. Despite continued national economic growth, sluggish state revenue growth resulted in tightened spending in FY2017 and FY2018. General fund revenues grew by 2.3% in fiscal year 2017, however, they came in under projections for the majority of states and declined outright in eight states. Consequently, 22 states reported midyear spending reductions totaling $3.5 billion in FY2017.

While state general fund revenues are projected to grow by 4.0% in FY2018, states have shown considerable restraint in FY2018 due to previous years of slow revenue growth and a continued rise in long-term spending obligations. Adding to state budget concerns, there is substantial uncertainly at the federal level. States must weigh the potential effects of the newly enacted federal tax reform on state and local revenues, as well as prepare for uncertainty in federal budgeting. State governments currently rely on the federal government for nearly one-third of their total revenue, according to the Pew Charitable Trusts.

Enacted FY2018 state budgets contain only a small increase of 2.3% in general fund spending, with a median increase of 1.7%. This is the slowest growth rate since FY2010, in part due to 15 states budgeting actual declines in general fund spending. Nineteen states have addressed budget gaps in FY2018, and five states are still coping with shortfalls.

Guarded state spending is reflected in the 2.4% decrease in total appropriations to state arts agencies. SAA appropriations are made mostly from states' general fund dollars, constituting a small fraction of state government total expenditures. Excluding jurisdictions, state legislatures devoted 0.038% of general fund expenditures to SAA legislative appropriations, a decrease from 0.041% in FY2017. (See Table 8 for more details.)

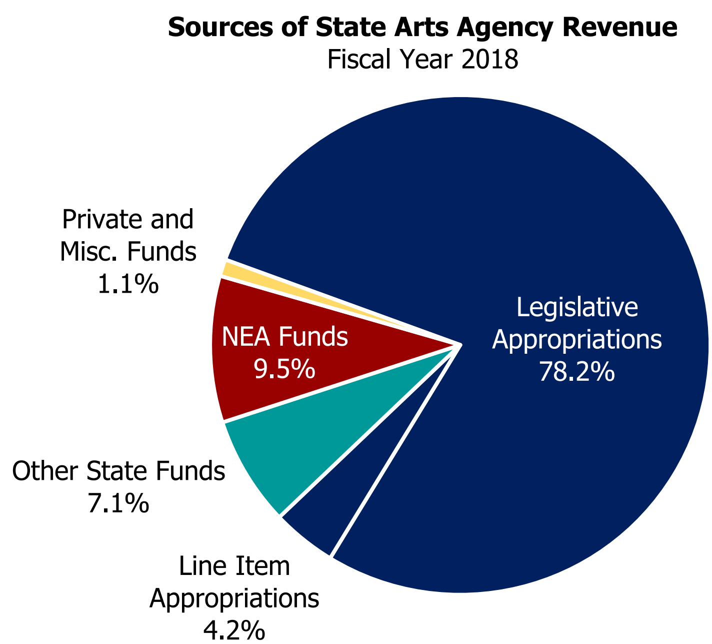


STATE ARTS AGENCY REVENUE
(See tables 5 and 7)

Total state arts agency revenue amounted to $434.9 million in FY2018, a 3.4% decrease from the $450.4 million in FY2017. Several funding sources contribute to SAA revenue, with the largest being state funds. States allocate these funds through three common mechanisms:

- legislative appropriations to SAAs (78.2%)
- line items passing through SAA budgets (4.2%)
- transfers to SAAs from other state funds (7.1%)

Combined, these mechanisms funded 89.5% of total state arts agency revenue in FY2018. Other funding for SAAs comes from the National Endowment for the Arts, other federal grants, and foundation, corporate, and individual support.



LEGISLATIVE APPROPRIATIONS
(See tables 1, 2 and 6)

Despite moderate annual fluctuations, SAA appropriations have remained relatively stagnant from FY2015 to the present. Appropriations to state arts agencies remained flat between FY2017 and FY2018. Seven more states reported flat or decreased funding in FY2018 than did in FY2017, with a total of 19 agencies seeing reductions, of up to 42.9%, in FY2018. Twenty-two states reported increases, 10 of which are experiencing rises of 10% or above.

Each state arts agency's appropriation serves the entire state, thus per capita funding is an effective way to measure, in relative terms, what an SAA is able to contribute to its constituents. Total state appropriations per capita equal $1.08 in FY2018, down from $1.11 in FY2017. Seventeen states and five jurisdictional arts agencies reported per capita spending of more than $1.00. Per capita spending of less than $0.50 was reported by 18 SAAs, consistent with the previous fiscal year. State-by-state per capita funding amounts and national rankings can be found in Table 6.

Consistently over time, state general funds provide a large majority of total SAA appropriation dollars (78.2% in FY2018). However, 25 state arts agencies in FY2018 received appropriations that include dollars drawn from sources other than the state general fund. Examples of these sources include dedicated taxes (hotel/motel, sales, entertainment and conservation), state license plate sales, lottery funds, gaming funds and interest from statewide cultural endowments. More information about these funding mechanisms can be found in NASAA's Dedicated Revenue Strategies policy brief.

SAA Total Legislative Appropriations Changes
Fiscal Years 2017-2018

Increases	
Number of SAAs	22
Number of SAAs up 10%+	10
Median percent increase	9.0%
Flat Funding*	
Number of SAAs	15
Decreases	
Number of SAAs	19
Number of SAAs down 10%+	7
Median percent decrease	-5.2%
All States	
Aggregate percent change	-2.3%
Median percent change	0.0%

*Flat funding includes changes of less than 0.5% in magnitude.

LINE ITEM APPROPRIATIONS

(See tables 3 and 4)

Line items are state legislative appropriations passed through SAA budgets, designated for specific entities. In these cases, the legislature controls the funding amount and recipient. In FY2018, 16 agencies received 87 line items totaling $18.1 million. The 31.2% reduction in line items from FY2017 comprised most of the aggregate decline of 2.3% in total legislative appropriations. Line items fluctuate from year to year, and this year's reduction is consistent with historic volatility. Since 2001, for states that received line items, line item funding has represented as little as 0.5% and as much as 64.7% of individual state arts agency appropriations. This year's reduction is chiefly due to Florida and Puerto Rico receiving extensive cuts to their historically robust line items.

OTHER STATE FUNDS

(See Table 7)

Other state funds are typically those funds transferred to SAAs from special state accounts or other state agencies. In FY2018, 29 state arts agencies received a total of $30.9 million in other state funds, corresponding to 7.1% of total SAA revenue in 2018. Other state funds decreased substantially by 19.5% from FY2017 to FY2018. These funds are not usually as stable as state appropriations: capital funds, interdepartmental transfers, types of dedicated revenues and other special funds are all prone to shifts. Only three states, West Virginia, Washington and Rhode Island, received one-third or more of their total revenue from other state funds.

NEA FUNDS

(See Table 7)

By law, the National Endowment for the Arts allocates 40% of its annual grants budget to state arts agencies and regional arts organizations. These federal funds are distributed to SAAs through Partnership Agreements (large block grants containing multiple components, both formula-driven and competitive). Receipt of Partnership Agreement funding is contingent on a variety of federal eligibility, accountability and matching requirements.

Partnership Agreements have been one of the most reliable and stabilizing funding sources available to state arts agencies over time. NEA funding categories tend to remain consistent, although states occasionally receive special funds for disaster relief or special initiatives. In FY2018, states affected the most by hurricanes in the early fall of 2017 were given special funds (see the NEA's Emergency Funding Fact Sheet). Total NEA funding to SAAs was $41.2 million in FY2018, accounting for 9.5% of total revenue. These federal funds played an even larger role in states with smaller budgets: 16 states received more than one-third of their total revenue from the federal arts agency in FY2018. In FY2017, the Northern Mariana Islands state arts agency was unable to meet these requirements and therefore did not receive Partnership Agreement funding.

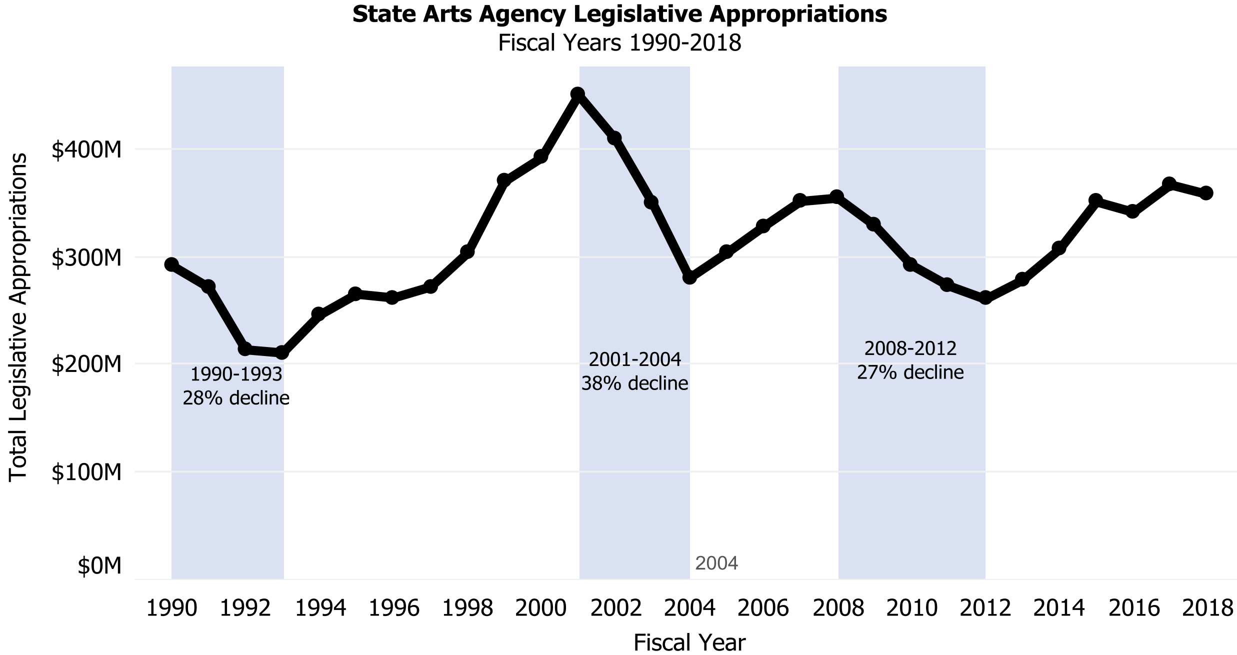
PRIVATE AND MISCELLANEOUS FUNDS

(See Table 7)

Private and miscellaneous funds contribute 1.1% of total agency revenue. Sources include individual gifts and donations, corporate support, regional arts organization funds, earned income, and non-NEA federal grants. In FY2018, 32 states received some funding from private or miscellaneous sources. The median contribution of private and miscellaneous funds to total revenues is 0.2%; only two states received more than 10% of their total revenue from funds in this category. The combined revenues going to state arts agencies from individual and corporate donations totaled less than 0.04% of total SAA revenue.

HISTORIC TRENDS IN LEGISLATIVE APPROPRIATIONS

Appropriations following recessions: While aggregate state arts agency appropriations in nominal terms remain above prerecession levels in FY2018, growth has been uneven over the past decade. A majority of SAA appropriations remain below prerecession levels, with only 23 states receiving a larger appropriation in FY2018 than FY2008. The economic woes caused by the Great Recession of 2007-2009 hit state budgets especially hard, leading to the worst state fiscal conditions since World War II. The national economic turmoil undermined state revenues and forced dramatic cutbacks to state spending and state services. Almost 10 years later, the economy is expanding and is on track to return to the average historical gap between actual and potential GDP by 2020, according to the Congressional Budget Office. But even as the economy recovers, it can take time for that recovery to reach everyone—unemployment, for instance, first fell to prerecession levels in 2015. Revenue growth for state governments lags behind general economic growth; almost a decade after the height of the recession, states are still struggling to increase revenues and improve their spending outlooks.



Inflation: Over time, inflation erodes the buying power of a dollar. With each year that market prices increase, a dollar from an SAA secures fewer goods and services. This creates an ever-growing gap between nominal and inflation-adjusted amounts. Since 2001, appropriations decreased by 20.3% in nominal terms. When adjusted for inflation, however, appropriations decreased by 42.4%. And while appropriations have surpassed prerecession levels in nominal terms, they remain 10% below FY2008 levels after adjusting for inflation. Population growth further dilutes the power of legislative appropriations. Nominal per capita spending decreased $0.49 since 2001, falling from $1.57 to $1.08. When taking inflation into account, per capita spending fell $0.79, from $1.57 to $0.78 (in 2001 dollars).

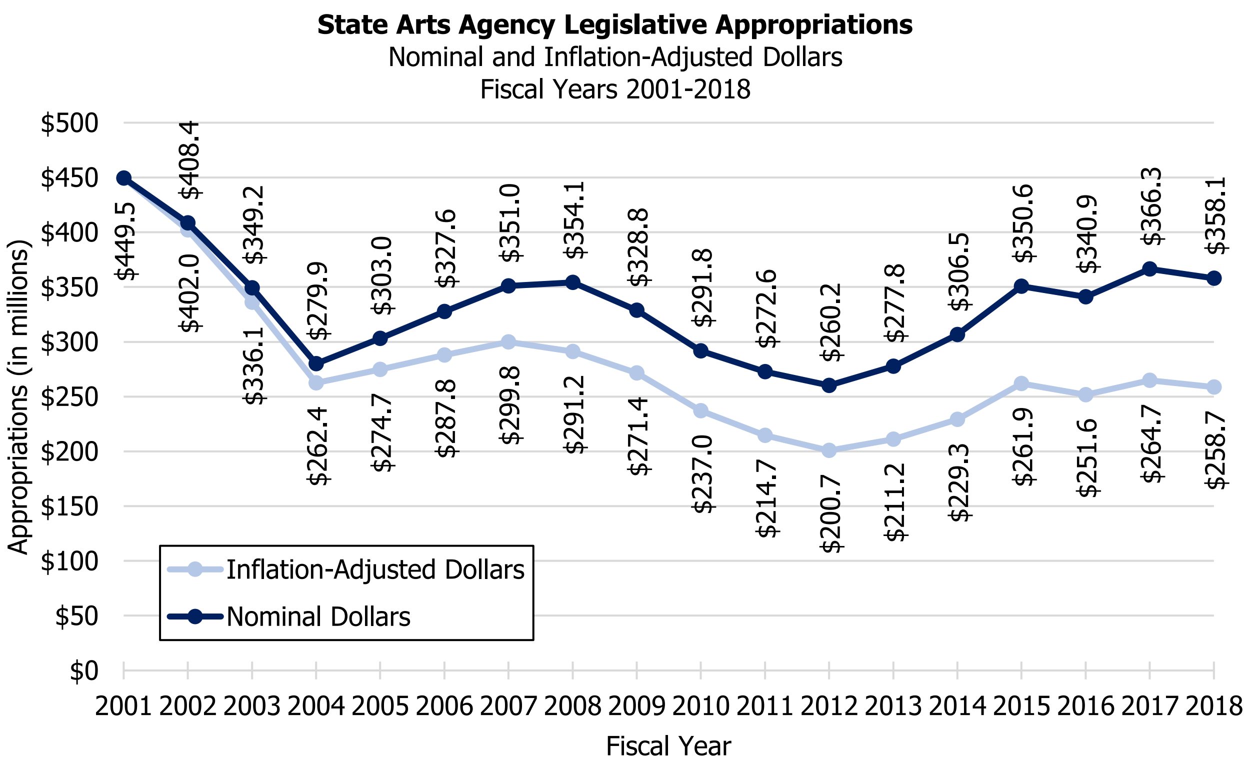


Table 1: State Arts Agency Total Legislative Appropriations
Fiscal Years 2017-2018

	State or Special Jurisdiction	Legislative Appropriations Including Line Items FY2017	Legislative Appropriations Including Line Items FY2018	Percent Change FY17 to FY18
	Alabama	$ 4,734,496	$ 4,809,496	1.6%
	Alaska	$ 695,700	$ 692,800	-0.4%
	American Samoa	$ 75,000	$ 85,000	13.3%
1	Arizona	$ 1,500,000	$ 1,500,000	0.0%
2	Arkansas	$ 1,664,940	$ 1,491,744	-10.4%
3	California	$ 17,642,000	$ 18,369,000	4.1%
	Colorado	$ 2,000,000	$ 2,000,000	0.0%
4	Connecticut ^	$ 4,237,513	$ 4,237,513	0.0%
	Delaware	$ 3,407,323	$ 3,350,766	-1.7%
	District of Columbia	$ 22,044,411	$ 28,978,038	31.5%
5	Florida ♦	$ 43,655,475	$ 30,025,083	-31.2%
	Georgia	$ 1,016,499	$ 1,111,501	9.3%
	Guam	$ 451,064	$ 451,064	0.0%
	Hawaii	$ 5,731,735	$ 5,962,111	4.0%
	Idaho	$ 782,900	$ 810,500	3.5%
	Illinois	$ -	$ 9,901,000	
	Indiana ^	$ 3,323,048	$ 4,000,000	20.4%
6	Iowa ^	$ 1,192,188	$ 1,217,188	2.1%
	Kansas	$ 188,604	$ 188,604	0.0%
	Kentucky	$ 2,625,700	$ 2,628,100	0.1%
	Louisiana	$ 1,792,117	$ 2,129,696	18.8%
	Maine	$ 894,266	$ 923,437	3.3%
	Maryland	$ 19,439,735	$ 20,085,885	3.3%
	Massachusetts	$ 14,299,000	$ 13,950,699	-2.4%
	Michigan	$ 9,000,000	$ 10,000,000	11.1%
	Minnesota	$ 38,842,000	$ 33,904,000	-12.7%
	Mississippi	$ 1,681,548	$ 1,594,718	-5.2%
	Missouri	$ 6,761,700	$ 6,450,500	-4.6%
	Montana ^	$ 536,991	$ 516,633	-3.8%
	Nebraska ^	$ 1,561,484	$ 1,538,470	-1.5%
7	Nevada	$ 1,953,506	$ 1,807,040	-7.5%
	New Hampshire	$ 310,174	$ 405,780	30.8%
	New Jersey	$ 16,405,000	$ 16,405,000	0.0%
	New Mexico	$ 1,315,300	$ 1,315,300	0.0%
	New York	$ 45,174,000	$ 45,334,000	0.4%
	North Carolina	$ 8,844,327	$ 8,257,787	-6.6%
	North Dakota ^	$ 798,213	$ 782,438	-2.0%
	Northern Marianas	$ 550,212	$ 586,463	6.6%
	Ohio	$ 14,722,050	$ 14,653,879	-0.5%
8	Oklahoma	$ 2,937,793	$ 2,795,181	-4.9%
	Oregon ♦	$ 2,101,050	$ 2,701,020	28.6%
	Pennsylvania	$ 9,590,000	$ 9,590,000	0.0%
9	Puerto Rico ♦	$ 16,499,901	$ 9,424,000	-42.9%
	Rhode Island	$ 2,920,068	$ 2,290,856	-21.5%
10	South Carolina ♦	$ 3,508,041	$ 3,708,041	5.7%
	South Dakota	$ 872,070	$ 947,860	8.7%
	Tennessee	$ 7,059,700	$ 7,140,900	1.2%
	Texas	$ 8,359,646	$ 5,237,039	-37.4%
11	Utah	$ 2,191,300	$ 3,170,700	44.7%
	Vermont	$ 675,307	$ 675,307	0.0%
	Virgin Islands	$ 309,805	$ 299,360	-3.4%
	Virginia ^	$ 3,579,764	$ 3,492,929	-2.4%
	Washington	$ 1,166,000	$ 1,497,000	28.4%
	West Virginia	$ 864,575	$ 698,190	-19.2%
	Wisconsin♦	$ 811,600	$ 916,800	13.0%
	Wyoming	$ 1,038,975	$ 1,038,975	0.0%
	Total	**$ 366,335,814**	**$ 358,075,391**	**-2.3%**

Table Notes

♦ Percent change is significantly affected by a change in line items. See tables 3 and 4 for more information.

^ Figure reflects state arts agency (SAA) appropriation only and does not include appropriation to the state's cultural endowment.

[1] **Arizona:** Since FY2012, the legislature has not appropriated funding to the state arts agency from the general fund. The SAA's FY2017 and FY2018 appropriations were drawn from interest on the state's rainy-day fund and were nonrecurring. Other state funds are generated from state business license revenues (see Table 7).

[2] **Arkansas:** The Department of Arkansas Heritage allocates appropriations to the Arkansas Arts Council, as stipulated in Act 234 of 2017. Reductions in the FY2018 appropriation are mainly a result of the Department of Arkansas Heritage's centralization of salaries, separate from the appropriations of its divisions, including the Arkansas Arts Council.

[3] **California:** One-time discretionary funds designated by the state legislature account for $6.8 million of the FY2017 appropriation and were made recurring in FY2018. Total appropriations do not include support for the Arts in Corrections program.

[4] **Connecticut:** The total appropriation does not include funding going through the agency's budget for line items to non-arts organizations.

[5] **Florida:** Funding for the division's largest grant program (general program support) suffered a 40% reduction during FY2017.

[6] **Iowa:** The Iowa Department of Cultural Affairs sustained a midyear de-appropriation for FY2017 of $210,958, as well as complete elimination of the $6.1 million Iowa Cultural Trust, as a result of efforts by the Iowa legislature and governor to address a projected state budget shortfall. A new $25,000 Cultural Trust Grants line item was added to address the loss of the Iowa Cultural Trust.

[7] **Nevada:** Fiscal year 2017 appropriation includes nonrecurring funds from the Department of Tourism and Cultural Affairs of $267,254.

[8] **Oklahoma:** At the time this survey data was collected, the Oklahoma state budget had a shortfall of around $200 million in FY2018 and the FY2018 budget was unresolved following a veto by the governor. The Oklahoma Arts Council expects to receive further cuts to this reported appropriation.

[9] **Puerto Rico:** Data was collected from Puerto Rico Financial Oversight and Management Board documentation, which reflects figures enacted prior to hurricanes Harvey and Irma. Details are limited due to ongoing hurricane recovery.

[10] **South Carolina:** The total appropriation figure reflects a $350,000 override of the governor's veto on January 16, 2018.

[11] **Utah:** The agency's appropriation does not include state support for the Fine Arts Outreach POPS program and the Beverley Taylor Sorenson Arts Learning Program, which are administered by agencies other than the SAA.

Table 2: State Arts Agency Legislative Appropriations Excluding Line Items

Fiscal Years 2017-2018

	State or Special Jurisdiction	Legislative Appropriations Excluding Line Items		Percent Change
		FY2017	FY2018	FY17 to FY18
	Alabama	$ 4,734,496	$ 4,809,496	1.6%
	Alaska	$ 695,700	$ 692,800	-0.4%
	American Samoa	$ 75,000	$ 85,000	13.3%
1	Arizona	$ 1,500,000	$ 1,500,000	0.0%
2	Arkansas	$ 1,664,940	$ 1,491,744	-10.4%
3	California	$ 17,642,000	$ 18,369,000	4.1%
	Colorado	$ 2,000,000	$ 2,000,000	0.0%
4	Connecticut ^	$ 1,497,298	$ 1,497,298	0.0%
	Delaware	$ 3,407,323	$ 3,350,766	-1.7%
	District of Columbia	$ 22,044,411	$ 28,978,038	31.5%
5	Florida	$ 32,891,148	$ 26,568,083	-19.2%
	Georgia	$ 1,016,499	$ 1,111,501	9.3%
	Guam	$ 411,064	$ 411,064	0.0%
	Hawaii	$ 5,330,158	$ 5,462,111	2.5%
	Idaho	$ 782,900	$ 810,500	3.5%
	Illinois	$ -	$ 6,472,000	
	Indiana ^	$ 3,323,048	$ 4,000,000	20.4%
6	Iowa ^	$ 892,188	$ 892,188	0.0%
	Kansas	$ 188,604	$ 188,604	0.0%
	Kentucky	$ 2,625,700	$ 2,628,100	0.1%
	Louisiana	$ 1,792,117	$ 2,129,696	18.8%
	Maine	$ 894,266	$ 923,437	3.3%
	Maryland	$ 19,439,735	$ 20,085,885	3.3%
	Massachusetts	$ 13,950,000	$ 13,925,699	-0.2%
	Michigan	$ 9,000,000	$ 10,000,000	11.1%
	Minnesota	$ 38,842,000	$ 33,904,000	-12.7%
	Mississippi	$ 1,681,548	$ 1,594,718	-5.2%
	Missouri	$ 4,656,000	$ 4,656,000	0.0%
	Montana ^	$ 511,991	$ 516,633	0.9%
	Nebraska ^	$ 1,561,484	$ 1,538,470	-1.5%
7	Nevada	$ 1,953,506	$ 1,807,040	-7.5%
	New Hampshire	$ 310,174	$ 405,780	30.8%
	New Jersey	$ 16,405,000	$ 16,405,000	0.0%
	New Mexico	$ 1,315,300	$ 1,315,300	0.0%
	New York	$ 44,954,000	$ 44,954,000	0.0%
	North Carolina	$ 8,725,370	$ 7,908,830	-9.4%
	North Dakota ^	$ 793,213	$ 777,438	-2.0%
	Northern Marianas	$ 550,212	$ 586,463	6.6%
	Ohio	$ 14,722,050	$ 14,653,879	-0.5%
8	Oklahoma	$ 2,937,793	$ 2,795,181	-4.9%
	Oregon	$ 2,101,050	$ 1,876,020	-10.7%
	Pennsylvania	$ 9,590,000	$ 9,590,000	0.0%
9	Puerto Rico	$ 8,288,901	$ 5,847,000	-29.5%
	Rhode Island	$ 2,545,068	$ 1,915,856	-24.7%
10	South Carolina	$ 3,008,041	$ 3,708,041	23.3%
	South Dakota	$ 872,070	$ 947,860	8.7%
	Tennessee	$ 6,834,700	$ 6,915,900	1.2%
	Texas	$ 8,359,646	$ 5,237,039	-37.4%
11	Utah	$ 2,191,300	$ 3,170,700	44.7%
	Vermont	$ 675,307	$ 675,307	0.0%
	Virgin Islands	$ 309,805	$ 299,360	-3.4%
	Virginia ^	$ 3,579,764	$ 3,492,929	-2.4%
	Washington	$ 1,166,000	$ 1,497,000	28.4%
	West Virginia	$ 864,575	$ 698,190	-19.2%
	Wisconsin	$ 811,600	$ 816,800	0.6%
	Wyoming	$ 1,038,975	$ 1,038,975	0.0%
	Total	**$ 339,955,038**	**$ 339,928,719**	**0.0%**

Table Notes

^ Figure reflects state arts agency (SAA) appropriation only and does not include appropriation to the state's cultural endowment.

[1] **Arizona:** Since FY2012, the legislature has not appropriated funding to the state arts agency from the general fund. The SAA's FY2017 and FY2018 appropriations were drawn from interest on the state's rainy-day fund and were nonrecurring. Other state funds are generated from state business license revenues (see [Table 7](#)).

[2] **Arkansas:** The Department of Arkansas Heritage allocates appropriations to the Arkansas Arts Council, as stipulated in Act 234 of 2017. Reductions in the FY2018 appropriation are mainly a result of the Department of Arkansas Heritage's centralization of salaries, separate from the appropriations of its divisions, including the Arkansas Arts Council.

[3] **California:** One-time discretionary funds designated by the state legislature account for $6.8 million of the FY2017 appropriation and were made recurring in FY2018. Total appropriations do not include support for the Arts in Corrections program.

[4] **Connecticut:** The total appropriation does not include funding going through the agency's budget for line items to non-arts organizations.

[5] **Florida:** Funding for the division's largest grant program (general program support) suffered a 40% reduction during FY2017.

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[8] **Oklahoma:** At the time this survey data was collected, the Oklahoma state budget had a shortfall of around $200 million in FY2018 and the FY2018 budget was unresolved following a veto by the governor. The Oklahoma Arts Council expects to receive further cuts to this reported appropriation.

[9] **Puerto Rico:** Data was collected from Puerto Rico Financial Oversight and Management Board documentation, which reflects figures enacted prior to hurricanes Harvey and Irma. Details are limited due to ongoing hurricane recovery.

[10] **South Carolina:** The total appropriation figure reflects a $350,000 override of the governor's veto on January 16, 2018.

[11] **Utah:** The agency's appropriation does not include state support for the Fine Arts Outreach POPS program and the Beverley Taylor Sorenson Arts Learning Program, which are administered by agencies other than the SAA.

Table 3: State Arts Agencies Receiving Line Item Appropriations
Fiscal Year 2018

State or Special Jurisdiction	Line Item Appropriations Number	Line Item Appropriations Dollars	Total Legislative Appropriation	Line Item Dollars as a % of Total Legislative Dollars
Connecticut	38	$ 2,740,215	$ 4,237,513	64.7%
Florida	7	$ 3,457,000	$ 30,025,083	11.5%
Guam	1	$ 40,000	$ 451,064	8.9%
Hawaii	1	$ 500,000	$ 5,962,111	8.4%
Illinois	3	$ 3,429,000	$ 9,901,000	34.6%
Iowa	2	$ 325,000	$ 1,217,188	26.7%
Massachusetts	1	$ 25,000	$ 13,950,699	0.2%
Missouri	5	$ 1,794,500	$ 6,450,500	27.8%
New York	3	$ 380,000	$ 45,334,000	0.8%
North Carolina	5	$ 348,957	$ 8,257,787	4.2%
North Dakota	1	$ 5,000	$ 782,438	0.6%
Oregon	7	$ 825,000	$ 2,701,020	30.5%
Puerto Rico	8	$ 3,577,000	$ 9,424,000	38.0%
Rhode Island	1	$ 375,000	$ 2,290,856	16.4%
Tennessee	3	$ 225,000	$ 7,140,900	3.2%
Wisconsin	1	$ 100,000	$ 916,800	10.9%
Total (16 agencies)	**87**	**$ 18,146,672**	**$ 149,042,959**	**12.2%**
All States (56 agencies)	**87**	**$ 18,146,672**	**$ 357,476,305**	**5.1%**

Table 4: State Arts Agencies Receiving Line Item Appropriations
Fiscal Years 2017-2018

State or Special Jurisdiction	FY2017 Number	FY2017 Dollars	FY2018 Number	FY2018 Dollars	Percent Change FY17 to FY18
Connecticut	40	$ 2,740,215	38	$ 2,740,215	0.0%
Florida	15	$ 10,764,327	7	$ 3,457,000	-67.9%
Guam	1	$ 40,000	1	$ 40,000	0.0%
Hawaii	6	$ 401,577	1	$ 500,000	24.5%
Illinois	0	-	3	$ 3,429,000	
Iowa	1	$ 300,000	2	$ 325,000	8.3%
Massachusetts	6	$ 349,000	1	$ 25,000	-92.8%
Missouri	5	$ 2,105,700	5	$ 1,794,500	-14.8%
Montana	1	$ 25,000	0	-	
New York	1	$ 220,000	3	$ 380,000	72.7%
North Carolina	1	$ 118,957	5	$ 348,957	193.3%
North Dakota	1	$ 5,000	1	$ 5,000	0.0%
Oregon	0	-	7	$ 825,000	
Puerto Rico	43	$ 8,211,000	8	$ 3,577,000	-56.4%
Rhode Island	1	$ 375,000	1	$ 375,000	0.0%
South Carolina	1	$ 500,000	0	-	-100.0%
Tennessee	3	$ 225,000	3	$ 225,000	0.0%
Wisconsin	0	-	1	$ 100,000	
Total	**126**	**$ 26,380,776**	**87**	**$ 18,146,672**	**-31.2%**

Table 5: Total State Arts Agency Revenue

Fiscal Years 2017-2018

State or Special Jurisdiction	Total State Arts Agency Revenue FY2017	Total State Arts Agency Revenue FY2018	Percent Change FY17 to FY18
Alabama	$ 5,628,096	$ 5,694,396	1.2%
Alaska	$ 2,318,840	$ 2,314,340	-0.2%
American Samoa	$ 365,300	$ 373,700	2.3%
Arizona	$ 4,244,329	$ 4,249,600	0.1%
Arkansas	$ 2,450,015	$ 2,282,833	-6.8%
California	$ 24,975,100	$ 27,708,700	10.9%
Colorado	$ 3,620,600	$ 3,200,364	-11.6%
Connecticut	$ 5,880,667	$ 6,232,034	6.0%
Delaware	$ 4,275,323	$ 4,106,866	-3.9%
District of Columbia	$ 22,764,611	$ 29,688,638	30.4%
Florida	$ 44,529,175	$ 31,046,643	-30.3%
Georgia	$ 1,788,999	$ 1,881,201	5.2%
Guam	$ 744,864	$ 745,064	0.0%
Hawaii	$ 7,037,471	$ 7,243,647	2.9%
Idaho	$ 1,575,114	$ 1,584,524	0.6%
Illinois	$ 6,296,752	$ 10,751,800	70.8%
Indiana	$ 4,125,248	$ 4,793,945	16.2%
Iowa	$ 2,493,609	$ 2,471,598	-0.9%
Kansas	$ 863,204	$ 871,404	0.9%
Kentucky	$ 3,523,800	$ 3,511,600	-0.3%
Louisiana	$ 2,554,917	$ 3,016,495	18.1%
Maine	$ 1,756,969	$ 1,804,850	2.7%
Maryland	$ 20,494,935	$ 21,123,285	3.1%
Massachusetts	$ 15,681,330	$ 15,312,699	-2.4%
Michigan	$ 9,790,600	$ 10,781,700	10.1%
Minnesota	$ 39,984,964	$ 35,209,160	-11.9%
Mississippi	$ 2,576,298	$ 2,458,918	-4.6%
Missouri	$ 7,491,400	$ 7,171,000	-4.3%
Montana	$ 2,040,214	$ 2,029,320	-0.5%
Nebraska	$ 3,308,421	$ 3,163,396	-4.4%
Nevada	$ 2,722,263	$ 2,570,170	-5.6%
New Hampshire	$ 1,291,274	$ 1,360,338	5.3%
New Jersey	$ 17,277,100	$ 17,270,400	0.0%
New Mexico	$ 2,018,200	$ 2,007,200	-0.5%
New York	$ 46,040,000	$ 46,185,400	0.3%
North Carolina	$ 9,985,385	$ 9,354,287	-6.3%
North Dakota	$ 1,567,222	$ 1,573,070	0.4%
Northern Marianas	$ 550,212	$ 586,463	6.6%
Ohio	$ 16,173,750	$ 16,089,379	-0.5%
Oklahoma	$ 3,876,093	$ 3,662,781	-5.5%
Oregon	$ 3,422,588	$ 4,026,746	17.7%
Pennsylvania	$ 11,503,300	$ 11,456,800	-0.4%
Puerto Rico	$ 17,190,513	$ 10,103,500	-41.2%
[1] Rhode Island	$ 16,225,753	$ 12,119,556	-25.3%
South Carolina	$ 5,459,681	$ 5,691,231	4.2%
South Dakota	$ 1,656,170	$ 1,721,460	3.9%
Tennessee	$ 7,954,500	$ 8,036,200	1.0%
Texas	$ 9,481,746	$ 6,692,159	-29.4%
Utah	$ 4,631,500	$ 4,987,800	7.7%
Vermont	$ 1,790,763	$ 1,748,257	-2.4%
Virgin Islands	$ 628,805	$ 671,120	6.7%
Virginia	$ 4,381,351	$ 4,356,214	-0.6%
Washington	$ 3,700,287	$ 4,277,696	15.6%
West Virginia	$ 2,282,175	$ 2,101,090	-7.9%
Wisconsin	$ 1,629,200	$ 1,703,900	4.6%
Wyoming	$ 1,777,975	$ 1,764,875	-0.7%
Total	**$ 450,398,971**	**$ 434,941,811**	**-3.4%**

Table Notes

This table incorporates all sources of revenue received by the state arts agency, including legislative appropriations, other state funds, funds from the National Endowment for the Arts, and private and miscellaneous funds. See Table 7 for details on each of these revenue sources.

[1] **Rhode Island:** Increases in other state funds of $12.5 million in FY2017 and $9.1 million in FY2018 are due largely to a voter-approved bond issue for cultural facilities.

Table 6: Per Capita Spending on State Arts Agencies
Fiscal Year 2018

State or Special Jurisdiction	Legislative Appropriation Including Line Items Per Capita Amount	Rank	Legislative Appropriation Excluding Line Items Per Capita Amount	Rank	Total State Funds (Appropriation and Other State Funds) Per Capita Amount	Rank	Total Agency Revenue Per Capita Amount	Rank
Alabama	$ 0.99	20	$ 0.99	18	$ 1.01	21	$ 1.17	23
Alaska	$ 0.94	21	$ 0.94	19	$ 0.94	24	$ 3.13	6
Arizona	$ 0.21	45	$ 0.21	45	$ 0.40	46	$ 0.61	43
Arkansas	$ 0.50	35	$ 0.50	33	$ 0.50	39	$ 0.76	39
California	$ 0.46	38	$ 0.46	36	$ 0.67	32	$ 0.70	41
Colorado	$ 0.36	43	$ 0.36	42	$ 0.44	44	$ 0.57	45
Connecticut	$ 1.18	12	$ 0.42	39	$ 1.54	10	$ 1.74	15
Delaware	$ 3.48	3	$ 3.48	3	$ 3.48	4	$ 4.27	4
Florida	$ 1.43	10	$ 1.27	10	$ 1.43	12	$ 1.48	18
Georgia	$ 0.11	49	$ 0.11	49	$ 0.11	49	$ 0.18	50
Hawai'i	$ 4.18	2	$ 3.83	2	$ 4.60	3	$ 5.07	3
Idaho	$ 0.47	37	$ 0.47	35	$ 0.47	41	$ 0.92	31
Illinois	$ 0.77	24	$ 0.51	32	$ 0.77	29	$ 0.84	35
Indiana	$ 0.60	32	$ 0.60	29	$ 0.60	35	$ 0.72	40
Iowa	$ 0.39	41	$ 0.28	44	$ 0.57	37	$ 0.79	38
Kansas	$ 0.06	50	$ 0.06	50	$ 0.08	50	$ 0.30	47
Kentucky	$ 0.59	33	$ 0.59	30	$ 0.59	36	$ 0.79	37
Louisiana	$ 0.45	39	$ 0.45	37	$ 0.45	43	$ 0.64	42
Maine	$ 0.69	28	$ 0.69	26	$ 0.79	28	$ 1.35	20
Maryland	$ 3.32	4	$ 3.32	4	$ 3.32	5	$ 3.49	5
Massachusetts	$ 2.03	7	$ 2.03	6	$ 2.03	7	$ 2.23	10
Michigan	$ 1.00	19	$ 1.00	17	$ 1.00	22	$ 1.08	26
Minnesota	$ 6.08	1	$ 6.08	1	$ 6.17	2	$ 6.31	2
Mississippi	$ 0.53	34	$ 0.53	31	$ 0.55	38	$ 0.82	36
Missouri	$ 1.06	16	$ 0.76	22	$ 1.06	19	$ 1.17	22
Montana	$ 0.49	36	$ 0.49	34	$ 1.03	20	$ 1.93	13
Nebraska	$ 0.80	23	$ 0.80	20	$ 1.23	15	$ 1.65	16
Nevada	$ 0.60	31	$ 0.60	28	$ 0.62	34	$ 0.86	34
New Hampshire	$ 0.30	44	$ 0.30	43	$ 0.49	40	$ 1.01	27
New Jersey	$ 1.82	8	$ 1.82	7	$ 1.82	8	$ 1.92	14
New Mexico	$ 0.63	30	$ 0.63	27	$ 0.63	33	$ 0.96	29
New York	$ 2.28	5	$ 2.26	5	$ 2.28	6	$ 2.33	9
North Carolina	$ 0.80	22	$ 0.77	21	$ 0.80	26	$ 0.91	32
North Dakota	$ 1.04	17	$ 1.03	15	$ 1.11	16	$ 2.08	11
Ohio	$ 1.26	11	$ 1.26	11	$ 1.28	14	$ 1.38	19
Oklahoma	$ 0.71	27	$ 0.71	25	$ 0.74	31	$ 0.93	30
Oregon	$ 0.65	29	$ 0.45	38	$ 0.75	30	$ 0.97	28
Pennsylvania	$ 0.75	25	$ 0.75	23	$ 0.82	25	$ 0.89	33
Rhode Island	$ 2.16	6	$ 1.81	8	$ 10.75	1	$ 11.44	1
South Carolina	$ 0.74	26	$ 0.74	24	$ 0.95	23	$ 1.13	25
South Dakota	$ 1.09	13	$ 1.09	12	$ 1.09	17	$ 1.98	12
Tennessee	$ 1.06	15	$ 1.03	14	$ 1.06	18	$ 1.20	21
Texas	$ 0.19	47	$ 0.19	47	$ 0.19	47	$ 0.24	49
Utah	$ 1.02	18	$ 1.02	16	$ 1.35	13	$ 1.61	17
Vermont	$ 1.08	14	$ 1.08	13	$ 1.48	11	$ 2.80	8
Virginia	$ 0.41	40	$ 0.41	40	$ 0.42	45	$ 0.51	46
Washington	$ 0.20	46	$ 0.20	46	$ 0.46	42	$ 0.58	44
West Virginia	$ 0.38	42	$ 0.38	41	$ 0.80	27	$ 1.16	24
Wisconsin	$ 0.16	48	$ 0.14	48	$ 0.16	48	$ 0.29	48
Wyoming	$ 1.79	9	$ 1.79	9	$ 1.79	9	$ 3.05	7
American Samoa	$ 1.65	14	$ 1.65	14	$ 1.65	14	$ 7.26	4
District of Columbia	$ 41.76	1	$ 41.76	1	$ 41.76	1	$ 42.78	1
Guam	$ 2.70	8	$ 2.46	7	$ 2.70	9	$ 4.45	7
Northern Marianas	$ 11.22	2	$ 11.22	2	$ 11.22	2	$ 11.22	3
Puerto Rico	$ 2.82	7	$ 1.75	13	$ 2.82	8	$ 3.03	12
Virgin Islands	$ 0.79	29	$ 0.79	26	$ 0.79	33	$ 1.77	20
Total	**$ 1.08**		**$ 1.03**		**$ 1.18**		**$ 1.32**	

Per capita amounts represent the total dollar figure for each variable divided by the total population. Total per capita dollar figures listed in the bottom row are based on the aggregate population for all 56 states and jurisdictions. States are ranked out of 50; jurisdictions are ranked out of 56.

Table 7: Total State Arts Agency Revenue Sources

Fiscal Year 2018

State or Special Jurisdiction	Total Agency Revenue	Legislative Appropriation Including Line Items		Other State Funds		National Endowment for the Arts Funds		Private and Miscellaneous Funds	
		Dollars	% Total	Dollars	% Total	Dollars	% Total	Dollars	% Total
Alabama	$ 5,694,396	$ 4,809,496	84.5%	$ 119,700	2.1%	$ 765,200	13.4%	-	0.0%
Alaska	$ 2,314,340	$ 692,800	29.9%	$ 5,000	0.2%	$ 675,800	29.2%	$ 940,740	40.6%
American Samoa	$ 373,700	$ 85,000	22.7%	-	0.0%	$ 288,700	77.3%	-	0.0%
Arizona	$ 4,249,600	$ 1,500,000	35.3%	$ 1,320,000	31.1%	$ 821,600	19.3%	$ 608,000	14.3%
Arkansas	$ 2,282,833	$ 1,491,744	65.3%	-	0.0%	$ 637,900	27.9%	$ 153,189	6.7%
California	$ 27,708,700	$ 18,369,000	66.3%	$ 8,197,000	29.6%	$ 1,142,700	4.1%	-	0.0%
Colorado	$ 3,200,364	$ 2,000,000	62.5%	$ 443,364	13.9%	$ 712,000	22.2%	$ 45,000	1.4%
Connecticut	$ 6,232,034	$ 4,237,513	68.0%	$ 1,272,121	20.4%	$ 722,400	11.6%	-	0.0%
Delaware	$ 4,106,866	$ 3,350,766	81.6%	-	0.0%	$ 681,100	16.6%	$ 75,000	1.8%
District of Columbia	$ 29,688,638	$ 28,978,038	97.6%	-	0.0%	$ 710,600	2.4%	-	0.0%
Florida	$ 31,046,643	$ 30,025,083	96.7%	-	0.0%	$ 1,021,560	3.3%	-	0.0%
Georgia	$ 1,881,201	$ 1,111,501	59.1%	-	0.0%	$ 769,700	40.9%	-	0.0%
Guam	$ 745,064	$ 451,064	60.5%	-	0.0%	$ 294,000	39.5%	-	0.0%
Hawaii	$ 7,243,647	$ 5,962,111	82.3%	$ 606,936	8.4%	$ 674,600	9.3%	-	0.0%
Idaho	$ 1,584,524	$ 810,500	51.2%	-	0.0%	$ 771,700	48.7%	$ 2,324	0.1%
Illinois	$ 10,751,800	$ 9,901,000	92.1%	-	0.0%	$ 850,800	7.9%	-	0.0%
Indiana	$ 4,793,945	$ 4,000,000	83.4%	$ 15,000	0.3%	$ 767,400	16.0%	$ 11,545	0.2%
Iowa	$ 2,471,598	$ 1,217,188	49.2%	$ 590,760	23.9%	$ 652,500	26.4%	$ 11,150	0.5%
Kansas	$ 871,404	$ 188,604	21.6%	$ 53,000	6.1%	$ 629,800	72.3%	-	0.0%
Kentucky	$ 3,511,600	$ 2,628,100	74.8%	-	0.0%	$ 731,900	20.8%	$ 151,600	4.3%
Louisiana	$ 3,016,495	$ 2,129,696	70.6%	-	0.0%	$ 743,100	24.6%	$ 143,699	4.8%
Maine	$ 1,804,850	$ 923,437	51.2%	$ 131,803	7.3%	$ 741,300	41.1%	$ 8,310	0.5%
Maryland	$ 21,123,285	$ 20,085,885	95.1%	-	0.0%	$ 737,400	3.5%	$ 300,000	1.4%
Massachusetts	$ 15,312,699	$ 13,950,699	91.1%	-	0.0%	$ 891,200	5.8%	$ 470,800	3.1%
Michigan	$ 10,781,700	$ 10,000,000	92.7%	-	0.0%	$ 781,700	7.3%	-	0.0%
Minnesota	$ 35,209,160	$ 33,904,000	96.3%	$ 489,460	1.4%	$ 775,300	2.2%	$ 40,400	0.1%
Mississippi	$ 2,458,918	$ 1,594,718	64.9%	$ 40,000	1.6%	$ 794,200	32.3%	$ 30,000	1.2%
Missouri	$ 7,171,000	$ 6,450,500	90.0%	-	0.0%	$ 720,500	10.0%	-	0.0%
Montana	$ 2,029,320	$ 516,633	25.5%	$ 565,325	27.9%	$ 779,700	38.4%	$ 167,662	8.3%
Nebraska	$ 3,163,396	$ 1,538,470	48.6%	$ 830,526	26.3%	$ 764,400	24.2%	$ 30,000	0.9%
Nevada	$ 2,570,170	$ 1,807,040	70.3%	$ 51,658	2.0%	$ 696,400	27.1%	$ 15,072	0.6%
New Hampshire	$ 1,360,338	$ 405,780	29.8%	$ 245,658	18.1%	$ 708,900	52.1%	-	0.0%
New Jersey	$ 17,270,400	$ 16,405,000	95.0%	-	0.0%	$ 865,400	5.0%	-	0.0%
New Mexico	$ 2,007,200	$ 1,315,300	65.5%	-	0.0%	$ 691,900	34.5%	-	0.0%
New York	$ 46,185,400	$ 45,334,000	98.2%	-	0.0%	$ 851,400	1.8%	-	0.0%
North Carolina	$ 9,354,287	$ 8,257,787	88.3%	-	0.0%	$ 946,500	10.1%	$ 150,000	1.6%
North Dakota	$ 1,573,070	$ 782,438	49.7%	$ 58,532	3.7%	$ 717,100	45.6%	$ 15,000	1.0%
Northern Marianas	$ 586,463	$ 586,463	100.0%	-	0.0%	-	0.0%	-	0.0%
Ohio	$ 16,089,379	$ 14,653,879	91.1%	$ 225,000	1.4%	$ 965,500	6.0%	$ 245,000	1.5%
Oklahoma	$ 3,662,781	$ 2,795,181	76.3%	$ 123,100	3.4%	$ 724,500	19.8%	$ 20,000	0.5%
Oregon	$ 4,026,746	$ 2,701,020	67.1%	$ 387,126	9.6%	$ 713,600	17.7%	$ 225,000	5.6%
Pennsylvania	$ 11,456,800	$ 9,590,000	83.7%	$ 933,400	8.1%	$ 933,400	8.1%	-	0.0%
Puerto Rico	$ 10,103,500	$ 9,424,000	93.3%	-	0.0%	$ 679,500	6.7%	-	0.0%
Rhode Island	$ 12,119,556	$ 2,290,856	18.9%	$ 9,105,000	75.1%	$ 718,700	5.9%	$ 5,000	0.0%
South Carolina	$ 5,691,231	$ 3,708,041	65.2%	$ 1,088,700	19.1%	$ 791,900	13.9%	$ 102,590	1.8%
South Dakota	$ 1,721,460	$ 947,860	55.1%	-	0.0%	$ 773,600	44.9%	-	0.0%
Tennessee	$ 8,036,200	$ 7,140,900	88.9%	-	0.0%	$ 781,900	9.7%	$ 113,400	1.4%
Texas	$ 6,692,159	$ 5,237,039	78.3%	-	0.0%	$ 1,155,120	17.3%	$ 300,000	4.5%
Utah	$ 4,987,800	$ 3,170,700	63.6%	$ 1,003,000	20.1%	$ 718,400	14.4%	$ 95,700	1.9%
Vermont	$ 1,748,257	$ 675,307	38.6%	$ 250,000	14.3%	$ 708,900	40.5%	$ 114,050	6.5%
Virgin Islands	$ 671,120	$ 299,360	44.6%	-	0.0%	$ 371,760	55.4%	-	0.0%
Virginia	$ 4,356,214	$ 3,492,929	80.2%	$ 47,785	1.1%	$ 701,500	16.1%	$ 114,000	2.6%
Washington	$ 4,277,696	$ 1,497,000	35.0%	$ 1,927,296	45.1%	$ 845,400	19.8%	$ 8,000	0.2%
West Virginia	$ 2,101,090	$ 698,190	33.2%	$ 750,000	35.7%	$ 652,900	31.1%	-	0.0%
Wisconsin	$ 1,703,900	$ 916,800	53.8%	-	0.0%	$ 787,100	46.2%	-	0.0%
Wyoming	$ 1,764,875	$ 1,038,975	58.9%	-	0.0%	$ 695,600	39.4%	$ 30,300	1.7%
Total	**$ 434,941,811**	**$ 358,075,391**	**82.3%**	**$30,876,250**	**7.1%**	**$41,247,640**	**9.5%**	**$ 4,742,531**	**1.1%**

Other State Funds include funds secured by the SAA separate from its legislative appropriation, such as transfer funds from other state departments and some public art dollars. Private and Miscellaneous Funds include foundation support, corporate and individual support, earned income and non-NEA federal grants.

Table 8: State Arts Agency Legislative Appropriations As a Percentage of State General Fund Expenditures

Fiscal Year 2018

State	State General Fund Expenditures	State Arts Agency Legislative Appropriation: Dollar Amount	State Arts Agency Legislative Appropriation: % of General Fund
Alabama	$ 8,264,000,000	$ 4,809,496	0.058%
Alaska	$ 4,336,000,000	$ 692,800	0.016%
Arizona	$ 9,815,000,000	$ 1,500,000	0.015%
Arkansas	$ 5,453,000,000	$ 1,491,744	0.027%
California	$ 125,096,000,000	$ 18,369,000	0.015%
Colorado	$ 11,133,000,000	$ 2,000,000	0.018%
Connecticut	$ 18,690,000,000	$ 4,237,513	0.023%
Delaware	$ 4,134,000,000	$ 3,350,766	0.081%
Florida	$ 31,611,000,000	$ 30,025,083	0.095%
Georgia	$ 23,713,000,000	$ 1,111,501	0.005%
Hawai'i	$ 7,413,000,000	$ 5,962,111	0.080%
Idaho	$ 3,451,000,000	$ 810,500	0.023%
Illinois	$ 32,971,000,000	$ 9,901,000	0.030%
Indiana	$ 15,660,000,000	$ 4,000,000	0.026%
Iowa	$ 7,259,000,000	$ 1,217,188	0.017%
Kansas	$ 6,592,000,000	$ 188,604	0.003%
Kentucky	$ 11,395,000,000	$ 2,628,100	0.023%
Louisiana	$ 9,442,000,000	$ 2,129,696	0.023%
Maine	$ 3,514,000,000	$ 923,437	0.026%
Maryland	$ 17,240,000,000	$ 20,085,885	0.117%
Massachusetts	$ 42,465,000,000	$ 13,950,699	0.033%
Michigan	$ 10,006,000,000	$ 10,000,000	0.100%
Minnesota	$ 22,488,000,000	$ 33,904,000	0.151%
Mississippi	$ 5,551,000,000	$ 1,594,718	0.029%
Missouri	$ 9,329,000,000	$ 6,450,500	0.069%
Montana	$ 2,344,000,000	$ 516,633	0.022%
Nebraska	$ 4,398,000,000	$ 1,538,470	0.035%
Nevada	$ 3,981,000,000	$ 1,807,040	0.045%
New Hampshire	$ 1,482,000,000	$ 405,780	0.027%
New Jersey	$ 34,376,000,000	$ 16,405,000	0.048%
New Mexico	$ 6,140,000,000	$ 1,315,300	0.021%
New York	$ 71,199,000,000	$ 45,334,000	0.064%
North Carolina	$ 23,031,000,000	$ 8,257,787	0.036%
North Dakota	$ 2,155,000,000	$ 782,438	0.036%
Ohio	$ 32,633,000,000	$ 14,653,879	0.045%
Oklahoma	$ 5,846,000,000	$ 2,795,181	0.048%
Oregon	$ 9,731,000,000	$ 2,701,020	0.028%
Pennsylvania	$ 31,736,000,000	$ 9,590,000	0.030%
Rhode Island	$ 3,768,000,000	$ 2,290,856	0.061%
South Carolina	$ 7,947,000,000	$ 3,708,041	0.047%
South Dakota	$ 1,590,000,000	$ 947,860	0.060%
Tennessee	$ 14,540,000,000	$ 7,140,900	0.049%
Texas	$ 54,754,000,000	$ 5,237,039	0.010%
Utah	$ 6,679,000,000	$ 3,170,700	0.047%
Vermont	$ 1,562,000,000	$ 675,307	0.043%
Virginia	$ 20,355,000,000	$ 3,492,929	0.017%
Washington	$ 20,302,000,000	$ 1,497,000	0.007%
West Virginia	$ 4,299,000,000	$ 698,190	0.016%
Wisconsin	$ 16,896,000,000	$ 916,800	0.005%
Wyoming	$ 1,453,000,000	$ 1,038,975	0.072%
Total	**$ 830,218,000,000**	**$ 318,251,466**	**0.038%**

Table Note

State general fund expenditures are based on The Fiscal Survey of States, Fall 2017, "Fiscal 2018 General Fund, Enacted (Millions)" table, which is published by the National Association of State Budget Officers.

METHODS AND DEFINITIONS

Survey Data: NASAA gathered the survey data presented in this publication from the 56 state and jurisdictional arts agencies between November 2017 and January 2018. As a result, these figures should be understood as a projection of SAA budgets early in the 2018 fiscal cycle. Legislatures typically revisit budgets throughout the fiscal year to adjust for shifting revenue and expense expectations. Each agency was asked to provide a total budget figure and to itemize appropriations, line items, other state funds, NEA funds, and private and miscellaneous funds such as individual donations and non-NEA federal grants. NASAA will survey SAAs in spring 2018 for updated figures.

Fiscal Year: All legislative appropriations figures are reported by fiscal year. Most, but not all, states' fiscal years begin in July and end in June. Each fiscal year is referred to by the calendar year in which it ends (e.g., July 2017 through June 2018 is FY2018). For specific information on the fiscal cycle of an individual state, please consult the National Association of State Budget Officers' Budget Processes in the States, Spring 2015.

Appropriations Change: For analysis and reporting purposes, *flat funding* is defined as either no change in the appropriation level of an agency or a change of less than one-half of one percent in magnitude.

Median Values: Median calculations are based on the identification of the middle value of a set of numbers. Unlike averages, median calculations offer a national "norm" protected from the distortion of a very large value from a single state.

State Budget Information: This report draws upon fiscal information from The Fiscal Survey of States, Fall 2017, published by the National Association of State Budget Officers; from the State Revenue Report, December 2017, by the Rockefeller Institute of Government; from Federal Funds Provide 30 Cents of Each Dollar of State Revenue, from the Pew Charitable Trusts; and from An Update to the Budget and Economic Outlook: 2017 to 2027, by the Congressional Budget Office. These sources exclude jurisdictions from their calculations and analyses.

Per Capita Spending Calculations: Fiscal year 2018 per capita spending calculations for the 50 states, the District of Columbia and Puerto Rico are based on the July 1, 2017 population estimates in the Annual Estimates of the Resident Population for the United States, Regions, States, and Puerto Rico: April 1, 2010 to July 1, 2017 table from the U.S. Census Bureau. Population figures for American Samoa, the U.S. Virgin Islands, the Northern Mariana Islands and Guam are from the International Data Base of the U.S. Census Bureau. This State Arts Agency Revenues report organizes per capita funding in four categories: legislative appropriations including line items, legislative appropriations excluding line items, total state funds and total agency revenue. States are ranked out of 50 states, and jurisdictions are ranked out of 56 states and jurisdictions. NASAA presents these four categories because each SAA relies on a distinct combination of funding and the significance of different funding sources varies by state. To learn more about which ranking is most appropriate for a given state, please contact the state arts agency or NASAA.

Trend Data: Although this report discusses the history of state arts agency appropriations in recent years, NASAA maintains legislative appropriations data since 1969, which is available upon request.

Inflation: Inflation adjustments are based on the Consumer Price Index for All Urban Consumers (CPI-U) for the U.S. City Average for All Items, 1982-84=100, as published by the U.S. Department of Labor, Bureau of Labor Statistics. This State Arts Agency Revenues report aligned the consumer price index's (CPI) calendar years with the SAAs' fiscal years (which usually begin in July of the previous calendar year). The CPI measures price increases since the base years, 1982-1984. This report used the 2001 CPI as a starting point to measure inflation between 2001 and 2018. At the time of publication, the annual CPI figure for 2018 was not yet available. The CPI value used for 2018 was the December 2017 index value, which was the most recent CPI number available at the time calculations were made.

Questions: For additional information about the data in this report, contact NASAA Research Associate Patricia Mullaney-Loss at patricia.mullaney-loss@nasaa-arts.org or 202-347-6352 x118.

The National Assembly of State Arts Agencies (NASAA) is the membership organization that unites, represents and serves the nation's state and jurisdictional arts agencies. Its mission is to strengthen state arts agencies by representing their individual and collective interests, empowering their work through knowledge, and advancing the arts as an essential public benefit. NASAA serves as a clearinghouse for data and research about public funding and the arts. Together, NASAA and state arts agencies work to broaden access to the arts in every corner of America and to serve the public good by making the arts an essential ingredient of state policy.

NASAA and state arts agencies are supported and strengthened in many ways through partnerships with the National Endowment for the Arts.

State Arts Agency Revenues, Fiscal Year 2018

by Patricia Mullaney-Loss, Research Associate

State Arts Agency Revenues, Fiscal Year 2018, is published by the National Assembly of State Arts Agencies.

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Arts&Economic Prosperity®5
A Project of Americans for the Arts

The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the State of Connecticut (Fiscal Year 2015)

Direct Economic Activity	**Arts and Cultural Organizations**	+	**Arts and Cultural Audiences**	=	**Total Industry Expenditures**
Total Industry Expenditures	$515,311,370		$281,938,021		**$797,249,391**

Economic Impact of Spending by Arts and Cultural Organizations and Their Audiences

Total Economic Impact of Expenditures	**Economic Impact of Organizations**	+	**Economic Impact of Audiences**	=	**Total Economic Impact**
Full-Time Equivalent (FTE) Jobs Supported	17,671		5,443		**23,114**
Household Income Paid to Residents	$399,187,000		$125,726,000		**$524,913,000**
Revenue Generated to Local Government	$20,314,000		$9,429,000		**$29,743,000**
Revenue Generated to State Government	$25,234,000		$17,294,000		**$42,528,000**

Event-Related Spending by Arts and Cultural Audiences Totaled $281.9 million (excluding the cost of admission)[1]

Attendance to Arts and Culture Events	**Resident[2] Attendees**	+	**Nonresident[2] Attendees**	=	**All Cultural Audiences**
Total Attendance to Arts and Culture Events	8,317,504		1,479,320		**9,796,824**
Percentage of Total Attendance	84.9%		15.1%		100.0%
Average Event-Related Spending Per Person	$23.78		$49.78		$27.70
Total Event-Related Expenditures	**$170,529,709**		**$111,408,312**		**$281,938,021**

Nonprofit Arts and Cultural Event Attendees Spend an Average of $27.70 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	**Resident[2] Attendees**	**Nonresident[2] Attendees**	**All Cultural Audiences**
Meals and Refreshments	$15.62	$23.65	$16.83
Souvenirs and Gifts	$4.36	$8.39	$4.97
Ground Transportation	$1.84	$5.97	$2.47
Overnight Lodging (one night only)	$0.66	$9.48	$1.99
Other/Miscellaneous	$1.30	$2.29	$1.44
Average Event-Related Spending Per Person	**$23.78**	**$49.78**	**$27.70**

Source: *Arts & Economic Prosperity 5: The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the State of Connecticut*. For more information about this study or about other cultural initiatives in the State of Connecticut, visit the Connecticut Department of Economic and Community Development (Office of the Arts)'s web site at www.cultureandtourism.org.

About This Study

This Arts & Economic Prosperity 5 study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 341 communities and regions (113 cities, 115 counties, 81 multicity or multicounty regions, 10 states, and 12 individual arts districts)—representing all 50 U.S. states and the District of Columbia. The diverse communities range in population (1,500 to more than 4 million) and type (small rural to large urban). Project economists from the Georgia Institute of Technology customized an input-output analysis model for each participating region to provide specific and localized data on four measures of economic impact: full-time equivalent jobs, household income, and local and state government revenue. These localized models allow for the uniqueness of each local economy to be reflected in the findings.

Americans for the Arts partnered with 250 local, regional, and statewide organizations that represent the 341 study regions (30 partners included multiple study regions as part of their participation). **To complete this customized analysis for the State of Connecticut, the Connecticut Department of Economic and Community Development (Office of the Arts) joined the study as one of the 250 partners**.

Surveys of Nonprofit Arts and Cultural ORGANIZATIONS

Each of the 250 partner organizations identified the universe of nonprofit arts and cultural organizations that are located in its region(s) using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) coding system, a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. In addition, the study partners 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 literary and media arts. These include government-owned or government-operated cultural facilities and institutions; municipal arts agencies and councils; private community arts organizations; unincorporated arts groups; living collections (such as zoos, aquariums, and botanical gardens); university presenters, programs, and facilities; and arts programs that are embedded under the umbrella of a nonarts organization or facility (such as a hospital or church). In short, if it displays the characteristics of a nonprofit arts and cultural organization, it is included. *For-profit businesses (e.g., Broadway, motion picture theaters) and individual artists were excluded from this study*.

Nationally, data was collected from a total of 14,439 organizations for this study. Response rates among all eligible organizations located in the 341 study regions was 54.0 percent, and ranged from 9.5 percent to 100 percent. Responding organizations had budgets ranging from $0 to $785 million (Smithsonian Institution). 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 nonresponding organizations. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the State of Connecticut, 324 of the 1,137 eligible nonprofit arts and cultural organizations participated in this study—an overall participation rate of 28.5 percent. A list of the participating organizations can be obtained from the Connecticut Department of Economic and Community Development (Office of the Arts).

Surveys of Nonprofit Arts and Cultural AUDIENCES

Audience-intercept surveying, a common and accepted research method, was completed in all 341 study regions to capture information about spending by audiences at nonprofit arts and culture events. Patrons were selected randomly and asked to complete a short survey while attending an event. A total of 212,691 attendees completed the survey. The respondents provided itemized 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, and at a broad range of events (because a night at the opera will typically yield more spending than a Saturday children's theater production). Using total attendance data for 2015 (collected from the participating organizations), standard statistical methods were then used to derive a reliable estimate of total arts event-related expenditures by attendees in each study region.

In the State of Connecticut, a total of 3,321 valid audience-intercept surveys were collected from attendees to nonprofit arts and cultural performances, events, and exhibitions during 2016.

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 cultural organizations and their audiences. This highly-regarded type of economic analysis 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 respent within the local economy before it leaves the community, and it quantifies the economic impact of each of those rounds of spending. Project economists customized an input-output model for each of the 341 participating study regions based on the local dollar flow among 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 (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), state and local tax data (e.g., sales taxes, lodging tax, property taxes, income tax, and miscellaneous local option taxes), and the survey data collected from the responding arts and cultural organizations and their audiences.

[1] To calculate the total estimated audience expenditures in the State of Connecticut, first the audience expenditure findings for any individual participating study regions that are located within the State of Connecticut were summed. Next, the residency percentages and the average per person arts-related expenditure for residents and nonresidents were applied to any additional attendance data collected from organizations located within the State of Connecticut but outside of the individual participating study region(s). Finally, the results were added to the aggregate of the individual participating region(s). Therefore, the total audience expenditures for the State of Connecticut do not equal the average per person event-related expenditure for residents multiplied by the total estimated attendance by residents plus the average per person event-related expenditure for nonresidents multiplied by the total estimated attendance by nonresidents.

[2] For the purpose of this study, residents are attendees who live within the State of Connecticut; nonresidents live elsewhere.

A comprehensive description of the methodology used to complete the national study is available at www.AmericansForTheArts.org/EconomicImpact.

ARTS & ECONOMIC PROSPERITY 5

THE ECONOMIC IMPACT OF NONPROFIT ARTS & CULTURAL ORGANIZATIONS & THEIR AUDIENCES

AMERICANS for the ARTS

in the State of Connecticut

Arts and Economic Prosperity® 5 was conducted by Americans for the Arts, the nation's 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.

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"Understanding and acknowledging the incredible economic impact of the nonprofit arts and culture, we must always remember their fundamental value. They foster beauty, creativity, originality, and vitality. The arts inspire us, sooth us, provoke us, involve us, and connect us. But they also create jobs and contribute to the economy."

— Robert L. Lynch
President and CEO
Americans for the Arts

The Arts Mean Business

By Robert L. Lynch, President and CEO, Americans for the Arts

In my travels, I meet business and government leaders who speak passionately about the value the arts bring to their communities—fueling creativity, beautifying downtowns, and providing joy. Many also share with me the challenge of balancing arts funding with the demands to support jobs and grow their economy. To these community leaders, **Arts & Economic Prosperity 5** offers a clear and welcome message: the arts are an investment that delivers both community well-being and economic vitality.

Arts & Economic Prosperity 5 (AEP5) is Americans for the Arts' fifth economic impact study of the nation's nonprofit arts and cultural organizations and their audiences. By every measure, the results are impressive. Nationally, the nonprofit arts industry generated $166.3 billion of economic activity in 2015—$63.8 billion in spending by arts and cultural organizations and an additional $102.5 billion in event-related expenditures by their audiences. This activity supported 4.6 million jobs and generated $27.5 billion in revenue to local, state, and federal governments (a yield well beyond their collective $5 billion in arts allocations). AEP5 is the most comprehensive study of its kind ever conducted. It provides detailed economic impact findings on 341 study regions representing all 50 states and the District of Columbia. Data was gathered from 14,439 organizations and 212,691 arts event attendees, and our project economists customized input-output models for each and every study region to ensure reliable and actionable localized results.

When Americans for the Arts published its first economic impact study in 1994, it worked with 33 local communities. As evidence of the value of these studies, AEP5 has grown this local participation ten-fold. We also have witnessed a corresponding growth in the understanding of the economic value of the arts. The U.S. Bureau of Economic Analysis, for example, now publishes an annual *Arts & Cultural Production Satellite Account*, which extends beyond the nonprofit sector to include the full breadth of commercial and for-profit arts, education, and individual artists, and lists the sector as a $730 billion industry (4.2 percent of the nation's GDP—a larger share of the economy than transportation, tourism, agriculture, and construction). As another example, many state and local governments have established agencies to track and grow their creative economy.

What continues to set AEP5 apart from other studies is exactly why it is so useful: it uses localized research that not only focuses on arts organizations—but also incorporates the event-related spending by their audiences. When patrons attend an arts event, they may pay for parking, eat dinner at a restaurant, enjoy dessert after the show, and return home to pay the babysitter. The study found that the typical attendee spends $31.47 per person, per event beyond the cost of admission. AEP5 also shows that one-third of attendees (34 percent) traveled from outside the county in which the arts event took place. Their event-related spending was more than twice that of their local counterparts ($47.57 vs. $23.44). What brought those visitors to town? Two-thirds (69 percent) indicated that the primary purpose for their visit was to attend that arts event. The message is clear: a vibrant arts community not only keeps residents and their discretionary spending close to home, it also attracts visitors who spend money and help local businesses thrive.

AEP5 demonstrates that the arts provide both cultural and economic benefits. No longer do community leaders need to feel that a choice must be made between arts funding and economic development. **Arts & Economic Prosperity 5** proves that they can choose both. Nationally as well as locally, the arts mean business.

"Even in a strong economy, some may perceive the arts as an unaffordable luxury. 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. The arts as a driver of employment, vibrancy, tourism, and building a creative workforce is certainly something to applaud."

— Jonathan Spector
President & CEO
The Conference Board

The Economic Impact of the Nonprofit Arts and Culture Industry in the State of Connecticut

Arts & Economic Prosperity 5 provides evidence that the nonprofit arts and culture sector is a significant industry in the State of Connecticut—one that generates $797.2 million in total economic activity. This spending—$515.3 million by nonprofit arts and cultural organizations and an additional $281.9 million in event-related spending by their audiences—supports 23,114 full-time equivalent jobs, generates $524.9 million in household income to local residents, and delivers $72.3 million in local and state government revenue. This economic impact study sends a strong signal that when we support the arts, we not only enhance our quality of life, but we also invest in the State of Connecticut's economic well-being.

This Arts & Economic Prosperity 5 study documents the economic impact of the nonprofit arts and culture sector in 341 study regions—113 cities, 115 counties, 81 multicity or multicounty regions, 20 states, and 12 arts districts—representing all 50 U.S. states and the District of Columbia. The diverse study regions range in population (1,500 to four million) and type (rural to large urban). Economists customized input-output models to calculate specific and reliable findings for each study region. This study focuses solely on the economic impact of nonprofit arts and cultural organizations and event-related spending by their audiences. Spending by individual artists and the for-profit arts and culture sector (e.g., Broadway or the motion picture industry) are excluded from this study.

The geographic area analyzed in this unique report is defined as **the State of Connecticut**.

Defining Economic Impact

This proprietary study methodology uses four economic measures to define economic impact: full-time equivalent jobs, resident household income, and local and state government revenues.

Full-Time Equivalent (FTE) Jobs describes the total amount of labor employed. An FTE job can be one full-time employee, two half-time employees, etc. 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 residents. It is the money residents earn and use to pay for food, shelter, utilities, and other living expenses.

Revenue to Local and State Government includes revenue from local and state taxes (e.g., income, sales, lodging, real estate, personal property, and other local option taxes) as well as funds from license fees, utility fees, filing fees, and other similar sources. Local government revenue includes funds to governmental units such as city, county, township, and school districts, and other special districts.

Economic Impact of Spending by the Nonprofit Arts and Culture Industry (Combined Spending by Both Organizations and Their Audiences) in the State of Connecticut

In communities coast-to-coast, from our smallest towns to our largest cities, America's 100,000 nonprofit arts and cultural organizations make their communities more desirable places to live and work every day of the year.

The arts and culture provide inspiration and joy to residents, beautify public spaces, and strengthen the social fabric of our communities. Nonprofit arts and cultural organizations are also businesses. They employ people locally, purchase goods and services from other local businesses, and attract tourists. Event-related spending by arts audiences generates valuable revenue for local merchants such as restaurants, retail stores, parking garages, and hotels.

During fiscal year 2015, spending by both the State of Connecticut's nonprofit arts and cultural organizations and their audiences totaled $797.2 million. The table below demonstrates the total economic impact of these expenditures.

TABLE 1:
Total Economic Impact of the Nonprofit Arts and Culture Industry in the State of Connecticut
(Combined Spending by Nonprofit Arts and Cultural Organizations and Their Audiences)

	State of Connecticut	Median of Participating Statewide Study Regions
Total Industry Expenditures	**$797,249,391**	$835,040,012
Full-Time Equivalent Jobs	**23,114**	25,972
Resident Household Income	**$524,913,000**	$571,859,500
Local Government Revenue	**$29,743,000**	$32,230,500
State Government Revenue	**$42,528,000**	$44,062,000

The Arts Improve the Economy … and the Quality of our Personal Lives

- ✓ **82 percent** of Americans believe the arts & culture are important to local businesses and the economy
- ✓ **87 percent** of Americans believe the arts & culture are important to quality of life

Source: Americans for the Arts' 2016 survey of 3,020 adults by Ipsos Public Affairs

“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.”

— Christopher Forbes, Vice Chairman, Forbes, Inc.

Economic Impact: Total, Direct, Indirect, and Induced

How can a dollar be *respent*? Consider the example of a theater company that purchases a five-gallon bucket of paint from its local hardware store for $100—a very simple transaction at the outset, but one that initiates a complex sequence of income and spending by both individuals and other businesses.

> Following the paint purchase, the hardware store may use a portion of the $100 to pay the sales clerk who sold the bucket of paint. The sales clerk then respends some of the money for groceries; the grocery store uses some of the money to pay its cashier; the cashier then spends some of the money for rent; and so on.
>
> The hardware store also uses some of the $100 to purchase goods and services from other businesses, such as the local utility company, and then to buy a new bucket of paint from the paint factory to restock its shelf. Those businesses, in turn, respend the money they earned from the hardware store to buy goods and services from still other local businesses, and so on.
>
> Eventually, the last of the $100 is spent outside of the community and no longer has a local economic impact. It is considered to have leaked out of the community.

The **total** economic impact describes this full economic effect, starting with the theater’s initial paint purchase and ending when the last of the $100 leaks out of the community. It is composed of the **direct** economic impact (the effect of the initial expenditure by the theater), as well as the **indirect** and **induced** economic impacts, which are the effects of the subsequent rounds of spending by businesses and individuals, respectively.

Interestingly, a dollar ripples very differently through each community, which is why an input-output model was customized for the unique economy of the State of Connecticut.

Economic Impact of Spending by Nonprofit Arts and Cultural ORGANIZATIONS in the State of Connecticut

Nonprofit arts and culture organizations are active contributors to their business community. They are employers, producers, and consumers. They are members of the Chamber of Commerce as well as key partners in the marketing and promotion of their cities, regions, and states. **Spending by nonprofit arts and cultural organizations totaled $515.3 million in the State of Connecticut during fiscal year 2015**. This spending is far-reaching: organizations pay employees, purchase supplies, contract for services, and acquire assets within their community. These actions, in turn, support jobs, generate household income, and generate revenue to local and state governments.

The State of Connecticut's nonprofit arts and cultural organizations provide rewarding employment for more than just administrators, artists, curators, choreographers, and musicians. They also employ financial staff, facility managers, and salespeople. In addition, the spending by these organizations directly supports a wide array of other occupations spanning many industries that provide their goods and services (e.g., accounting, construction, event planning, legal, logistics, printing, and technology).

Data were collected from 324 eligible nonprofit arts and cultural organizations that are located in the State of Connecticut. Each provided detailed budget information for fiscal year 2015 (e.g., labor, payments to local and nonlocal artists, operations, administration, programming, facilities, and capital expenditures/asset acquisition). The following table demonstrates the total economic impact of their aggregate spending.

TABLE 2:
Total Economic Impact of Spending by Nonprofit Arts and Cultural ORGANIZATIONS in the State of Connecticut

	State of Connecticut	Median of Participating Statewide Study Regions
Total Organizational Expenditures	**$515,311,370**	$423,849,454
Full-Time Equivalent Jobs	**17,671**	16,214
Resident Household Income	**$399,187,000**	$360,046,000
Local Government Revenue	**$20,314,000**	$14,323,500
State Government Revenue	**$25,234,000**	$20,720,500

Economic Impact Beyond Dollars: Volunteerism

While arts volunteers may not have an economic impact as defined in this study, they clearly have an enormous impact by helping nonprofit arts and cultural organizations function as a viable industry. Arts & Economic Prosperity 5 reveals a significant contribution to nonprofit arts and cultural organizations as a result of volunteerism. **During 2015, a total of 25,960 volunteers donated a total of 1,148,853 hours to the State of Connecticut's participating nonprofit arts and cultural organizations**. **This represents a donation of time with an estimated aggregate value of $27,066,977** (Independent Sector estimates the dollar value of the average 2015 volunteer hour to be $23.56). Volunteers can include unpaid professional staff (e.g., executive and program staff, board/commission members), artistic volunteers (e.g., artists, choreographers, designers), clerical volunteers, and service volunteers (e.g., ticket takers, docents, ushers, gift shop volunteers).

The 324 participating organizations reported an average of 80.1 volunteers who volunteered an average of 44.3 hours during 2015, for a total of 3,545.8 hours per organization.

The Value of In-Kind Contributions to Arts Organizations

The organizations were asked about the sources and value of their in-kind support. In-kind contributions are non-cash donations such as materials (e.g., office supplies from a local retailer), facilities (e.g., office or performance space), and services (e.g., printing from a local printer). **The 324 participating nonprofit arts and cultural organizations in the State of Connecticut reported that they received in-kind contributions with an aggregate value of $11,184,199 during fiscal year 2015**. These contributions can be received from a variety of sources including corporations, individuals, local and state arts agencies, and government agencies.

"Investments in arts and culture enhance the quality of life, the third-highest measurement businesses use when gauging development trends—behind skilled labor and highway accessibility but ahead of other factors such as corporate tax rates and incentives. These investments are breathing new life into our downtown areas, creating educational opportunities, and attracting businesses and highly skilled workers to Iowa. Today, nearly 6,000 arts organizations employ 23,000 people in Iowa, and that number jumps to 73,000 when all creative fields are counted. In all, that's about four percent of our workforce."

— Governor Kim Reynolds, Iowa

Economic Impact of Spending by Nonprofit Arts and Cultural AUDIENCES in the State of Connecticut

The nonprofit arts and culture industry, unlike most industries, leverages a significant amount of event-related spending by its audiences. For example, when patrons attend a cultural event, they may pay to park their car, purchase dinner at a restaurant, shop in nearby stores, eat dessert after the show, and pay a babysitter upon their return home. Attendees from out of town often spend the night in a hotel. This spending generates related commerce for local businesses such as restaurants, parking garages, retail stores, and hotels. Local businesses that cater to arts and culture audiences reap the rewards of this economic activity.

To measure the impact of spending by cultural audiences in the State of Connecticut, data were collected from 3,321 event attendees during 2016. Researchers used an audience-intercept methodology, a standard technique in which patrons are asked to complete a short survey about their event-related spending (while they are attending the event). **Event-related spending by these attendees totaled $281.9 million in the State of Connecticut during fiscal year 2015**, excluding the cost of event admission. The following table demonstrates the total economic impact of this spending.

TABLE 3:
Total Economic Impact of Spending by Nonprofit Arts and Cultural AUDIENCES in the State of Connecticut (excluding the cost of event admission[1])

	State of Connecticut	Median of Participating Statewide Study Regions
Total Audience Expenditures[2]	**$281,938,021**	$379,531,275
Full-Time Equivalent Jobs	**5,443**	9,381
Resident Household Income	**$125,726,000**	$232,723,500
Local Government Revenue	**$9,429,000**	$15,332,000
State Government Revenue	**$17,294,000**	$21,331,000

[1] Why exclude the cost of admission? The admissions paid by attendees are excluded from the audience analysis because those dollars are captured in the operating budgets of the participating nonprofit arts and cultural organizations and, in turn, are spent by the organizations. This methodology avoids "double-counting" those dollars in the study analysis.

[2] To calculate the total estimated audience expenditures in the State of Connecticut, first the audience expenditure findings for any individual participating study regions that are located within the State of Connecticut were summed. Next, the residency percentages and the average per person arts-related expenditure for residents and nonresidents were applied to any additional attendance data collected from organizations located within the State of Connecticut but outside of the individual participating study region(s). Finally, the results were added to the aggregate of the individual participating region(s). Therefore, the total audience expenditures for the State of Connecticut do not equal the average per person event-related expenditure for residents multiplied by the total estimated attendance by residents plus the average per person event-related expenditure for nonresidents multiplied by the total estimated attendance by nonresidents.

Cultural Tourists Spend More

The 3,321 audience survey respondents were asked to provide the ZIP code of their primary residence, enabling researchers to determine which attendees were local residents (live within the State of Connecticut) and which were nonresidents (live outside the State of Connecticut). In the State of Connecticut, researchers estimate that 84.9 percent of the 9.8 million nonprofit arts attendees were residents; 15.1 percent were nonresidents.

Nonresident attendees spent an average of 109 percent more per person than local attendees ($49.78 vs. $23.78) as a result of their attendance to cultural events. As would be expected from a traveler, higher spending was typically found in the categories of lodging, meals, and transportation. When a community attracts cultural tourists, it harnesses significant economic rewards.

TABLE 4: Event-Related Spending by Arts and Culture Event Attendees Totaled $281.9 million in the State of Connecticut (excluding the cost of event admission)

	Residents	Nonresidents	All State of Connecticut Event Attendees
Total Attendance	8,317,504	1,479,320	9,796,824
Percent of Attendees	84.9%	15.1%	100%
Average Dollars Spent Per Attendee	$23.78	$49.78	$27.70
Total Event-Related Expenditures	**$170,529,709**	**$111,408,312**	**$281,938,021**

TABLE 5: Nonprofit Arts and Culture Event Attendees Spend an Average of $27.70 Per Person in the State of Connecticut (excluding the cost of event admission)

	Residents	Nonresidents	All State of Connecticut Event Attendees
Refreshments/Snacks During Event	$2.96	$3.81	$3.09
Meals Before/After Event	$12.66	$19.84	$13.74
Souvenirs and Gifts	$4.36	$8.39	$4.97
Clothing and Accessories	$0.97	$1.63	$1.07
Ground Transportation	$1.84	$5.97	$2.47
Event-Related Child Care	$0.28	$0.28	$0.28
Overnight Lodging *(one night only)*	$0.66	$9.48	$1.99
Other	$0.05	$0.38	$0.10
Total Per Person Spending	**$23.78**	**$49.78**	**$27.70**

The Arts Drive Tourism

Each of the nonresident survey respondents (i.e., those who live outside the State of Connecticut) were asked about the purpose of their trip: **76.2 percent indicated that the primary purpose of their visit to the State of Connecticut was "specifically to attend this arts/cultural event."** This finding demonstrates the power of the arts to attract visitors to the community.

The audience-intercept survey also asked nonresident attendees if they would have traveled somewhere else (instead of to the State of Connecticut) if the event where they were surveyed had not occurred: **59.4 percent of nonresident attendees would have "traveled to a different community to attend a similar cultural event."**

Of the 15.1 percent of arts attendees who are nonresidents, 12.2 percent reported an overnight lodging expense. Not surprisingly, nonresident attendees with overnight expenses spent considerably more money per person during their visit to the State of Connecticut than did nonresident attendees without overnight lodging expenses ($152.05 and $35.60, respectively). For this analysis, only one night of lodging expenses is counted toward the audience expenditure, regardless of how many nights these cultural tourists actually stayed in the community. This conservative approach ensures that the audience-spending figures are not inflated by non-arts-related spending.

The Arts Retain Local Dollars

The survey also asked local resident attendees about what they would have done if the arts event that they were attending was not taking place: **60.4 percent of resident attendees said they would have "traveled to a different community to attend a similar cultural event."**

The cultural tourism findings on this page demonstrate the economic impact of the nonprofit arts and culture industry in its truest sense. If a community fails to provide a variety of artistic and cultural experiences, not only will it fail to attract new dollars from cultural tourists, it will also lose the discretionary spending of its own residents who will travel elsewhere for a similar experience.

> "As a banker, I have visited businesses in almost every city and town in my state. There is a visible difference in places with a vibrant arts community. I see people looking for places to park, stores staying open late, and restaurants packed with diners. The business day is extended and the cash registers are ringing!"
>
> — Ken Fergeson, Chairman, NBC Oklahoma
> Past President, American Bankers Association

Travel Party and Demographic Characteristics of Arts Attendees

The tables below list the audience-intercept survey findings related to travel party size as well as the age, educational attainment, and household income reported by the survey respondents.

TABLE 6: Travel Party and Demographic Characteristics of Arts Audiences in the State of Connecticut	Residents	Nonresidents
Travel Party Size		
Average number of adults (18 years or older)	2.1	2.4
Average number of children (younger than 18)	0.3	0.3
Average travel party size	2.4	2.7
Trip Characteristics		
Average number of nights spent away from home as a result of arts event	0.1	0.7
Percentage with any nights spent away from home as a result of arts event	3.7%	31.1%
Percentage attending the arts event or facility (where they were surveyed) for the first time	23.3%	42.7%
Age of Cultural Attendees		
18-34	9.5%	14.8%
35-44	11.4%	11.1%
45-54	18.5%	16.5%
55-64	26.3%	23.4%
65 or Older	34.3%	34.2%
Educational Attainment of Cultural Attendees		
Less than high school	0.3%	0.4%
High school	9.5%	10.0%
2-year college/technical/associates degree	12.5%	12.5%
4-year college/bachelors degree	35.8%	33.0%
Masters degree	33.8%	33.4%
Doctoral degree	8.2%	10.7%
Annual Household Income of Cultural Attendees		
Less than $40,000	10.5%	10.2%
$40,000 to $59,999	11.6%	14.0%
$60,000 to $79,999	15.8%	14.2%
$80,000 to $99,999	15.3%	12.0%
$100,000 to $119,999	16.8%	15.6%
$120,000 or More	30.0%	34.1%
Civic Engagement of Cultural Attendees		
Percentage that voted in 2016 U.S. presidential election	90.7%	91.0%

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

— Oklahoma City Mayor Mick Cornett
President, The United States Conference of Mayors

Conclusion

The nonprofit arts and culture sector is a $797.2 million industry in the State of Connecticut—one that supports 23,114 full-time equivalent jobs and generates $72.3 million in local and state government revenue.

Nonprofit arts and cultural organizations are businesses in their own right. They spent $515.3 million during fical year 2015 to employ people locally, purchase goods and services from local establishments, and attract tourists. They also leveraged a remarkable $281.9 million in additional spending by cultural audiences—spending that pumps vital revenue into restaurants, hotels, retail stores, parking garages, and other local businesses.

This study puts to rest a misconception that communities support arts and culture at the expense of local economic development. In fact, communities that support the arts and culture are investing in an industry that supports jobs, generates government revenue, and is the cornerstone of tourism. This Arts & Economic Prosperity 5 study shows conclusively that **the arts mean business in the State of Connecticut!**

"A vital component to generating economic growth in our communities can be attributed to supporting and funding the arts. It is apparent that decreased support of the arts has negatively impacted some areas of our country. To compete and thrive in today's workforce environment it is apparent that supporting the arts helps foster a more creative and innovative workforce that strengthens our economy."

— Nevada Assemblywoman Maggie Carlton
Co-Chair, National Conference of State Legislatures
Labor & Economic Development Committee

The Arts & Economic Prosperity 5 Calculator

To make it easier to compare the economic impacts of different organizations within the State of Connecticut (or to calculate updated estimates in the immediate years ahead), the project researchers calculated the economic impact per $100,000 of direct spending by nonprofit arts and cultural organizations and their audiences.

Economic Impact Per $100,000 of Direct Spending by ORGANIZATIONS

For every $100,000 in direct spending by a nonprofit arts and cultural organization in the State of Connecticut, there was the following total economic impact.

TABLE 7:
Ratios of Economic Impact Per $100,000 of Direct Spending by Nonprofit Arts and Cultural Organizations in the State of Connecticut

	State of Connecticut	Median of Participating Statewide Study Regions
Full-Time Equivalent Jobs	**3.43**	3.43
Resident Household Income	**$77,465**	$79,001
Local Government Revenue	**$3,942**	$3,253
State Government Revenue	**$4,897**	$5,182

An Example of How to Use the Organizational Spending Calculator Table (above):

An administrator from a nonprofit arts and cultural organization that has total expenditures of $250,000 wants to determine the organization's total economic impact on full-time equivalent (FTE) employment in the State of Connecticut. The administrator would:

1. Determine the amount spent by the nonprofit arts and cultural organization;
2. Divide the total expenditure by 100,000; and
3. Multiply that figure by the FTE employment ratio per $100,000 for the State of Connecticut.

Thus, $250,000 divided by 100,000 equals 2.5; 2.5 times 3.43 (from the top row of data on Table 1 above) equals a total of 8.6 full-time equivalent jobs supported (both directly and indirectly) within the State of Connecticut by that nonprofit arts and cultural organization. Using the same procedure, the estimate can be calculated for resident household income as well as for local and state government revenue.

Economic Impact Per $100,000 of Direct Spending by AUDIENCES

The economic impact of event-related spending by arts audiences can also be derived for an individual organization or groups of organizations in the State of Connecticut.

The first step is to determine the total estimated event-related spending by attendees who are residents of the State of Connecticut. To derive this figure, first multiply the total attendance by the percentage of attendees that are residents. Then, multiply the result by the average per person event-related expenditure by resident attendees. The result is the total estimated event-related spending by resident attendees.

The second step is to do the same for nonresidents of the State of Connecticut. To derive this figure, first multiply the total attendance by the percentage of attendees that are nonresidents. Then, multiply the result by the average per person event-related expenditure by nonresident attendees. The result is the total estimated event-related spending by nonresident attendees.

Then, add the results from the first two steps together to calculate the total estimated event-related audience spending. Finally, the ratios of economic impact per $100,000 in direct spending can then be used to determine the total economic impact of the total estimated audience spending.

TABLE 8: Audience Spending Ratios for the Arts & Economic Prosperity 5 Calculator in the State of Connecticut (excluding the cost of event admission)

	Residents	Nonresidents
Percent of Attendees	84.9%	15.1%
Average Per Person Event-Related Expenditures	$23.78	$49.78

TABLE 9:
Ratios of Economic Impact Per $100,000 of Direct Spending by Nonprofit Arts and Culture Audiences in the State of Connecticut

	State of Connecticut	Median of Participating Statewide Study Regions
Full-Time Equivalent Jobs	**1.93**	2.56
Resident Household Income	**$44,593**	$57,944
Local Government Revenue	**$3,344**	$4,387
State Government Revenue	**$6,134**	$5,982

An Example of How to Use the Audience Spending Calculator Tables (on the preceding page):

An administrator wants to determine the total economic impact of the 25,000 total attendees to his/her organization's nonprofit arts and cultural events on full-time equivalent (FTE) employment in the State of Connecticut. The administrator would:

1. Multiply the total attendance by the percentage of attendees that are residents;
2. Multiply the result of step 1 by the average per person event-related expenditure for residents;
3. Multiply the total attendance by the percentage of attendees that are nonresidents;
4. Multiply the result of step 3 by the average per person event-related expenditure for nonresidents;
5. Sum the results of steps 2 and 4 to calculate the total estimated event-related audience spending;
6. Divide the resulting total estimated audience spending by 100,000; and
7. Multiply that figure by the FTE employment ratio per $100,000 for the State of Connecticut.

Thus, 25,000 times 84.9% (from Table 8 on the preceding page) equals 21,225; 21,225 times $23.78 (from Table 8) equals $504,731; 25,000 times 15.1% (from Table 8) equals 3,775; 3,775 times $49.78 equals $187,920; $504,731 plus $187,920 equals $692,651, $692,651 divided by 100,000 equals 6.93; 6.93 times 1.93 (from the top row of data on Table 9 on the preceding page) equals a total of 13.4 full-time equivalent jobs supported (both directly and indirectly) within the State of Connecticut by that nonprofit arts and cultural organization. Using the same procedure, the estimate can be calculated for resident household income as well as for local and state government revenue.

Making Comparisons with Similar Study Regions

For the purpose of this analysis and unique report, **the geographic region being studied is defined as the State of Connecticut**. According to the most recent data available from the U.S. Census Bureau, the population of the State of Connecticut was estimated to be 3,596,677 during 2015. For comparison purposes, 458 pages of detailed data tables containing the study results for all 341 participating study regions are located in Appendix B of the National Statistical Report. The data tables are stratified by population, making it easy to compare the findings for the State of Connecticut to the findings for similarly populated study regions (as well as any other participating study regions that are considered valid comparison cohorts).

The National Summary Report and National Brochure are available both by download (free) and hardcopy (for purchase). The National Statistical Report (more than 500 pages in length) is available by download only. All documents and resources can be found at www.AmericansForTheArts.org/EconomicImpact.

"In Rhode Island, we know cultural excellence is crucial to economic development and the success of businesses large and small. Arts-related industries create jobs, attract investments, and enhance tourism—the economic impact of arts organizations is significant. The arts also play a role in promoting the health and welfare of our military members which makes our communities and our state stronger."

— Rhode Island Lieutenant Governor Dan McKee
Chair, National Lt. Governors Association

About This Study

This Arts & Economic Prosperity 5 study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 341 communities and regions (113 cities, 115 counties, 81 multi-city or multi-county regions, 20 states, and 12 individual arts districts)—representing all 50 U.S. states and the District of Columbia.

The diverse local communities range in population (1,500 to four million) and type (rural to urban). The study focuses solely on nonprofit arts and cultural organizations and their audiences. The study excludes spending by individual artists and the for-profit arts and entertainment sector (e.g., Broadway or the motion picture industry). Detailed expenditure data were collected from 14,439 arts and culture organizations and 212,691 of their attendees. The project economists, from the Georgia Institute of Technology, customized input-output economic models for each participating study region to provide specific and reliable economic impact data about their nonprofit arts and culture industry: full-time equivalent jobs, household income, and local and state government revenue.

The 250 Local, Regional, and Statewide Study Partners

Americans for the Arts published a Call for Participants in 2015 seeking communities interested in participating in the Arts & Economic Prosperity 5 study. Of the more than 300 potential partners that expressed interest, 250 local, regional, and statewide organizations agreed to participate and complete four participation criteria: identify and code the universe of nonprofit arts and cultural organizations in their study region; assist researchers with the collection of detailed financial and attendance data from those organizations; conduct audience-intercept surveys at cultural events; and pay a modest cost-sharing fee (no community was refused participation for an inability to pay). Thirty of the 250 partners included multiple study regions as part of their AEP5 participation (e.g., a county as well as a specific city located within the county). As a result, the 250 local, regional, and statewide organizations represent a total of 341 participating study regions.

The Connecticut Department of Economic and Community Development (Office of the Arts) responded to the 2015 Call for Participants, and agreed to complete the required participation criteria.

Surveys of Nonprofit Arts and Cultural ORGANIZATIONS

Each of the 250 study partners identified the universe of nonprofit arts and cultural organizations that are located in their region(s) using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) coding system as a guideline. The NTEE system—developed by the National Center for Charitable Statistics at the Urban Institute—is a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. This system divides the entire universe of nonprofit organizations into 10 Major categories, including "Arts, Culture, and Humanities." The Urban Institute reports that approximately 100,000 nonprofit arts and cultural organizations were registered with the IRS in 2015.

The following NTEE "Arts, Culture, and Humanities" subcategories were included in this study:

- A01 – Alliances and Advocacy
- A02 – Management and Technical Assistance
- A03 – Professional Societies and Associations
- A05 – Research Institutes and Public Policy Analysis
- A11 – Single Organization Support
- A12 – Fund Raising and Fund Distribution
- A19 – Support (not elsewhere classified)
- A20 – Arts and Culture (general)
- A23 – Cultural and Ethnic Awareness
- A24 – Folk Arts
- A25 – Arts Education
- A26 – Arts and Humanities Councils and Agencies
- A27 – Community Celebrations
- A30 – Media and Communications (general)
- A31 – Film and Video
- A32 – Television
- A33 – Printing and Publishing
- A34 – Radio
- A40 – Visual Arts (general)
- A50 – Museums (general)
- A51 – Art Museums
- A52 – Children's Museums
- A53 – Folk Arts Museums
- A54 – History Museums
- A56 – Natural History and Natural Science Museums
- A57 – Science and Technology Museums
- A60 – Performing Arts (general)
- A61 – Performing Arts Centers
- A62 – Dance
- A63 – Ballet
- A65 – Theatre
- A68 – Music
- A69 – Symphony Orchestras
- A6A – Opera
- A6B – Singing and Choral Groups
- A6C – Bands and Ensembles
- A6E – Performing Arts Schools
- A70 – Humanities (general)
- A80 – Historical Organizations (general)
- A82 – Historical Societies and Historic Preservation
- A84 – Commemorative Events
- A90 – Arts Services (general)
- A99 – Arts, Culture, and Humanities (miscellaneous)

In addition to the organization types listed above, the study partners 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, literary arts, and/or media arts. These include government-owned and government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters and cultural facilities, and arts programs that are embedded under the umbrella of a nonarts organization or facility (such as a community center or church). In short, if it displays the characteristics of a nonprofit arts and cultural organization, it is included. With rare exception, *for-profit businesses and individual artists are excluded from this study*.

To collect the required financial and attendance information from eligible organizations, researchers implemented a multipronged data collection process. Americans for the Arts partnered with DataArts to collect detailed budget and attendance information about each organization's fiscal year that ended in 2015. DataArts' Cultural Data Profile (CDP) is a unique system that enables arts and cultural organizations to enter financial, programmatic, and operational data into a standardized online form. To reduce the survey response burden on participating organizations, and because the CDP collects the detailed information required for this economic impact analysis, researchers used confidential CDP data as the primary organizational data collection mechanism for the Arts & Economic Prosperity 5 study. This primary data collection effort was supplemented with an abbreviated one-page paper version of the survey that was administered to organizations that did not respond to the CDP survey.

Nationally, information was collected from 14,439 eligible organizations about their fiscal year 2015 expenditures, event attendance, in-kind contributions, and volunteerism. Responding organizations had budgets ranging from $0 to $785 million (Smithsonian Institution). Response rates for the 341 communities ranged from 9.5 percent to 100 percent and averaged 54.0 percent. It is important to note that each study region's results are based solely on the actual survey data collected. No estimates have been made to account for nonparticipating eligible organizations. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the State of Connecticut, 324 of the 1,137 eligible nonprofit arts and cultural organizations identified by the Connecticut Department of Economic and Community Development (Office of the Arts) participated in this study—a participation rate of 28.5 percent

Surveys of Nonprofit Arts and Cultural AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 341 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Patrons were asked to complete a short survey while attending an event. Nationally, a total of 212,691 attendees completed a valid survey. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, retail shopping (e.g., gifts and souvenirs), local transportation, and lodging. Data were collected throughout 2016 (to account for seasonality) as well as at a broad range of both paid and free events (a night at the opera will typically yield more audience spending than a weekend children's theater production or a free community music festival, for example). The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.56 people, these data actually represent the spending patterns of more than 544,489 cultural attendees.

In the State of Connecticut, a total of 3,321 valid audience-intercept surveys were collected from attendees to arts and cultural performances, events, and exhibits during 2016.

Economic Analysis

A common theory of community growth is that an area must export goods and services if it is to prosper economically. This theory is called economic-base theory, and it depends on dividing the economy into two sectors: the export sector and the local sector. Exporters, such as automobile manufacturers, hotels, and department stores, obtain income from customers outside of the community. This "export income" then enters the local economy in the form of salaries, purchases of materials, dividends, and so forth, and becomes income to residents. Much of it is respent locally; some, however, is spent for goods imported from outside of the community. The dollars respent locally have an economic impact as they continue to circulate through the local economy. This theory applies to arts organizations as well as to other producers.

Studying Economic Impact Using Input-Output Analysis

To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and cultural organizations and their audiences. This is a highly-regarded type of economic analysis that has been the basis for two Nobel Prizes. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. They trace how many times a dollar is respent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for this study because it can be customized specifically to each study region.

To complete the analysis for the State of Connecticut, project economists customized an

input-output model based on the local dollar flow among 533 finely detailed industries within the unique economy of All Connecticut counties. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), local tax data (sales taxes, property taxes, and miscellaneous local option taxes), as well as the survey data from the responding nonprofit arts and cultural organizations and their audiences.

The Input-Output Process

The input-output model is based on a table of 533 finely detailed industries showing local sales and purchases. The local and state economy of each community is researched so the table can be customized for each community. The basic purchase patterns for local industries are derived from a similar table for the U.S. economy for 2012 (the latest detailed data available from the U.S. Department of Commerce). The table is first reduced to reflect the unique size and industry mix of the local economy, based on data from County Business Patterns and the Regional Economic Information System of the U.S. Department of Commerce. It is then adjusted so that only transactions with local businesses are recorded in the inter-industry part of the table. This technique compares supply and demand and estimates the additional imports or exports required to make total supply equal total demand. The resulting table shows the detailed sales and purchase patterns of the local industries. The 533-industry table is then aggregated to reflect the general activities of 32 industries plus local households, creating a total of 33 industries. To trace changes in the economy, each column is converted to show the direct requirements per dollar of gross output for each sector. This direct-requirements table represents the "recipe" for producing the output of each industry.

The economic impact figures for Arts & Economic Prosperity 5 were computed using what is called an "iterative" procedure. This process uses the sum of a power series to approximate the solution to the economic model. This is what the process looks like in matrix algebra:

$$T = IX + AX + A^2X + A^3X + ... + A^nX.$$

T is the solution, a column vector of changes in each industry's outputs caused by the changes represented in the column vector X. A is the 33 by 33 direct-requirements matrix. This equation is used to trace the direct expenditures attributable to nonprofit arts organizations and their audiences. A multiplier effect table is produced that displays the results of this equation. The total column is T. The initial expenditure to be traced is IX (I is the identity matrix, which is operationally equivalent to the number 1 in ordinary algebra). Round 1 is AX, the result of multiplying the matrix A by the vector X (the outputs required of each supplier to produce the goods and services purchased in the initial change under study). Round 2 is A2X, which is the result of multiplying the matrix A by Round 1 (it answers the same question applied to Round 1: "What are the outputs required of each supplier to produce the goods and services purchased in Round 1 of this chain of events?"). Each of columns 1 through 12 in the multiplier effects table represents one of the elements in the continuing but diminishing chain of expenditures on the right side of the equation. Their sum, T, represents the total production required in the local economy in response to arts activities.

Calculation of the total impact of the nonprofit arts on the outputs of other industries (T) can now be converted to impacts on the final incomes to residents by multiplying the outputs produced by the ratios of household income to output and employment to output. Thus, the employment impact of changes in outputs due to arts expenditures is calculated by multiplying elements in the column of total outputs by the ratio of employment to output for the 32 industries in the region. Changes in household incomes, local government revenues, and state government revenues due to nonprofit arts expenditures are similarly transformed. The same process is also used to show the direct impact on incomes and revenues associated with the column of direct local expenditures.

A comprehensive description of the methodology used to complete the national study is available at www.AmericansForTheArts.org/EconomicImpact.

"Americans for the Arts' Arts and Economic Prosperity 5 study is an invaluable tool for Guilford County and counties across the nation. The data it has collected and analyzed provide an unparalleled understanding of the influence of the arts on the economy, locally and nationally. It is vital that we continue to measure the impact of the arts on our economy to show our constituents and the nation its value. We are grateful for the work Americans for the Arts does to help us show what an important asset the arts are in the areas of education and health, both physical and mental, and as an economic driver."

— Kay Cashion, Commissioner, Guilford County, N.C.
Chair, National Association of Counties Arts & Culture Commission

Frequently Used Terms

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 government taxes, 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.

Econometrician
An economist who designs, builds, and maintains econometric models.

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 culture industry.

Indirect and Induced Economic Impact
This study measures the economic impact of the arts using a methodology that enables economists to track how many times a dollar is respent within the local economy, and thus to measure the economic impact generated by each round of spending. When a theater company purchases paint from the local hardware store, there is a measurable economic effect of that initial expenditure within a community. However, the economic benefits typically do not end there, because the hardware store uses some of its income to pay the clerk that sold the paint, as well as to pay its electric bill and to re-stock the shelves. The indirect and induced economic impacts are the effects of the subsequent rounds of spending by businesses and individuals, respectively. (See the example on Page 5 of this report.)

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 respent in, or “ripples” through, a community before it “leaks out” of the local economy by being spent non-locally (see Leakage below). The model is based on a matrix that tracks the dollar flow among 533 finely detailed industries in each community. It allows researchers to determine the economic impact of local spending by nonprofit arts and cultural organizations on jobs, household income, and government revenue.

Leakage

The money that community members spend outside of the local economy. This non-local spending has no economic impact within the community. A ballet company purchasing shoes from a non-local 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.

Multiplier (often called Economic Activity Multiplier)

An estimate of the number of times that a dollar changes hands within the community before it leaks out of the community (for example, the theater pays the actor, the actor spends money at the grocery store, the grocery store pays its cashier, and so on). This estimate is quantified as one number by which all expenditures are multiplied. For example, if the arts are a $10 million industry and a multiplier of three is used, then it is estimated that these arts organizations have a total economic impact of $30 million. The convenience of a multiplier is that it is one simple number; its shortcoming, however, is its reliability. Users rarely note that the multiplier is developed by making gross estimates of the industries within the local economy with no allowance for differences in the characteristics of those industries, usually resulting in an overestimation of the economic impact. In contrast, the input-output model employed in Arts & Economic Prosperity 5 is a type of economic analysis tailored specifically to each community and, as such, provides more reliable and specific economic impact results.

Resident Household Income (often called 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 Government

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 city and county government, schools, and special districts.

Frequently Asked Questions

How were the 341 participating communities and regions selected?

In 2015, Americans for the Arts published a Call for Participants for communities interested in participating in the Arts & Economic Prosperity 5 study. Of the more than 300 participants that expressed interest, 250 agreed to participate and complete four participation criteria: (1) identify and code the universe of nonprofit arts and cultural organizations in their study region; (2) assist researchers with the collection of detailed financial and attendance data from those organizations; (3) conduct audience-intercept surveys at cultural events; and (4) pay a modest cost-sharing fee (no community was refused participation for an inability to pay). Thirty of the 250 partners included multiple regions as part of their participation (e.g., a county as well as a city located within the county); as a result, the 250 local, regional, and statewide partners represent a total of 341 participating study regions.

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

Local partners attempted to identify their universe of nonprofit arts and cultural organizations using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) codes as a guideline. Eligible organizations included those whose primary purpose is to promote appreciation for and understanding of the visual, performing, folk, and media arts. Government-owned and government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters and cultural facilities, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a hospital or church) also were included if they play a substantial role in the cultural life of the community. For-profit businesses and individual artists are excluded from this study.

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

An input-output economic analysis was customized for each of the participating study regions to determine the economic impact its nonprofit arts and cultural organizations and arts audiences. Americans for the Arts, which conducted the research, worked with highly regarded economists to design the input-output models.

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

In addition to detailed expenditure data provided by the surveyed organizations and cultural attendees, researchers and economists collected extensive wage, labor, tax, and commerce data provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), as well as local and state tax data for use in the input-output analyses.

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.

Why are the admissions expenses excluded from the analysis of audience spending?

Researchers assume that any admissions dollars paid by event attendees are typically collected as revenue for the organization that is presenting the event. The organization then spends those dollars. The admissions paid by audiences are excluded because those dollars are captured in the operating budgets of the participating nonprofit arts and cultural organizations. This methodology avoids "double-counting" those dollars in the analysis.

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 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 baby-sitter. These expenditures have a positive and measurable impact on the economy.

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. 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 the data were 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 may 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).

How can a community not participating in the Arts and Economic Prosperity 5 study apply these results?

Because of the variety of communities studied and the rigor with which the Arts & Economic Prosperity 5 study was conducted, nonprofit arts and cultural 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 5 Calculator (found at www.AmericansForTheArts.org/EconomicImpact). Additionally, users will find sample PowerPoint presentations, press releases, Op-Ed, and other strategies for proper application of their estimated economic impact data.

Acknowledgments

Americans for the Arts expresses its gratitude to the many people and organizations who made *Arts & Economic Prosperity 5: The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the State of Connecticut* possible and assisted in its development, coordination, and production. A study of this size cannot be completed without the collaboration of many partnering organizations.

Generous funding for this project was provided by the Connecticut Department of Economic and Community Development (Office of the Arts), which also served as the local project partner and as such was responsible for the local implentation and data collection requirements of this customized analysis for the State of Connecticut.

Special thanks to the John D. and Catherine T. MacArthur Foundation, the Barr Foundation, and The Ruth Lilly Fund of Americans for the Arts for their financial support of the national implementation of Arts & Economic Prosperity 5.

Finally, each of our 250 local, regional, and statewide research partners contributed time and/or financial support toward the completion of this national study. We thank each and every one of them for committing the time and resources necessary to achieve success. 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 producing this study includes Randy Cohen, Ben Davidson, Isaac Fitzsimons, and Graciela Kahn.

The State of Connecticut's Participating Nonprofit Arts and Cultural Organizations

This study could not have been completed without the cooperation of the 324 nonprofit arts and cultural organizations in the State of Connecticut, listed below, that provided detailed financial and event attendance information about their organization.

1801 Richard Douglass House; A Broken Umbrella Theatre; Action for Bridgeport Community Development/Library Special Events; After School Arts Program Aka ASAP; Aldrich Contemporary Art Museum; American Chamber Orchestra; American Mural Project; Amistad Center For Art & Culture; Amity and Woodbridge Historical Society; Ancient Order of Hibernians; Architecture Resource Center; Arte; Artfarm; Artgarage; Artists Collective; Artreach (Southeastern CT); Arts & Culture Collaborative, Waterbury Region; Arts And Crafts Association Of Meriden Dba Gallery 53; Arts Connection Studio (Vinfen); Arts Council Of Greater New Haven; Arts Escape; Artspace (New Haven); Avery Memorial Association; Avery-Copp Museum; Avon Theatre Film Center; Backcountry Jazz; Ballet Theatre Company; Barkhamsted Historical Society; Barnum Museum; Bartlett Arboretum Association; Beechwood Arts; Best Production Company; Bethlehem Public Library; Billings Forge Community Works; Bridgeport Symphony Youth Orchestra; Brookfield Craft Center; Bruce Museum; Bushnell Center for the Performing Arts; Buttonwood Tree Performing Arts & Cultural Center; Center For Contemporary Printmaking; Center Stage Theatre (Fairfield, CT); Chamber Players Of The Greenwich Symphony; Charles Ives Authority For The Performing Arts; Charter Oak Cultural Center; Children's Museum Of Southeastern Connecticut; Circle Of Life: Arts For All; City Of Middletown Arts & Culture Office-Mca; City Of New Haven Department Of Arts, Culture And Tourism; Clay & Wattles Theater; Coastal Arts Guild Of Ct; Colchester Historical Society; Colebrook Historical Society; Community Partners In Action; Connecticut Chamber Choir; Connecticut Choral Artists; Connecticut Choral Society; Connecticut College - Onstage Series; Connecticut Dance Theatre; Connecticut Forum; Connecticut Humanities; Connecticut Invention Convention; Connecticut Landmarks;

Connecticut League Of History Organizations; Connecticut Repertory Theatre; Connecticut River Museum; Connecticut Science Center; Connecticut Society Of Portrait Artists; Connecticut Songwriters Association Inc; Connecticut Storytelling Center; Connecticut Summer Opera Foundation; Connecticut Veterans Fund; Connecticut Virtuosi Chamber Orchestra; Cornwall Historical Society; Creative Arts Workshop; Crescendo; CT Beardsley Zoo; Cultural Alliance Of Fairfield County; Cultural Alliance Of Western Connecticut Inc; Curtain Call; Danbury Cultural Commission; Danbury Music Centre; Dancenlight; Darien Arts Center; David M. Hunt Library & School Association; Denison Pequotsepos Nature Center; Discovery Museum; Diversity of Dance; Downtown Cabaret Theatre Company Of Bridgeport; East Lyme Historical Society; East Lyme Puppetry Project; Eastern Connecticut Ballet; Eastern Connecticut Symphony Orchestra; Eli Whitney Museum; Elm City Dance Collective; Elm Shakespeare Company; Emerson Theater Collaborative; Essex Art Association; Essex Winter Series; Eugene O'Neill Theater Center; Expressiones Cultural Center Inc; Fairfield Museum & History Center; Fairfield Theatre Company; Falls Village Children's Theatre; Farmington Valley Chorale; Ferguson Library; Fine Arts Connection of Thomaston; First Night Hartford; Five Points Gallery; Florence Griswold Museum; Franklin Street Gallery Inc; Fred Giampietro Gallery; Friends of Beckley Furnace (FOBF); Garde Arts Center Inc; Golden Thread; Goodspeed Musicals; Goshen Players; Greater Bridgeport Symphony Society; Greater Hartford Arts Council; Greater Middletown Chorale; Greater Mystic Chamber of Commerce; Greenwich Arts Council; Greenwich Choral Society; Greenwich Historical ; Greenwich Symphony Orchestra; Griffis Arts Center; Groton Public Library; Guilford Art Center; Gunn Historical Museum; Gunn Memorial Library; Harriet Beecher Stowe Center; HartBeat Ensemble; Hartford Festival Of Jazz, Greater; Hartford Performs; Hartford Stage; Hartford Symphony Orchestra; Hartt School (Community Division); Hartt School (Conservatory); Harwinton Public Library; Higher Edge; Hill-Stead Museum; Historical Society of Glastonbury; Horses Healing Humans; Housatonic Community College Foundation; Housatonic Museum Of Art; Housatonic Musical Theatre Society; Hygienic Art; Indian & Colonial Research Center; Institute for American Indian Studies; Intake Organization; Interdistrict School For Arts And Communication Inc; International Festival Of Arts & Ideas; International Silat Federation Of America & Indonesia; I-Park Foundation; Iquilt Partnership; Ivoryton Library; Jonathan Trumbull Jr. House Museum, LLC; Joyful Noise; Judy Dworin Performance Project; Katherine Hepburn Cultural Arts Center; Kennedy Center; Kent Art Association; Kent Historical Society; Kent Singers; KEYS (Kids Empowered by Your Support); Kids Empowered By Your Support (Keys); Kinsella Arts; Klein Memorial Auditorium Foundation; La Grua Center; Landmark Community Theatre; Lebanon Historical Society; Ledyard Historical Society Inc; Levitt Pavilion For The Performing Arts; Litchfield Community Center; Litchfield County Choral Union; Litchfield Historical Society; Litchfield Performing Arts; Little Theatre Of Manchester At Cheney Hall; Lockwood Mathews Mansion Museum; Loft Artists Association; Long Wharf Theatre; Lutz Children's Museum; Lyman Allyn Art Museum; Lyman Center For The Performing Arts; Lyme Art Association; Main Street Ballet Company; Maritime Aquarium at Norwalk; Mark Twain House & Museum; Mashantucket Pequot Museum & Research Center; Mattatuck Museum; Mendelssohn Choir of Connecticut; Merryall Center for the Arts; Milford Fine Arts Council; Mohegan Sun; Morris Public Library; MS17 Art Project; Music Haven; Music Mountain Inc; Music on the Hill; Music Theatre of Connecticut; Musical Masterworks; Mystic & Noank Library; Mystic Art Association; Mystic Ballet; Mystic Seaport; National Coast Guard Museum Association; National Theatre Of The Deaf; Neighborhood Housing Services of Waterbury; Neighborhood Music School; New Britain Museum of American Art; New Britain Youth Theater; New England Air Museum; New Haven Ballet; New Haven Chorale; New Haven Folk; New Haven Free Public Library / Foundation; New Haven Museum; New Haven Symphony Orchestra; New London Chapter Of The American Guild Of Organists; New London Community Orchestra; New London County Historical Society; New London Landmarks; New London Main Street; New London Maritime Society; New Milford Commission on the Arts; New Milford Public Library; Newington Children's Theatre Company; Nice Festival; Night Fall; Noah Webster House & West Hartford Historical Society; Noank Mystic Community Band; Norfolk Chamber Music Festival; Norfolk Library; Northwest Connecticut Arts Council; Northwest CT Association For The Arts (dba Warner Theatre); Northwestern Connecticut Community College; Norwalk 2.0; Norwalk Symphony Society; Norwich Arts Council; Norwich Historical Society; Nutmeg Conservatory for the Arts; Old Lyme Midsummer Festival; OPSAIL Connecticut; Outct; Oxford Cultural Arts Commission; Palace Theater Group; Pequot Library Association; Performance HUB USA Education Foundation; Performing Arts Of Northeast Ct; Pilobolus; Plainvile Wind Ensemble; Podunk Bluegrass Music Festival; Preston Historical Society; Putnam Arts Council; Quick Center For The Arts; Real Art Ways; Regional Center For The Arts; Ridgefield Chorale; Ridgefield Symphony Orchestra; Riverfront Recapture; Rowayton Arts Center; Salisbury Forum; Salisbury Sinfonietta; Salt Marsh Opera; Scapegoat Garden; Sea Research Foundation D/B/A Mystic Aquarium; Seven Angels Theatre; Shakespeare On The Sound; Shakesperience Productions; Shoreline Arts Alliance; Shubert Theater; Silvermine Arts Center; Simsbury Performing Arts Center; Sing Out! CT; Site Projects Inc; Slater Memorial Museum; Society of the Founders of Norwich/Leffingwell House; Sonia Plumb Dance Company; Southeastern Connecticut Cultural Coalition; Southeastern Connecticut Television; Southington Community Cultural Arts; St. Andrew's Music in the Nave; Stamford Museum & Nature Center; Stamford Palace Theatre; Stamford Symphony Orchestra Inc; Stanley L Richter Association For The Arts Inc; Stonington Community Center; Stonington Free Library; Stonington Historical Society; Stratford Academy Pta; Stratford Sister Cities Chorus; Theaterworks; Theatreworks (New Milford); Torrington Historical Society; Torrington Symphony Orchestra; Town Of Coventry; TriState Center for the Arts; U.S. Navy Submarine Force Museum and Historic Ship Nautilus; Unified Theater; Upper Housatonic Valley Nat'L Heritage; Vernon Community Arts Center; Village Center for the Arts; Vista Life Innovations; Visual Art Library; Wadsworth Atheneum Museum Of Art; Warren Historical Society; Washington Art Association; Washington Friends Of Music; Waterbury Ballet Dba Brass City Ballet; Waterbury Chorale; Wesleyan Potters; Wesleyan University Center For The Arts; West Hartford Art League; Westport Arts Center; Westport Cinema Initiative; Westport Country Playhouse; Westport Library; Westport School Of Music; Windham Theater Guild; Windsor Historical Society; Writer's Block Ink; Yale Center For British Art; Yale Repertory Theatre; Yale University Art Gallery; and Yale/Norfolk Chamber Music Festival.

The State of Connecticut's Participating Cultural Event Attendees

Additionally, this study could not have been completed without the cooperation of the 3,321 arts and cultural audience members who generously took the time to complete the audience-intercept survey while attending a performance, event, or exhibit within the State of Connecticut during calendar year 2016.

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.

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.

Cover: *Andrew Shurtleff Photography*

(Clockwise from Top) *Concert for Miami, Knight Concert Hall, Miami-Dade, FL.; Photos from the Broward 100 'InsideOut' campaign "Creatives Making a Difference in Hollywood". Presented by the Community Redevelopment Agency of Hollywood and supported by the Downtown Hollywood Mural Project and the Art and Cultural Center of Hollywood, FL. Photo by Jill Weisberg.; The Pool, El Paso Museums & Cultural Affairs Department, TX. Photo by Jen Lewin.; Dancer at outdoor performance. Fulton County Arts Council, GA. Photo by CGC Studios.*

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www.AmericansForTheArts.org

Measuring Economic Impacts *of* Historic Preservation

A report to the Advisory Council on Historic Preservation
by PlaceEconomics

PRESERVE AMERICA
Explore and Enjoy Our Heritage

Measuring Economic Impacts *of* Historic Preservation

A report to the Advisory Council on Historic Preservation by PlaceEconomics

November 2011
(Second ed. September 2013)

Donovan R. Rypkema and Caroline Cheong
PlaceEconomics
Washington, DC
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Preserving America's Heritage

An independent federal agency, the Advisory Council on Historic Preservation (ACHP) promotes the preservation, enhancement, and sustainable use of our nation's diverse historic resources and advises the President and Congress on national historic preservation policy. It also provides a forum for influencing federal activities, programs, and policies that affect historic properties. In addition, the ACHP has a key role in carrying out the Preserve America program.

Milford Wayne Donaldson, FAIA, of Sacramento, California, is chairman of the 23-member ACHP, which is served by a professional staff in Washington, D.C. For more information about the ACHP, contact:

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Explore and Enjoy Our Heritage

Front cover photography:
Historic downtown Rutland, Vermont

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ACKNOWLEDGEMENTS

The Advisory Council on Historic Preservation (ACHP) wishes to extend its appreciation and thanks to the Department of Commerce, Economic Development Administration (EDA) for providing funding for this study. The report responds in part to Presidential Executive Order 13287, "Preserve America," which directed the Secretary of Commerce "working with the Council and other agencies" to "assist States, Indian tribes, and local communities in promoting the use of historic properties for heritage tourism and related economic development in a manner that contributes to the long-term preservation and productive use of those properties" (E.O. 13287, March 5, 2003, Sec. 5). The report also follows a specific recommendation for a methodological study that came out of the Preserve America Summit held in New Orleans, Louisiana, in October 2006 as part of the commemoration of the 40th anniversary of the National Historic Preservation Act of 1966 (16 U.S.C. 470 et seq., as amended).

In addition to other individuals named in the report, we also wish to single out the following persons who actively participated in the research, writing, review, and production of this report:

Donovan R. Rypkema, Principal, PlaceEconomics
(principal investigator and principal author)

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EXECUTIVE SUMMARY

BACKGROUND

This study, commissioned by the Advisory Council on Historic Preservation (ACHP), seeks to identify a finite number of indicators that can be used to regularly, consistently, meaningfully, and credibly measure the economic impact of historic preservation over time.

This interest in the economic aspects of historic preservation is a reflection of how the preservation movement has evolved. The historic preservation movement began in the United States a century and a half ago. Many of the philosophical and legal approaches to preservation in America were taken from countries in Western Europe. But over the last 150 years American historic preservation has responded to the particular American political and economic context.

Today historic preservation is a complex matrix of laws, incentives, policies, and advocacy groups at the national, state, and local level. There is active participation from the public, private, and non-profit sectors. This network of interests spans geographical, political, social, and economic perspectives.

More importantly, however, historic preservation has become a fundamental tool for strengthening American communities. It has proven to be an effective tool for a wide range of public goals including small business incubation, affordable housing, sustainable development, neighborhood stabilization, center city revitalization, job creation, promotion of the arts and culture, small town renewal, heritage tourism, economic development, and others.

It was to better understand the economic roles and impact of historic preservation that this study was commissioned.

Downtown Kissimee, Florida

THE STUDY

In meeting the goals for this study five specific steps were taken:

1. An extensive literature review of the preservation/economics link was undertaken to understand what has been measured, by whom, how, and what have been the general findings.
2. Interviews were conducted among knowledgeable parties in the public, private, and non-profit sectors. Interviewees were selected based on two criteria:
   a. their knowledge, expertise, and/or experience in historic preservation
   b. the likelihood that they would be potential users of historic preservation economic data if it were available.

3. An international symposium was held to better understand the current best practices in preservation economics analysis and to receive recommendations from scholars and practitioners in the field.
4. Interim briefings and updates were provided to the Advisory Council on Historic Preservation for comments and suggestions.
5. The final report and two related documents – a brief "popular report" and a PowerPoint presentation were prepared and delivered to the ACHP.

FINDINGS

Based on the lessons learned from existing studies and publications, interviews, and a symposium convened at the University of Pennsylvania School of Design in February 2011, seven conclusions were reached:

1. Various aspects of historic preservation have substantial economic benefits as well as economic costs. While many may argue that the benefits to society, both financial and otherwise, outweigh the costs, the relationship between preservation and the economy as well as overall societal benefit remains imperfectly understood and only partially documented.
2. Research into the relationship between economics and historic preservation is critically needed.
3. There are multiple constituencies for this information, many of whom need the data and information presented in different forms.
4. Information must be consistent and credible, and its collection and dissemination ongoing.
5. While the research and methodologies require scholarly robustness, the information needs to be presented in non-academic terms.
6. While government needs to play an important role in data collection, analysis, and dissemination, it will probably be necessary for a number of private as well as public institutions to gather and evaluate the data.
7. However, there will need to be one entity that is responsible for annually releasing relevant metrics on a predictable basis.

RECOMMENDATIONS

The table on page 14 summarizes the recommendations for what should be measured including Jobs/Household Income, Property Values, Heritage Tourism, Environmental Measurements, and Downtown Revitalization. It also suggests why it should be measured, suggested methodology, and the reason the current approaches are in inadequate.

This study was commissioned in order to: 1) understand what has been learned to date about the nexus of historic preservation and economics; 2) learn what specific information would be most valuable to preservation advocates and how that information would be used; and 3) receive recommendations on specifically what should be measured and by whom.

It was also expected, however, that the report would identify the next steps that should be taken in order to reach the goal of regularly, consistently, meaningfully, and credibly measuring the economic impact of historic preservation over time.

1. **Identify and reach agreement with responsible parties to undertake the ongoing research and data collection for each of the recommended indicators.**
   Because of the diverse nature of the proposed research as well as costs and other issues, it is recommended that there be a collaboration of several entities each committed to conducting a portion of this research. Among these research partners might be: ACHP, National Park Service, Department of Commerce, General Services Administration, Department of Defense, National Trust for Historic Preservation, the nascent Ellis Island Preservation Resource Center, and universities including Rutgers, the University of Pennsylvania, the University of Maryland, and others.

2. **In conjunction with the responsible parties, create a long-term research, evaluation and reporting plan.**
   At the outset, the research partners will need to reach agreement as to: (1) who will conduct which research; (2) how and when will that research be provided; (3) who will aggregate the individual research projects into a single report; and (4) how and when will the results of the research be published and distributed.

3. **Establish baseline(s) for each of the recommended indicators.**
   As it is the hope that the recommended research will be conducted and released annually, there will need to be a base established against which change is measured. As the first step in each research component, the responsible research partner should identify what that base will be and how the data that constitutes that base will be acquired.

4. **Work with the identified parties to systematize data collection.**
   While it will be important that the reports of the research are written in such a fashion as to be understandable by a non-technical audience, the methodologies and research approaches utilized will need to be both transparent and defensible under scholarly scrutiny. Each participating research entity should, therefore, identify a data collection and analysis procedure that is academically robust and replicable from year to year.

Historic preservation will not reach its optimum potential to contribute to the American economy or American society without such research being done.

INTRODUCTION

The historic preservation movement in the United States began with a focus on protecting and restoring individual monuments of national importance. By the time the National Historic Preservation Act (NHPA) was passed in 1966, however, the range of what constituted "heritage" and the purposes that protecting that heritage advanced had widened considerably. The NHPA specifically noted that:

> *…the historical and cultural foundations of the Nation should be preserved as a living part of our community life and development in order to give a sense of orientation to the American people;*

and further that:

> *…the preservation of this irreplaceable heritage is in the public interest so that its vital legacy of cultural, educational, aesthetic, inspirational, economic, and energy benefits will be maintained and enriched for future generations of Americans.*[1]

As in most countries, the beginning of the historic preservation movement in America focused on the preservation of individual monuments. In the case of the United States the beginning of historic preservation is usually identified as the efforts in 1853 of Ann Pamela Cunningham to acquire and preserve Mount Vernon, the home of the first president, George Washington.

Just over 50 years later the federal government first became involved with the passage of the Federal Antiquities Act in 1906. The act was passed in part because of concern

Town green in Keene, New Hampshire

1 National Historic Preservation Act of 1966 as amended, Section 1(b)

about plundering of Native American sites in the southwest United States. This law was largely confined to federal lands. It authorized the President to declare areas within federal ownership as National Monuments and prohibited the excavation, destruction or appropriation of antiquities on federal lands without a permit.

In the 1920s and 1930s two American cities – Charleston, South Carolina and New Orleans, Louisiana – each adopted what are now known as historic district commissions to protect neighborhoods of historic houses.

These events represent the ongoing evolution of historic preservation in the United States – from monument to archeology to neighborhood. That evolution continues. Today "historic preservation" means attention to cultural landscapes, the role of historic buildings in comprehensive sustainable development, downtown revitalization, heritage tourism, the contribution of historic sites, trails, and corridors to outdoor recreation, and – the focus of this report – economic development.

The structure and focus of today's historic preservation was codified with the passage of the National Historic Preservation Act in 1966. To celebrate 40 years of progress in historic preservation throughout the country under the National Historic Preservation Act and to look forward to its milestone 50th anniversary in 2016, the ACHP convened the Preserve America Summit in New Orleans in October 2006. Keynoted by then-First Lady Laura Bush, serving as the Honorary Chair of Preserve America, the Summit brought together a wide range of individuals, organizations, and agencies that are committed to promoting historic preservation and its benefits. The Summit resulted in a number of ideas for improving the national historic preservation program and its integration with other important public priorities, including economic and community development.

One of the recommendations emerging from that Summit was to:

> *Measure and share preservation's benefits by developing consistent ways to measure direct and indirect impacts (particularly economic) and by pursuing and promoting necessary research.*

It was as an outgrowth of that recommendation that the ACHP commissioned the analysis of which this document is the final report. Specifically the purpose of this effort was identified as follows:

> *The Advisory Council on Historic Preservation (ACHP) is seeking proposals for conducting research on the most effective methods for quantifying and measuring the economic impacts of historic preservation, including both local impacts (e.g., property rehabilitation, job creation, property values, tax incentives, and investment) and regional impacts (e.g., spending from heritage tourism). The ACHP is particularly interested in the best means for measuring and expressing local and regional economic sustainability through the preservation and use of historic assets; the creation of economic base jobs and infrastructure investment; the ripple effect of historic preservation and*

heritage tourism through local, statewide, and regional economies; and any indicators of potential success (including leveraging) in future historic preservation investment.

The economic development consulting firm *PlaceEconomics* in conjunction with the graduate program in Historic Preservation at the University of Pennsylvania was selected to undertake this analysis. Between November 2010 and May 2011 the following steps were undertaken to respond to the requirements of the assignment:

1. A literature review was conducted of the analyses, academic papers, impact studies, and other documents that have been completed on the topic and in related fields since the release of the comprehensive literature review completed by Dr. Randall Mason and the Brookings Institution in 2005 entitled *The Economics of Historic Preservation.* http://www.brookings.edu/reports/2005/09metropolitanpolicy_mason.aspx (See Appendix D)
2. All of those economic impact studies of historic preservation were collected, and the areas included in the research and the methodologies used were identified. All studies completed and released subsequent to 2005 were included if the primary focus of the report was on the economic impact of historic preservation. Studies that were primarily tourism studies, for example, but only addressed historic preservation in passing and/or not in a quantifiable manner were not included.
3. An international symposium on the economics of historic preservation was held at the University of Pennsylvania to help inform the analysis and offer insights into fruitful approaches.

Historic car "Cruise Night" in Lemoine, Illinois

4. A series of interviews was conducted with persons in federal agencies, state agencies, the national education/advocacy preservation community and the private sector. The purpose of the interviews was to gain an understanding of the importance of research on the economics of historic preservation and the types of data the interviewee thought might be valuable based on his or her particular experience or insight. Interviewees offered comments and critiques of existing analysis with which the interviewee was familiar and suggestions as to types of methodologies that might be useful in future preservation economic research. Discussions also elicited the ways such research might be used in the future and the desired target audience(s) for this information from each interviewee's perspective.

5. Interim presentations were made to ACHP members and staff to allow comments, suggestions, and interactions prior to the preparation of the final report.

6. Based on all of the above, the consultant team tried to answer the following questions:

    a. What indicators of economic activity are currently being measured as resulting from historic preservation?

    b. What are the methodologies that are being used in each area?

    c. Are the methodologies being used robust, credible, and understandable by ultimate users of the information?

    d. What are the economic measures that should be evaluated?

    e. What are the recommended methodologies for those areas?

    f. Who might be responsible for the collection and analysis of the data in each area?

Based on that construct for this report, the consultant team simplified the assignment as follows:

Identify a finite number of indicators that can be used to regularly, consistently, meaningfully, and credibly measure the economic impact of historic preservation over time.

The report that follows is meant to fulfill that assignment.

INTERVIEWS

In December 2010 and January 2011, we conducted interviews with the persons listed below in order to ascertain the existing perceptions of economic impact analysis within the broader governmental and historic preservation community. Interviewees were selected from the public, non-profit, and private sectors, and each had experience, expertise, or direct responsibilities in historic preservation and had either knowledge about or had utilized historic preservation economic analyses. Participants were asked for their opinions of extant data and methodologies and what, if any, data and methodology they thought would be useful in the future.

PERSONS INTERVIEWED FOR THIS REPORT

Caroline Alderson	General Services Administration
Serena Bellew	Department of Defense, Strategic Environmental Research and Development Program (Deputy Federal Preservation Officer)
David Brown	National Trust for Historic Preservation (Executive Vice President)
Francisco Carillo	Department of the Interior
Sarah Cline	Department of the Interior, Office of Policy Analysis
Jim Galvin	Department of Defense, Strategic Environmental Research and Development Program
Frank Giblin	General Services Administration
Peter Grigelis	Department of the Interior, Office of Policy Analysis
Erik M. Hein	Preservation Action
John Leith-Tetrault	National Trust for Historic Preservation, Community Investment Development Corporation
Jeffrey Jensen	General Services Administration
Jennifer Martin	Center for Resource Solutions (Environmental Planner/Economist)
Ruth Pierpont	Deputy State Historic Preservation Officer, New York
Paul Neidinger	Architect
Constance W. Ramirez	National Park Service, Federal Preservation Institute
Douglass Reed	Preservation Associates (Cost Estimator)
Dorothy Robyn	Former Deputy Undersecretary of Defense, Installations & Environment
Beth Savage	General Services Administration, Office of the Chief Architect (Federal Preservation Officer)
David Shiver	Bay Area Economics
Benjamin Simon	Department of the Interior, Office of Policy Analysis (Economist)
Rhonda Sincavage	National Trust for Historic Preservation, Office of Policy
Pat Sparks	Sparks Engineering
Al Tetrault	Tetrault & Associates
John Sprinkle	National Park Service, Federal Preservation Institute
Richard Waldbauer	National Park Service, Federal Preservation Institute
Amy Webb	National Trust for Historic Preservation
Cherilyn Widell	Seraph LLC

FINDINGS AND ISSUES FROM THE INTERVIEWS

During our discussions, several themes emerged. These include but are not limited to:

1. **The importance.** There has been substantial if not universal agreement on the need for quantifiable metrics on the economic impact of historic preservation. One interviewee said the need was for information that was usable, sustainable, and annualizable. Whether or not it was possible to obtain information on an annual basis, it certainly should be available on a regular and systematic basis.

2. The audience. It has become very clear that there is not just one "audience" for this information. Among the target audiences identified have been: Congress, the President, the Office of Management and Budget, colleagues within a Cabinet department, other Cabinet departments, senior political appointees, state legislators, local public officials, preservation advocates, and the general public. Certainly what each of these groups would do with the information and how it should be articulated and presented for that group would vary considerably.

Christmas parade in Virginia Hunt Country, Middleburg, Virginia

3. The methodology, clarity, and transparency. A number of observations were received regarding methodology, some of them mutually contradictory:
   a. The need for further, detailed explanation of a study's methodology and approach, highlighting a need for transparency and clarity in assessments (this comment came primarily from economists or academics who felt that a study's validity lay in understanding the methodology).
   b. In contrast, several interviewees stated a strong preference for simply presented facts absent of detailed explanations of methodology and details, emphasizing approachability and easy comprehension.
   c. Methodologies are not universal – while there is an acknowledged need to identify key measurables or values, local context and factors must be taken into account.
   d. Measurements on a state, regional, town or Congressional district level would be useful.
   e. However, there is an acknowledged need for standardized measurables across reports so that data can be more easily compared and analyzed, particularly over longer periods of time. Currently it is difficult to aggregate or even compare data from one report to another, as they are commissioned by different clients at different times using different researchers. Having a standardized model or set of measurables also contributes to the overall validity of such economic impact assessments.
   f. Methodologies (software or other reporting/data collection and analysis mechanism) need to be accessible and usable ("simple") for those collecting and analyzing data.
   g. Data collection, in terms of type and objectivity of data, frequency of collection, and who collects it and where it is collected, needs to be improved. This also raises a funding issue.
   h. The economic impact of historic preservation regulations and/or local zoning with preservation implications on property values is a necessary measurable.
   i. Data in general needs to be more readily available and shared among states.

4. Broader definition of *economic*. There has been agreement that clearly economic data such as property values and job creation is important. However, there is widespread and growing consensus that also important are the "economics once removed"

data, particularly on the environmental side. Reliable and defensible data on factors such as landfill impact, embodied energy, reuse of infrastructure, life cycle costing, et al, are seen as critical. It was noted that in spite of a federal mandate to agencies to reduce their carbon footprint and the emphasis on sustainable buildings, the data that would include the attributes of a building already in existence are not currently included in the calculus.

DETAILED SUMMARY OF INTERVIEWS

The following are comments received from the interviewees. In writing this it was decided that a range of opinions would be represented in summarizing the key points, recognizing that there are occasionally contradictory comments. In several instances the authors of the report do not necessarily concur with the interviewee's response, but this section is intended to reflect the varied opinions of other experts in historic preservation and/or economic analysis.

KEY POINTS

» Some respondents had heard from colleagues that, while the data collected and presented by historic preservation organizations was appreciated, it was biased because it came from the preservation field. Therefore, there is a need for data that is collected and analyzed by an independent institution, perhaps an academic one. However, others felt that this issue of impartiality is not as important because the developers and local officials with whom some officials work do not focus on the study's author.

» Data, methodology and subsequent studies need to be accessible and understandable in cost, collection and analysis for local and state officials and preferably not require a third-party analyst. They also need to have longer relevance and applicability beyond just the initial data collection or study years. Methodologies in particular should be stand-alone and accessible for annual updates. Ideally, the historic preservation field would have an official model, endorsed by the National Trust for Historic Preservation, the National Park Service, the ACHP, and academic institutions, with funding behind it so that it can be updated annually. This model should be available and usable by anyone – metrics should be simple and applicable to states, regions, tribes, and communities of different sizes.

» One respondent said that the majority of preservation-related studies the person had seen have been environmental impact assessments that fail to convey the net economic benefits that may accrue from preservation. This raises questions regarding the investment costs of tax credits, and the return on investment (ROI). Many studies discuss the impacts, but not the benefits.

» States are increasingly looking at the impact of federal, state and local tax credits on their overall budgets.

- Data is lacking – there is a need for primary research.
- Most of the studies currently produced are tenuous. Models are too hypothetical and all different. However, there cannot be one model for the whole industry as historic places need to be considered within their context. Models need to reflect that.
- Many felt that the federal government is not currently using existing tools to their fullest capabilities. For example, applications for receiving the federal tax credit require both the building's square footage and the amount spent. But the National Park Service does not make the relatively simply calculation – rehabilitation cost per square foot. Since historic preservation is often accused of being excessively expensive, a report showing the range of projects costs could be a simple but exceedingly useful annual calculation.
- In spite of labor intensity, historic preservation seems to have weak support among labor unions.
- Data, methodologies, and studies need to show not only what is happening at the national and state level, but also, and perhaps most importantly, at the local level.

INTERVIEWEE COMMENTS ON DATA

- Data should focus on jobs created, how private investment is leveraged, how incentives like the federal tax credit generate more benefits and revenue than they cost in lost tax revenues. (A good example comes from Michigan where a study was conducted that compared the economic impact of the Community Rehabilitation and Reinvestment Act with that of the Homeowner's Tax Credit.) A community needs baseline data to use through the ups and downs of social and economic cycles. This data should be as geographically specific as possible, as legislators want to know what is happening in their district. However, the localized data also should be amenable to aggregation so that broader trends can be seen across states or nationally.
    - Data could perhaps connect census data and property values. In measuring property values, the quality of school districts could be used as a control to isolate the impact of historic district designation. Transactional data is more reliable than census data, so including market transactions would help but probably not be sufficient on its own.
    - Data needs to indicate who is getting the jobs that are created and filter them through demographic categories such as income and industry. It also needs to track, for example, what happens in a historic commercial building after a rehabilitation project is completed. For example, jobs data needs to help people articulate the direct, indirect, and induced impacts of these jobs, particularly to legislators, with geographic specificity. This data should also emphasize the fact that historic preservation jobs often require advanced skills and pay higher wages. Union involvement should be explored.

- Data collection needs to be improved. This process could be built into the model. Collection needs to begin at census tract and congressional district levels.
  - Some thought that data collection should start with tax credits, and then look at buildings that are more than 50 years old. This could pull from data collected by the American Institute of Architects and Urban Land Institute in addition to the National Park Service and the State Historic Preservation Offices.
- Data can also highlight the relationship between the National Register of Historic Places, tax credits, and poverty.
- Data on the economic impact of heritage tourism is not readily available, in part because it is not separable from other tourism industry, public lands, or outdoor recreation data. Data that is available is collected with different baselines and methodologies.
- Tourism professionals want data that identifies the big numbers (i.e. "heads in beds," lodging and entertainment tax revenues) and for marketing purposes. Key questions are: How much do heritage travelers spend compared to other tourists? Do they stay longer? How many heritage travelers are there and what are their characteristics?
  - The definition of a "heritage site" is changing to include "attractions" beyond museums or commercial properties that charge admission. Currently, these sites are not well-accounted for in heritage tourism data in a regular way.
- Perhaps data could be approached by looking at it in terms of the future – "what are our unmet needs? What kinds of economic activity would we have generated if we were fully funded over X years? How does this relate to broader trends such as Baby Boomer retirement and leisure travel, or climate change?"

INTERVIEWEE COMMENTS ON METHODOLOGY

- A methodology needs to be stand-alone and accessible for annual updates. It should also have longevity so that what is tracked now can be used for comparative purposes in 25 years, just as weather records are tracked. However, state and local partners are not currently equipped to measure economic impacts in such a format. Nonetheless, the methodology needs to:
  - account for degrees of historic preservation, from complete preservation and restoration to demolition and interpretation of vacant sites
  - allow for dollar-for-dollar comparisons across industries
  - be accessible and approachable so that advocates can find data easily
  - be quick to produce so that data can be readily available and not require the contracting of a third-party to either collect or process data
  - be simple to gather and not just an academic tool, standardized and official (which would require a steady funding source and perhaps the credibility of a university)

- Collection and methodology needs to be standardized so that information is regular and comparable.
- End audience is: local officials, legislators, politicians, private foundations and funders. Local governments are most important.
- Case studies need to be developed and shared so that their lessons can be applied locally and successful strategies replicated.

INTERVIEWEE COMMENTS ON FURTHER STUDY

- A compelling study of any particular measure needs to lay out the benefits, costs, who receives the benefits, who pays the costs and how. There needs to be a systematic technique or model that is transparent in its methodology.
- Studies need to present data and analysis in the context of broader issues such as community vitality, quality of life and environmental sustainability. The economic data is important, but studies should be careful not to be too detailed and confusing – they need to be approachable by and understandable to the average reader.
- For historic rehabilitation, a study needs to measure the impact of a project after it is serviced, not just at the beginning and end of the construction period. Individuals look at the benefits demonstrated in studies in the short-term, while a community takes a longer-term perspective. However, there is difficulty in generalizing from anecdotal evidence, or from general assertions about the tourism potential of a historic resource.
  - There are currently too many caveats in existing analyses and methodologies.
- Any study must demonstrate a positive cost-benefit: that the cost to protect and use the historic site or resource is equal to or less than the value of the protected object to society. If it is not, then protection may not be in the public interest.
- Some respondents would like to see a study that analyzes the connection between the costs and benefits of preservation based on ultimate property values and return on investment from tax credits.

INTERVIEWEE COMMENTS ON THE FEDERAL REHABILITATION TAX INCENTIVE

- Currently, two-thirds of approved projects for the federal tax credit are in low-income areas. This could be a new target area for a credit
  - The current format for analyzing the impact of federal tax credits differentiates between money spent on new construction and rehabilitation of existing structures. More data is needed on the pluses and minuses of the credit – what costs are included in the listed costs? Where are the real savings from using extant buildings and how are they quantified?

- In order to analyze the relationship between the Federal Rehabilitation Tax Incentive and low-income areas, applications should ask for census tract and congressional district. Additionally, every time a Part 3[2] is approved a letter could be sent to the congressional representative. This would increase the credit's visibility and benefits.
- Some respondents would use the data to lobby for federal tax credit support, including expanding the use of tax credits to non-commercial properties.
- Data should consider the tax base's impact on the provision of the credit, as the cost of administering the credit is scaled. It also needs to consider the size of the credit market – there is a threshold issue with the tax credits in looking at the size of the market below $1.
- Modeling of tax credit and investment trends at a local and regional level would be very useful.
- Data regarding Federal Rehabilitation Tax Credits needs to dig deeper into the impacts of money spent on extant structures.

2 "Part 3" refers to the form submitted to the National Park Service after completion of a historic rehabilitation project. It is on the approval of a Part 3 that a property owner is entitled to take the federal tax credit.

SYMPOSIUM

As part of the research project, a one-day symposium was convened at the University of Pennsylvania's School of Design on February 8, 2011. The goal of the symposium was to lend additional depth to the team's exploration of best practice in conceptualization and measurement of the economic values of historic preservation.

The symposium framed possibilities for applying economic methods to practical, policy, and political problems encountered in historic preservation—as opposed to regarding economic studies as ends in themselves. The goal was to bridge academic research and practical application; to match the needs of advocacy and policy workers with the capabilities of academic (particularly economic) researchers.

Historic rehabilitation project of the Philtower in downtown Tulsa, Oklahoma

Keynote presentations were made by Drs. Guido Licciardi of the World Bank and Christian Ost of the ICHEC Brussels Management School, followed by commentary and responses from Erica Avrami of the World Monuments Fund, Dr. Jeff Adams of Beloit College, and Dr. David Listokin of Rutgers University. The symposium highlighted the following points, among many others:

» Economic studies set up decisions but they do not make the decisions. The results of studies are used—or ignored—in the context of "political will," perceptions of political gain or risk, and the political economy of government action and/or investor profit motive.

» It is a danger to focus too narrowly on economic values. Studies of economic value should contextualize this among the other values of historic preservation (cultural, aesthetic, etc.)

» There is a lack of serious evaluation work, using accepted econometric methodologies, in the historic preservation field.

» Preservation consists of both private goods and public goods; this "mixed" nature yields both confusion and opportunity when it comes to choice of methods to evaluate and measure economic impacts.

» We tend to understand "economic benefits" in a single-time snapshot, static way that is too narrow. Historic preservation yields "process" benefits as well, such as community cohesion, social capital, etc., that are not captured by looking just at property values. Our tools need to be matched to the whole spectrum of benefits we wish to measure.

A more complete report on the symposium is found in Appendix A.

CURRENT DATA, METHODOLOGIES, AND PROGRAMS

Over the last 15 years a number of studies have been undertaken to measure the economic impact of historic preservation. Most of these have been done on a statewide basis. While there are variations among the studies, included in nearly all of them is an effort to measure that impact in four areas: the creation of jobs and household income from the rehabilitation process itself; the impact of heritage tourism; the impact on property values stemming from the protections of a local historic district; and economic development indicators from preservation-based downtown revitalization programs such as *Main Street*.

Less common, but included in some statewide studies are: 1) environmental impacts of historic preservation; 2) analysis of the effectiveness of state tax credit and grant programs; 3) the role of historic preservation in providing affordable housing; and 4) such environmental/social measurements such as walkability.

Despite these commonalities, there is no standard template of indicators or methodology to guide those conducting historic preservation economic impact assessments. However, the resultant diversity in approaches and methodology should not be considered detrimental to measurement efforts, as preservation economics is still an emerging discipline and this variety currently serves to further develop and enhance the field.

MISSING THE QUALITATIVE SIDE

While existing studies have provided valuable information on the quantitative side, many of the positive impacts still go unmeasured. Historic preservation yields both private and public goods. In economic terms this means that the benefits flowing from these goods include those traded in markets (by definition the private) and those provided outside of markets (by definition the public; provided by government agencies or philanthropic organizations). While some of the approaches discussed below capture private/market values well; qualitative methods are warranted as a complement to quantitative econometrics because the public goods are poorly understood in terms of price. It follows that some combination of qualitative and quantitative methods are appropriate to the two-fold task of, first, capturing the full range of economic and noneconomic values in measurements; and secondly, mitigating against the isolation of just a few values and privileging private values by overemphasizing quantitative, econometric measures.

Without casting doubt on the insights to be gained from econometric studies of historic preservation, qualitative methods have particular contributions to make to heritage economics as a complement to quantitative studies. While specific qualitative measurements are not among the five specific indicators recommended in this report,

Restoration at Monocacy National Battlefield, Maryland (photo courtesy National Park Service)

suggestions of this type of research that might be carried out independently or in the future are discussed at length in Appendix D.

Below is discussed each of the areas of research that has been included in existing studies, including a brief description of what is measured and the methodology used and the strengths and weaknesses of each approach.

JOBS AND HOUSEHOLD INCOME

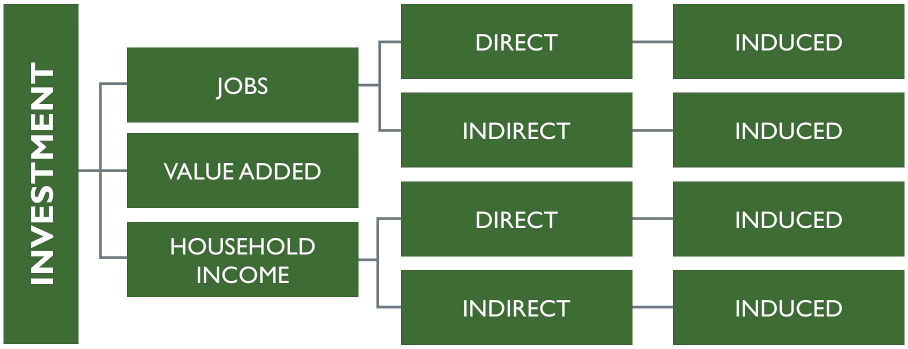
The most frequently cited indicator of the economic impact of historic preservation is the number of jobs and amount of household income created through the process of rehabilitating a historic building. This measurement is included in nearly every analysis for a number of reasons. First, data on private investment is generally readily available as owners and investors must report their expenditures to be eligible for federal and state tax credits. Second, widely recognized and accepted methodologies are available to translate investment into numbers of jobs and amount of household income. Finally, local elected officials, economic development proponents, and taxing jurisdictions are all eager to discover local economic activity that generates jobs.

Table 1: Recommended Economic Measures for Historic Preservation

MEASUREMENT	PURPOSE	METHODOLOGY	WHY NEW APPROACH IS NEEDED
Jobs/Household Income	Quantify job creation and income generated by historic rehabilitation activity or other preservation-related employment	Input-Output Multipliers (RIMS, ImPlan, etc.)	• Only done sporadically on statewide levels • Generally only includes projects that are receiving tax credits; • Does not take fullest advantage of data that could be retrieved from NPS, Commerce, Labor, and GSA reports • Need to distinguish permanent full-time vs. seasonal or part-time short duration employment
Property Values	Demonstrate impact on property values of being within local historic district	Measurement of year- to-year value change relative to local market in general; Will require selection of representative communities and annual testing by national real estate data firm.	• Research is done irregularly and only on local or sample communities within a state. • No national data. • Measurement approaches vary widely. • Recent regional and local market fluctuations skew picture and may create difficulties for baseline
Heritage Tourism	Quantify absolute economic impact of heritage tourism and incremental impact relative to other forms of tourism	1. Establish definition of "heritage tourism" 2. Incorporate 2-3 questions that will more clearly identify heritage tourists into existing regular tourism surveys 3. Based on surveys quantify absolute `and relative contribution of heritage tourism over time.	• No clear definition of "heritage tourist" or focus of "heritage tourism" visits • Specific research on heritage tourism impact irregular and rarely on national level. • No way to track on an annual basis if heritage tourism is growing, shrinking, changing, etc., especially since visitation lumped with other travel and recreation
Environmental Measurements	Demonstrate the contribution of historic preservation to broader "sustainable development," "Smart Growth," "energy conservation," and environmentally-sensitive or "green" community planning	Develop 2-3 standard measurables that might include: 1) infrastructure costs savings from historic rehabilitation; 2) embodied energy of rehabilitated buildings; 3) greenfields not developed because of historic preservation activity	• No standard definitions or approaches for measuring historic preservation/environment relationship • No national data • Weak understanding among environmentalists, preservationists, and general public of link
Downtown Revitalization	Understand the role of historic preservation and downtown, commercial district revitalization.	Expand and supplement existing aggregated data collected by the National Main Street Center. Commission regular academic analysis of comparative and non-Main Street approaches to revitalization and how historic resources are incorporated or used in the process.	• Main Street data as currently gathered while useful, does not meet the standards of robust, defensible research. • There is no ongoing measurement of preservation-based commercial revitalization not affiliated with Main Street, except in limited ways through CDBG • There is no comparison of what is happening in Main Street communities and similar non-Main Street communities.

WHAT IS MEASURED?

Based on dollars of expenditure, calculations are made that reveal: number of jobs (direct, indirect, and induced), amount of household income (direct, indirect, and induced), and sometimes *value added* through the rehabilitation process. The expenditure amounts generally come from the amount reported for projects utilizing the Federal Rehabilitation Tax Credit. Where applicable the investment in projects utilizing state historic tax credits and, when they exist, state grant programs is also converted into jobs and household income. Graphically the analysis is as follows:



HOW IS IT MEASURED?

The calculation of the above, including jobs and household income, are calculated using sophisticated econometric modeling systems such as the RIMS II – the Regional Input-Output Modeling System created by the Bureau of Economic Analysis of the US Department of Commerce – or the IMPLAN system – (IMpact analysis for PLANning) economic impact modeling system. Some studies have also used Rutgers University Center for Urban Policy Research's and the National Park Service's *Preservation Economic Impact Model* (PEIM).[3] All of these databases are commonly used by planners, economists and other professionals in creating economic impact models and analysis within a variety of industries. The widespread acceptance and use of such econometric modeling systems standardizes their application within the historic preservation field.

STRENGTHS AND WEAKNESSES OF THE METHODOLOGY

The strengths of the methodology are:

- » It is well known and commonly accepted.
- » It is relatively easy to apply.
- » Historic rehabilitation (mostly construction) can be directly compared with other industries as to job creation and household income per million dollars of output.

Because of the labor intensity of the rehabilitation process and because construction jobs are generally well paid, particularly for those without advanced formal education, the local economic impact is not only significant but significantly greater per amount

3 See **Appendix B** for a full description of RIMS II, IMPLAN and PEIM.

Skating rink in historic downtown Syracuse, New York

of output that most other sectors of economic activity, particularly manufacturing. Further, since the models themselves are created by those disinterested in any particular industry, there is less risk that the findings are seen as "tainted" by an advocacy position.

There are weaknesses, however. First it is only the expenditure data from tax credit projects and grants that is readily available. But those amounts are far from the total amount invested annually in historic rehabilitation. A homeowner who restores her historic house is not eligible for the federal tax credits, nor is the religious institution, fraternal organization, non-profit entity, or most colleges or hospitals. Further many property owners, who would otherwise be eligible for federal or state tax credits, simply choose not to use them or don't even know they exist. Government at all three levels invests in historic buildings but rarely are those systematically disaggregated from overall capital budgets and separately reported as historic rehabilitation investments. Conservatively the total amount of "historic rehabilitation" in any given year is likely to be three to five times the amount reported for tax credit and grant projects.

The second weakness is that "historic rehabilitation" is not a specific category of industry for which data is directly available. Therefore proxy indicators must be derived from existing categories. Most often used in ImPlan, for example, is the category *Maintenance and repair construction* for either residential or non-residential activity. Because historic rehabilitation is in most cases even more specialized and labor intensive than just typical "maintenance and repair construction" the impacts on jobs and household income is probably understated. RIMS II formerly had a maintenance and repair construction category but no longer provides separate multipliers in that area, so an indirect method must be used to calculate the greater numbers of jobs and household income than is generated by new construction.

Finally, the third weakness is a definitional one – what, exactly, constitutes "historic preservation"? Here the use of tax credit projects is useful since: a) those buildings are, by definition, "historic," and b) there is a quality control imposed by the use of the Secretary of Interior's Standards for Rehabilitation which is a prerequisite for receiving the federal and most state tax credit awards. Additionally the work by federal government entities on historic buildings under their purview would in most cases qualify under most definitions of "historic preservation" since it is generally held that they are obligated to appropriately treat the buildings as part of their obligations under the National Historic Preservation Act. In most cases historic buildings subject to review by a local historic district commission (or its equivalent) *where there are good design standards* would count as "historic preservation."

But there are thousands of other projects (and hundreds of millions of dollars of investment) each year for which determining "Is this historic preservation?" is much more problematic. Examples of these situations are:

» Institutional (e.g. universities, hospitals, religious institutions) investment in historic structures where there are no specific guidelines to which the work must conform.

» Investment in historic residential structures where there is no applicable tax credit and no preservation program oversight.

» Rehabilitation of historic buildings by state and local governments where there is not a local equivalent of the standards the federal government sets..

» Historic building rehabilitation of commercial structures, absent a tax credit application to the state, where there is no local preservation commission.

» Most new construction in local historic districts that is not subject to preservation review.

» Remodeling of historic buildings where the work is entirely on the interior and not subject to any preservation review.

In the United States there are more than 18,000 units of local government (cities, towns, villages, counties, etc.) but the National Park Service reports that only 2,700 of them have local preservation commissions that have been certified under the program. So what about the "historic preservation" in the other 15,000 or so?

The point is that if there were a consistent definition of what constitutes "historic preservation" and there were a means of estimating the amount of investment for those areas where data is not currently available, the jobs/household income calculations would more accurately reflect the totality of that sum of historic preservation's economic impact. We believe that the number would be much larger than those reported in existing studies.

Stagecoach and historic hotel in downtown Medora, North Dakota, near Theodore Roosevelt National Park

HERITAGE TOURISM

Often when "historic preservation" and "economics" are mentioned in one sentence, the default response is "Oh, you must mean heritage tourism." What is known is that tourism is a growth industry worldwide, there seems to be consistent evidence that heritage tourism is one of the fastest growing segments of that industry, and many states report that tourism is one of their largest industries, particularly when measured by number of employees.

WHAT IS MEASURED?

Because of the size and sophistication of the tourism industry (at least on a state and national level) a number of variables are regularly measured. An extended list of these variables is found on the next page. Because *heritage tourism* is a sub-set of total tourism, most analyses of this sector do not include the full range of variables. Among those that are commonly included in heritage-specific tourism studies are the measures depicted in Table 2.

TOURISM MEASUREMENTS

ON THE *DEMAND* SIDE

- Number of visitors
- Duration of stay
- Origin of visitors
  - In-state, out-of-state
  - International/domestic
- Purpose of visit
  - Leisure
  - Professional/Business
  - Other
- Means of transportation
- Place of lodging
- Destination(s)
- Visitor characteristics
  - Age
  - Sex
  - Number of travellers in party
  - Income
  - Race
  - Education
  - Employment status
  - Household composition
  - Propensity to travel
  - Activities undertaken during trip
  - Organization of trip (individually organized, group tour, travel agent assisted, etc.)

ON THE *SUPPLY* SIDE

- Accommodations
  - Hotels and motels
  - B&Bs, Inns
  - Hostels
  - Campgrounds
  - Private residence (paid)
  - Private residence (non-paid; with family, friends)
  - Owned dwelling (second home, time-share)
  - Other
- Activity venues (often merged with "Activities undertaken during trip"
  - Sports and recreation
    - Observational
      - Professional
      - Semi-professional
      - Amateur
    - Participatory
      - Golf
      - Tennis
      - Swimming
      - Boating/sailing/surfing
      - Skiing, skating
    - Parks
    - Beaches
    - Hiking trails
    - Climbing
    - Fishing/hunting
    - Other
  - Events
    - Theater
    - Concert
    - Opera
    - Ballet
    - Festivals
    - Amusement parks and theme parks
    - Circus
    - Sports car races
    - Other
  - Gambling
    - Casinos
    - Horse, dog racing
    - Other
  - Education and heritage
    - Museums
    - Educational short courses (not related to profession)
    - Exhibitions
    - Historic sites
    - Zoos
    - Nature reserves
    - Botanical gardens
    - Other
  - Sightseeing
  - Shopping
  - Meetings and conventions
    - Conferences
    - Trade shows
    - Symposiums
    - Exhibitions
  - Passive leisure
    - Sunbathing
    - Relaxing
    - Eating and drinking

TOURISM SEGMENTS

This category varies greatly based on who is doing the analysis and where the tourism study is being done. But common categories of tourism segments include:

- Business tourism
- Recreational tourism
- Adventure tourism
- Religious tourism
- Cultural tourism
- Heritage tourism (often included as part of cultural tourism)
- Eco-tourism
- Architectural tourism
- Gaming tourism
- Health and wellness tourism
- Rural/agricultural tourism
- Visiting friends and relations tourism
- Holiday leisure tourism
- Voluntarism tourism
- Recreational vehicle tourism
- Winter sports tourism

TOURISM ECONOMIC MEASUREMENTS

Depending on the purpose and the depth of the analysis, comprehensive tourism studies might measure:

- Hotel room occupancy rates
- Jobs and household income associated with tourism
- Dollars spent per day
- Dollars spent per trip
- Allocation of expenditures
- Taxes generated:
- Sales
- Gasoline
- Bed tax
- Income tax (indirect)
- Property tax (indirect)

Table 2. Measuring Heritage Tourism

DEMAND SIDE	SUPPLY SIDE	ECONOMIC MEASUREMENTS	SATISFACTION INDICATORS
Number of visitors	Activity venues*	Expenditure per day	Difference between expectation and experience
Duration of stay	Museums	Expenditure per trip	Value of visitation relative to cost
Origin of visitors	Civil War sites	Allocation of expenditures	Quality of exhibits
Means of transportation	Historic sites	Employment generation	Opportunity to learn
Place of lodging	Other	Tax generation (sales, income)	Facilities*
Destination(s)		Relative per-day and per-trip expenditures of heritage visitors as compared to all tourists	Staff**
Visitor characteristics			Inclination to return
Depth of visitor emphasis*			
Heritage visitors as percentage of all visitors			
Other sites visited			
* How strongly were heritage-related activity a driver for the choice of where to go and what to do	* Often merged with "Activities undertaken during trip"		* Cleanliness, condition, sense of safety, gift shop or purchase opportunities ** Helpfulness, friendliness, knowledge of site/history

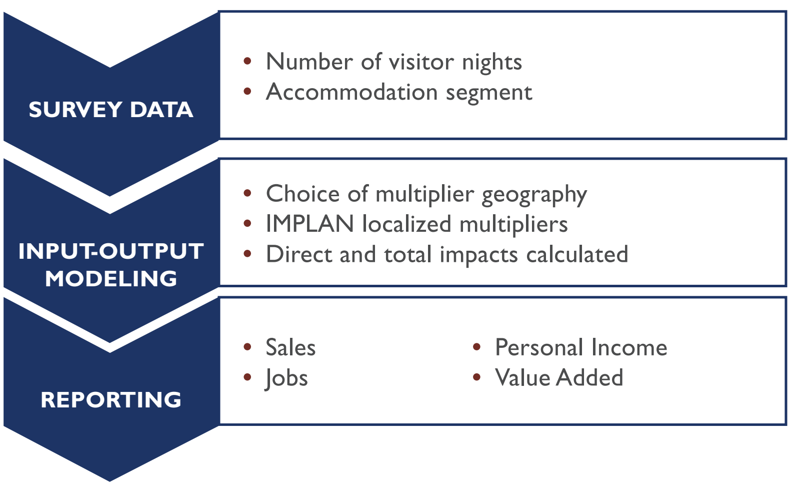
HOW IS IT MEASURED?

Tourism impact studies are survey based. The Tourism Industry Association (TIA) commissions massive surveys, the results of which are available for a fee to members. This data is also sortable and is frequently purchased by state tourism offices and used as the base for their own analyses and subsequent strategies. The Department of Commerce conducts in-flight surveys among international visitors arriving in the US by plane. Several states regularly conduct visitor surveys at welcome centers and at state-owned visitation sites.

Crow Fair Parade on the Crow Tribe Reservation, Montana

For the past several years the National Park Service has evaluated the economic impact of park visitors using MGM2 – Money Generation Model. This relatively user-friendly approach requires the park to enter three basic pieces of information: number of visitor nights; visitor segments (based on nature of accommodations); and a choice of multipliers (rural, small metro area, large metro area, or region). Based on this input the MGM2 system will calculate: sales, jobs, personal income and value added, broken down in the twelve industries most affected by tourism expenditures.

Graphically the process could be represented as follows:



While every study will have some customization, this process most often used is first, estimating the number of visitors and daily expenditures through surveys; and then aggregating those expenditures and applying I-O (input-output) multipliers.

Finally surveys are often included as an original research component of commissioned tourism studies. Depending on the scale of the analysis, these surveys may be conducted as one-on-one surveys at a historic site, or as telephone or mail surveys among a target group likely to be travelers. More recently online surveying has been utilized in the tourism industry but some analysis suggests that the accuracy of internet-based surveys is significantly less than telephone or mail surveys.

Again, since heritage tourists are a sub-set of all tourists, typically heritage tourism analysts will simply start with larger scale tourism data and disaggregate that portion of the whole defined as heritage tourists. In cases where attempting to define "total impact" seems problematic given the base data, some analyses have simply calculated the incrementally greater impact of heritage tourists versus tourists in general. In nearly all the comparative analyses, heritage tourists (however defined) tend to stay longer, visit more places, and spend more per day than tourists in general, thereby having a significantly greater per trip economic impact.

Lock Fest water festival at Willamette Falls, 1873 West Linn canal and locks, West Linn, Oregon

Demonstration of dugout canoe making, Etowah Mounds site, Cartersville, Georgia

STRENGTHS AND WEAKNESSES OF THE METHODOLOGY

Surveys are a perfectly adequate means of gathering base data upon which overall impacts can be calculated using I-O models or other methods, if: 1) the survey base is large enough (one national survey interviews between 22,000 and 25,000 households quarterly); and 2) if the questions are properly drawn. The problem is quantity – regular surveys of large numbers of households are an expensive undertaking.

Furthermore, some recent heritage tourism surveys have had, arguably, sufficient numbers of respondents to be reasonably accurate on first-level questions (male/female; origin of trip, etc.) but the numbers become so small as to provide questionable reliability on "drill down" percentages (i.e., responses of women who arrived by airplane).

And certainly with tourism survey data there is a definitional problem on two levels: 1) what counts as a "heritage tourist"; and 2) how much of the visitor's expenditures should be included in the impact analysis? Further, especially when trying to calculate impacts locally, what about transportation costs? This is particularly true of visitors arriving by plane or other form of public transportation. Since a major budget item for any tourist is transportation, where are those impacts measured? At the corporate headquarters of the airline? At the point of origin of the trip? At the arrival point? Allocated between both?

In candor, there are probably few industries where greater amounts of data are presented with as much confidence as with the tourism industry. But much of that data should be viewed with significant skepticism, not because the data is consciously skewed by the analysts, but because the "what should count" question is rarely adequately addressed.

PROPERTY VALUES

Because of concerns of "property rights" and a widespread suspicion of regulation among property owners, the creation of local historic districts is not infrequently an issue of heated debate. Among the arguments used by opponents is "a local historic district will constitute another layer of regulation and more regulation, *prima facie*, will have an adverse effect on property values." Historic property owners may also resent being regulated more than their neighbors, when they may have already agreed through their stewardship to devote extra care for a historic resource. Because of this, the relationship between local historic districts and property values has been the most studied area of preservation economics in the United States.

WHAT IS MEASURED?

Most studies of the relationship between historic designation and property value look at the value of the affected properties, the rate of value change of the properties, or the contributory value of being within a local historic district.

In the first category two approaches are common:

Historic Victorian homes in Bellingham, Washington

» Simple value comparison. What is the difference in value between a property in a historic district with a similar property not in the district?

» Before and after designation. What was the average value of houses in the neighborhood before historic designation and after historic designation?

In the second category common types of analysis are:

» Appreciation compared to the local market. At what rate did properties in the historic district appreciate (or decline) in value over time and how does that value change compare with properties in the local market that are not in a historic district?

» Appreciation compared to similar neighborhood. At what rate did properties in the historic district appreciate (or decline) in value over time and how does that value change compare with properties in a similar neighborhood that is not a historic district?

The third category of analyses is the most sophisticated and attempts mathematically to identify the monetary contribution of each of the significant variables that affect the price of a property (size, number of bedrooms, garage, pool, etc.). Once all the other variables are accounted for the difference, if any, of being within a local historic district can be isolated.

HOW IS IT MEASURED?

Property values (and value changes) are measured in two alternative ways: actual transactions in the marketplace, or a proxy for those transactions. Since in most places in the United States, property taxes are levied on an ad valorum basis, the assessed value for taxation purposes can usually be effectively used as a proxy for sales prices. The advantages of using assessed valuation are:

- » The numbers of properties are large, obviating the small sample problem that is encountered when using actual transactions.
- » The assessed data is generally in the public record so can be easily accessed (which is not always the case with Multiple Listing Services of local Boards of Realtors®).
- » Many jurisdictions have all of their property records computerized so sorting and evaluating becomes easier.
- » Most of the variables between properties (size of lot, zoning, size of house, number of bathrooms, etc.) are usually included in the property records.
- » Assessed value databases facilitate the use of GIS representation of findings.

Since there is a great variety among residential properties, however, it is always necessary to convert the data and make the representations using a *unit of comparison*, typically dollars per square foot of livable area.

When there are enough transactions over an extended time period, some studies have used resales of the same property. If a property sold more than once during the study

Historic home on historic district tour in Provo, Utah

period, what was the value change and how does that value change compare to the appreciation rates for non-designated property?

The most sophisticated analysis that has been used in heritage property value studies is known as *hedonic pricing.* This method tries to identify the individual components of a property and each component's contribution to the overall property value. One study of historic neighborhoods in the US used a limited number of rather straightforward variables:

» Number of bedrooms

» Number of bathrooms

» Square feet of living area

» Square feet of lot

» Number of garage spaces

» Availability of swimming pool

» Age of property

Then having calculated the relative contribution of each of those elements a final distinction was made – historic designation. The assumption was that when the contributory value of all of the other variables was accounted for, any remaining difference in price was attributable to that designation.

Other studies have had a more comprehensive list of variables which have included such things as distance to the center city, proximity to water, architectural style, condition of the building, character of the neighborhood, population density, existence of a garden, and others. The selection of which variables to use is dependent on a knowledge of which variables are significant to buyers and sellers in the marketplace.

STRENGTHS AND WEAKNESSES OF THE METHODOLOGY

The strength of this methodology is that the base source of data is indifferent to historic preservation so it is relatively free from charges of advocacy bias. When assessment data is complete, computerized, and sortable, the issue of the relationship between property values and location within a historic district can be evaluated in depth and in a variety of ways. Because virtually every property in a local jurisdiction will have parallel value and other information, the quantity of data far outweighs any minor error that a individual property value estimate might include. Further, it is not necessary that each value estimate is "right" as to the probable sales price tomorrow, as long as there is a consistent ratio between the market value and the assessed value for tax purposes.

This approach is not without challenges, however, including:

» There is a wide variation in experience and competence among local assessors around the country. While most are highly professional and reliable with their value estimates, some simply are not.

» Assessed values tend to trail movements in the marketplace (in both directions) so "current estimates" may, in fact, be a number of years behind.

» Some jurisdictions have a rolling reassessment, so that even properties within the jurisdiction are not adjusted at the same time. Comparisons between properties may, therefore, lead to erroneous conclusions.

» There are reasons why a property's assessed valuation increases may not be attributable to a general upward movement in the market. Adding a garage, for example, would likely add to the assessed value. If the only thing that is considered is the assessed value between two points in time, this capital improvement could be misinterpreted as appreciation. (Even so, because the numbers of properties involved will generally be large, it is a reasonable assumption that properties both within and outside of a local historic district will have had capital improvements, so on a comparative basis the errors probably offset each other).

When actual transactions are used, rather than assessed values, a greater understanding of the peculiarities of any given property is possible. However, because the number of sales will be limited, even in an active market, the chance that an "outlier" transaction statistically affects the conclusions is greater.

Northern Hotel rehabilitation in downtown Fort Collins, Colorado, historic district

MAIN STREET/DOWNTOWN REVITALIZATION

National Main Street is a program of the National Trust for Historic Preservation. In simplest terms it is downtown revitalization within the context of local business activity in historic buildings. In the past thirty years more than 2,500 communities (and a hundred or so urban neighborhoods) have had Main Street programs. It has been called the most cost-effective economic development program in America. Local Main Street programs generally receive technical assistance, but rarely money, from the state agency that coordinates the program (most but not all states have a state coordinator) and from the National Main Street Center of the National Trust. From a measurements perspective, almost from the beginning the National Main Street Center has required that local programs keep track of a handful of indicators to measure their success.

WHAT IS MEASURED?

All state coordinating programs are asked to provide five pieces of information annually for aggregation at the national level. The states gather and transmit information from each of their active local Main Street communities. The basic data collected or calculated by all state programs include net new jobs (new jobs less loss of jobs); net new businesses (businesses opening less businesses closing; amount of public and private investment in physical improvements; and number of building rehabilitations. Some state programs collect volunteer hours; attendance at downtown festivals; buildings sold; business expansions; façade improvements; and number of housing units created.

Finally, the total investment is divided by the average local community financial support for the Main Street program to calculate a "leverage" figure of investment to program costs.

HOW IS IT MEASURED?

All of the data is gathered by the local Main Street manager and forwarded to the state coordinating program. The data from each participating town is then aggregated and sent to the National Main Street Center. The local manager is responsible for identifying how to acquire and verify each piece of information.

STRENGTHS AND WEAKNESSES OF THE METHODOLOGY

The consistent gathering, aggregating, and reporting of this finite number of indicators for nearly thirty years is certainly a strength. And for the most part the information that is being gathered is appropriate to the program.

Unfortunately the weaknesses of this approach are numerous:

- There is no comparative analysis. There is no data to demonstrate that these communities are doing better, worse, or the same as other similar towns without Main Street programs.
- The process of gathering the basic data is done by a local manager who has every motivation to report numbers as positively as possible. While there is no evidence of conscious inflation of the "good news" by local managers, the "advocate as data source" would not qualify as a robust research methodology.

This is not to say the numbers are not useful, or that they should not continue to be gathered. However, a comparative approach and a more neutral source of the data would strengthen the credibility of the Main Street numbers.

Food festival in downtown Newton, New Jersey

Renovated county courthouse in downtown Georgetown, Texas

HISTORIC PRESERVATION, THE ENVIRONMENT, AND SUSTAINABILITY

The most recent area of significant research is the relationship between preservation and the environment, particularly the contribution of historic preservation to sustainable development and *Smart Growth*. Although these measures emerge from environmental metrics, they often have a considerable economic consequence, particularly in the area of public infrastructure expenditures. While other measurements of the economic impact of historic preservation are usually expressed as dollars gained (property values, household income, etc.) the environmental measurements are often dollars saved.

Historic buildings are often regarded as energy inefficient in measurement systems that focus solely on annual energy usage. This approach ignores two important factors: 1) the annual energy use in an appropriately rehabilitated historic building is not measurable greater than for a new building; and 2) Fifteen to thirty times as much energy is used in the construction of a building than its annual operation. For an existing building the energy expended in construction has already been "embodied" in the structure.[4] When the energy consumption analysis is approached from a life cycle perspective wherein both the energy needed to construct the building as well as annual energy usage is included, the energy inefficiency claim against historic buildings largely disappears. This is an area, however, where more research and more widely dispersed research is necessary.

WHAT IS MEASURED?

In studies conducted to date that included some environmental component, the measurements have been:

» Reduced land fill from buildings being reused rather than razed.

» Savings in infrastructure from buildings being reused rather than razed.

» The embodied[4] energy in an existing building that would be lost if the structure were demolished.

» Reduced vehicle miles traveled (VMT) and CO^2 emissions because existing buildings are reused rather than replaced with new ones.

» Amount of "greenfield" acreage left undeveloped if existing building are reused as the alternative.

HOW IS IT MEASURED?

Most of the measurements are of the "what if" variety in a cost-benefit sense. That is to say, what would be the environmental consequences of building a new structure of the same utility and razing an existing historic structure? First either an actual rehabilitated building or a hypothesized building (assuming a given size, materials, type of construction, and use) is chosen as an example. Then calculations are made on a variety of environmental metrics.

4 *Embodied energy* is the sum of the energy consumed by extracting raw materials, processing those materials into a finished product, transporting them to the building site, and installing the building components into a structure.

In some cases (specifically the Maryland/Abell Foundation report; See Appendix D) calculations were made on a composite basis using all of the projects that received state tax credits as the alternative to demolition and new construction.

The data sources for making these calculations include factors generated by the Environmental Protection Agency, the Urban Land Institute, the Construction Materials Recycling Association, and others.

STRENGTHS AND WEAKNESSES OF THE METHODOLOGY

The methodology is valuable for several reasons:

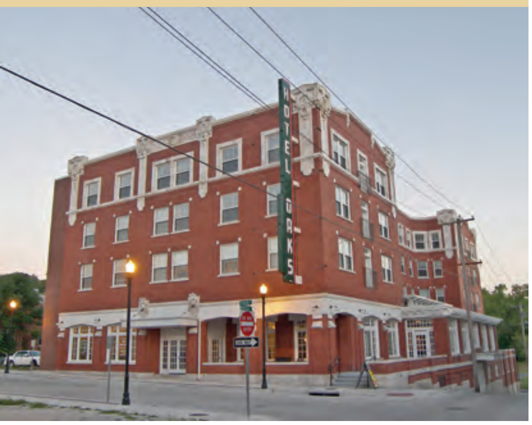
1. It makes the historic preservation case in terms environmental advocates understand.
2. It shows a demonstrable connection between where development is encouraged (or accepted) and the public costs of accommodating that development, and is therefore a measure of community support.
3. As in other approaches, the bases upon which the calculations are made come from non-preservation sources so the "research by advocacy" criticism is lessened.
4. The field of environmental economics is growing in sophistication so there will likely be more cross-over measurements in the future.

To the extent that there is a weakness, it is in the hypothesized nature of the approach. "If this building had been torn down rather than reused, then…" On measurements such as vehicle miles travelled and cost of infrastructure, the same score would be achieved by tearing down the existing historic structure and building on the same site.

Rehabilitated passenger train station and Greenway trail in Muncie, Indiana

EFFECTIVENESS OF STATE HISTORIC PRESERVATION PROGRAMS

Under fiscal and political pressures many state government are requiring all departments to defend their various programs on some type of cost/benefit or effectiveness measurements. Historic preservation programs are subject to these same requirements. Some states, therefore, have commissioned analyses of how well their programs are working and this is often measured in economic terms.



Excelsior Springs, Missouri, hotel transformed into senior housing

WHAT IS MEASURED?

The particular analysis is dictated by the programs available through the State Historic Preservation Office. Because every state reviews projects applying for the Federal Rehabilitation Tax Credit, that program is always included. Where there is a state tax credit, the activities utilizing that program are usually also included. Beyond those two types of programs, however, there is a great variety from state to state on what else is studied. Grant programs, when they exist, are sometimes reviewed. Other programs, such as the share of Transportation Enhancement funds that are directed toward preservation related projects, are also the focus of some studies.

HOW IS IT MEASURED?

Regarding tax credit projects – either federal or state – the approach is as described in the *Jobs and Household Income* section above. Additionally, however, in the context of *Effectiveness of State Programs* commonly there is a discussion of the amount of leveraged funds that the existence of the tax credit program generates. For the federal tax credit the minimum leverage ratio is four to one (since the federal tax credit is 20%) but the actual leverage is generally higher as a result of two factors: 1) acquisition costs are not eligible for federal tax credits, so the dollars represented in the purchase price constitute additional investment (and therefore leverage) by the private sector; and 2) not all of the expenditures are eligible for tax credits (site improvements, landscaping, etc.). As a result, when comprehensive numbers are available, the actual leverage is often found to be five to one or greater.

For grant programs as well, leverage is often discussed, but because many grants require only a 50% match, and sometimes less, the public-to-private investment ratios will be less dramatic than for tax credit programs.

Additionally, grants and other state programs are frequently described through their geographic distribution throughout a state. This is assumed to convey the message to the public that there are historic resources everywhere and to legislators that their district, too, is benefiting from state historic preservation resources.

STRENGTHS AND WEAKNESSES OF THE METHODOLOGY

To the extent that adequate data is available for the state tax credit projects, the job/household income calculations are generally reliable. What is not considered in most analyses is what percentage of those projects would have been completed were the tax credit(s) not available. While some surveys of tax credit users (See particularly P*rosperity through Preservation: Virginia's Historic Rehabilitation Tax Credit Program*) (See Appendix G) indicate that there is a very high percentage of projects that would not have gone forward without the credits, there is not typically an adjustment for projects in this regard.

Public budget analysts make a distinction between direct expenditures (i.e. funds spent by a unit of government) and "tax expenditures", the latter being a reduction of taxes payable generally though an incentive in the tax code. From a budgeting perspective it is argued that a reduction of tax receipts has the same net effect as the expenditure of collected funds. State tax credits are a "tax expenditure" and grants a direct expenditure of taxpayers' dollars. But in either case something else, theoretically, could have been spent on something else, e.g. instead of paying for ten more teachers the state could have hired ten more highway patrolmen. In the studies to date there has not been any comparative analysis of the impacts on a state's economy had those resources been spent in a manner other than for historic preservation.

As to grant programs, while there is typically a reporting requirement from an audit standpoint (i.e., evidence that the monies were actually spent on the project for which they were rewarded) there often is not a requirement to report on the results of the project. In evaluation terms, what is being measured is "outputs" rather than "outcomes."

SOCIAL IMPACTS OF HISTORIC PRESERVATION

WHAT IS MEASURED?

As was noted earlier, very little research has been done in the United States on the social impacts of historic preservation. The exception is that many reports identify the number of low- and moderate-income housing units that were created using (usually in conjunction with other incentives) the Federal Rehabilitation Tax Credit.

Elsewhere in the world, however, particularly in Great Britain and a few countries in Western Europe, there has been some primary research on the relationship between heritage conservation (and/or heritage conservation-based programs) and social impacts. Probably the most comprehensive has been the analysis of both the economic and social impacts of the use of lottery funds for heritage conservation in England.[5]

HOW IS IT MEASURED?

In the study of the impacts of English lottery funds, citizen surveys and focus groups were conducted to supplement the "hard data" on money invested, leverage of public funds, numbers of buildings rehabilitated, and new businesses started.

The European Union funded a network of five European cities that used heritage conservation as the bases of center-city revitalization programs. Their measurements

5 See especially Kate Clark and Gareth Maeer, "The Cultural Value of Heritage: Evidence from the Heritage Lottery Fund," *Cultural Trends* 17.1 (2008).

were on both the "hard" and "soft" side and included the categories of Immediate Economic, Strategic Economics, Social and Environmental. These indicators and what was measured and how are listed on page 34.

Individual preferences as expressed by market prices and transactions are important but there are also public-good aspects of historic preservation that are, by definition, beyond individual preferences. These are not well captured in markets and have to be measured via other methodologies. These other methodologies range from the purely qualitative (narrative accounts of decisions or conflicts over preservation issues) to the very quantitative (statistical analysis of demographic data from the Census).

STRENGTHS AND WEAKNESSES OF THE METHODOLOGY

Since there is nearly no US-based research on the social impacts of historic preservation, the biggest weakness of the methodology is that it does not exist (or at least does not exist in application form. There is obviously social impact analysis with focuses other than historic preservation that could readily be adapted.)

The strength of the European Livable Cities evaluative approach is that it is comprehensive and captures change over time. The weakness is not in the methodologies but in the fact that they are both extraordinarily time consuming and expensive. It might be possible, however, for preservation to partner with other entities with an urban focus to jointly conduct this type of research.

Biking on recreation trail over historic Whipple Truss bridge in Licking County, Ohio

Qualitative Measurements of Historic Preservation

LONGITUDINAL PUBLIC OPINION RE: HISTORIC PRESERVATION

Two particular applications of qualitative methods would be useful complements to market-based quantitative analyses: 1) understanding of social and psychological contexts of decision-making within political structures and organizations; and 2) understanding public preferences and opinions directly related to cultural, spiritual, aesthetic, and political meanings of heritage, which are only indirectly and imperfectly represented by market measures

It would be useful to undertake studies of the political and decision-making processes in which economic considerations of preservation are embedded. Such investigations would be related not just to how preservation decisions are made about significance, integrity, and the like but also to resource allocation questions, both within the preservation field and putting the field in context of other alternative kinds of investments or policies.

What should be measured

Public opinion surveys and other narrative forms would be effective for understanding the aggregation of individual preferences, to build a "public" snapshot as well as the reasoning behind preferences. Additionally, following quantitative findings with ethnographic methods would provide insights on how the trade-offs are perceived both by individual consumers/owners and also by the decision-makers who possess greater power to create and decide public policies, make regulatory decisions, etc.

How it should be measured

To understand the nuances of public perception of historic preservation, three discrete approaches are recommended:

1. Decision-maker surveys: Since the principal audience for economic research on historic preservation is decision-makers (politicians, public agency heads, bankers, etc.), small-sample surveys or interviews of typical decision-makers would yield direct insight into the types of information, arguments, and expectations these important stakeholders regard as most relevant. Delphi studies[6] or focus groups could be conducted regularly at relevant professional meetings or other regular gatherings (legislative meetings, annual conventions of city managers, U.S. Conference of Mayors, American Planning Association, CEOs for Cities, Mayors Institute for City Design, etc.)
2. Community indicators: A number of American cities have, in the past ten years, established community indicator projects to measure the provision or perception of a variety of outcomes usually unmeasured because there is no easily available data, the data is inaccessible, or the community scale is not the level of aggregation. Many of the indicator projects are motivated by better understanding sustainability and how to achieve it at the community scale. Historic preservation indicators could be added to these creative, longitudinal efforts. One particularly effective and prominent indicator system is used in Baltimore, where there is also a robust historic preservation community. Baltimore's effort could be used as a test case, later to be promoted nationally.
3. Annual survey of bellwether preservation sites: A range of places should be studied, including publicly and privately operated sites; historic districts; interpreted historic sites and museums. A small number of sites could be measured to broadly encompass market and nonmarket (educational, aesthetic) values. One basis for the educational methods is Parks Canada's process for gauging the commemorative integrity of its historic sites, which includes interviewing some visitors about the effectiveness of site interpretation, and interpreting the interviews within a clear framework relating outputs to outcomes.

Where the information could be found

A great deal of valuable insight would be gained by creating qualitative, longitudinal data sets tracking public preferences and perceptions of historic preservation. Survey questions specific to historic preservation values could be included in existing, long-standing public surveys such as the Chicago social survey, Michigan consumer preference survey, one of the regular surveys conducted by the Pew Charitable Trust, or others. Building on the example of the *Presence of the Past*[7] survey, these could be designed to focus on educational questions as well—not just consumer preferences but what people are actually seeking and learning in their experiences with historic places.

SOCIAL IMPACTS OF PRESERVATION

Metrics concerning the social impacts of historic preservation are meant to test and support the assumption that greater levels of historic preservation activity in a place are associated with improved quality of life (vis-à-vis similar places, or the population at large) or higher levels of social well-being. In other words, are well-preserved

6 Delphi studies are a type of survey methodology with two important distinctions from general surveys: 1) the persons questioned are experts in the area being studied (as opposed to a random sample of the general population), and 2) the process is usually iterative with surveys being refined and retaken after initial results are received.

7 *Presence of the Past: Popular Uses of History in American Life,* Roy Rosenzweig and David Thelen, Columbia University Press, 1998

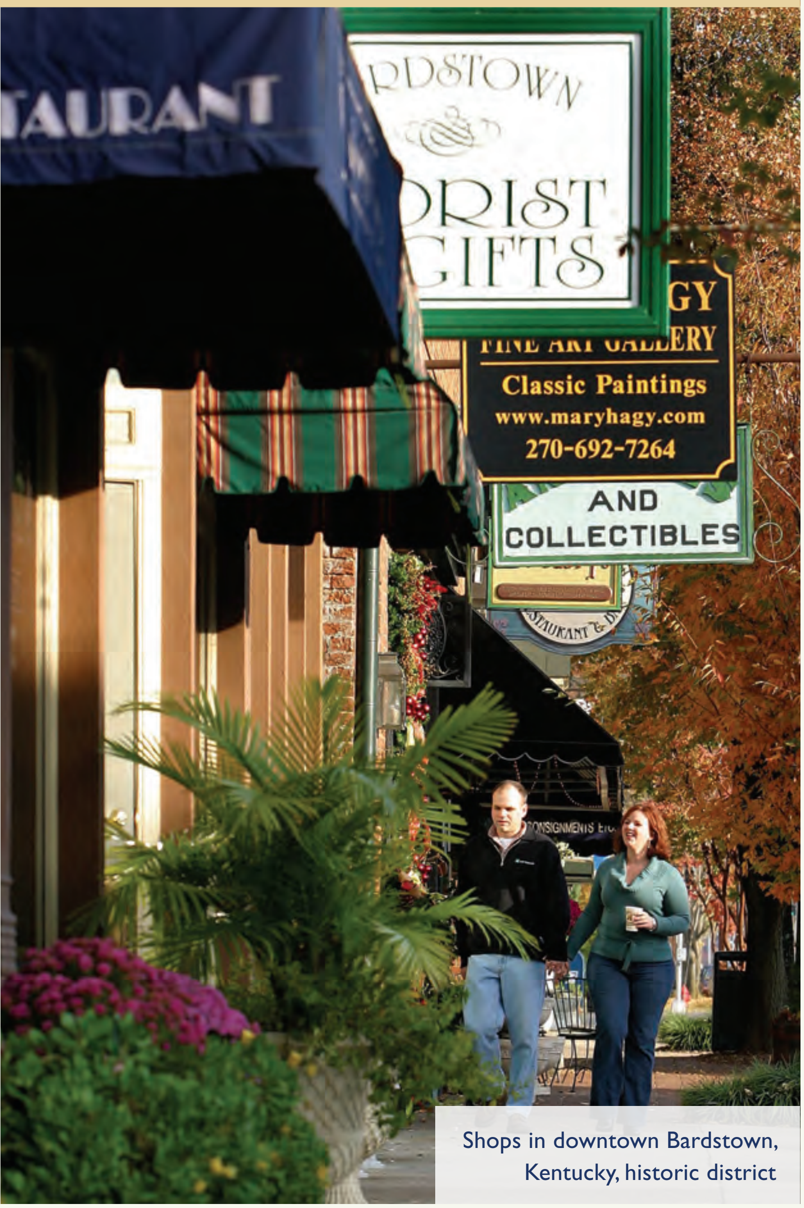
places also places that are reflective of higher education levels, more stable, and safer, with populations that are more diverse?

A second area of research into the social impacts of preservation concerns urbanistic impacts – correlating places where higher levels of preservation is implemented with other measures of environmental quality or design.

What should be measured

The specific kinds of social benefits that could be explored include:

- Levels of education (% of residents with college education, or standardized school test scores, for instance)
- Ethnic, class, racial, and age diversity;
- Length of housing tenure (a gauge of community stability)



Shops in downtown Bardstown, Kentucky, historic district

- Incidence of crime
- Other categories of data about social phenomena that are hypothesized to have some connection to historic preservation

On the urban quality side, the use of the *Walk Score*[8] metric, for example, enables the precise mapping of an index about the pedestrian-friendly quality of a property's surrounding context. And there is a growing body of research on measuring the "grain" of urban fabric (related to building scale, street design, intensity of street activity, etc.). To the extent these methodologies prove successfully it would present another way to associate preservation activities with particular empirical qualities of the built environment more generally.

How it should be measured

Because most of this social data is collected as part of the decennial Federal Census, longitudinal analysis, tracking change in these relationships through time is enabled. It is much more useful to be able to understand processes of change through longitudinal studies than to glimpse only an isolated snapshot in time.

Straightforward statistical regression can be carried out to determine correlations between historic preservation activity (designation, tax credit investments, etc.) and one (or multiple) other factors.

It should be cautioned that these analyses would yield insight about the *correlation* of preservation and social factors, without necessarily determining *causal* relationships. In other words, the studies would not *prove* that better preserving a neighborhood will lead to great diversity, etc., only that it is *associated* with greater diversity.

Notwithstanding the limitations of regression analysis, it would be illuminating to document objectively the association between places that pursue historic preservation also being places where citizens enjoy greater levels of social well-being. And, if one is able to study change over time, a clear understanding of the direction of chance (positive or negative), if not its precise magnitude, would be a significant finding in itself. This would be useful, among other reasons, as a contribution to debates about preservation and gentrification.

8 See Appendix C

Table 3. European Livable Cities Project

INDICATOR	MEASURE	TECHNIQUE
IMMEDIATE ECONOMIC		
Pedestrian activity	People flows	Manual counts, cameras, surveys of special events
More Expenditure	Expenditures (retail, leisure, hotel, on street event)	Interviews, surveys (on street, self-completion, operators)
More uses on street	Number of: cafes, street traders, stalls, events	Before & after survey
More repair/regeneration of sites	Level of activity	Exterior condition surveys, planning applications, repair frequencies, occupier surveys
Increased local distinctiveness	Number of independent shops Number of distinctive events User attitude Image change	Audit of shops Audit of events User surveys Survey of distinctive elements
STRATEGIC ECONOMIC		
Improvement in town's performance	Performance of shops Tourism performance Quality of life	National retail rankings National tourism rankings Various surveys
New strategic roles for public space	Role changes	Before & after surveys
Integration of latent economic assets	More effective use	Audit of new economic activity Before & after surveys of vacant sites
Creation of new economic quarters	Diversity	Audit of changes in cultural/social/econ offerings
Improvement in quality of life	Overall quality	User surveys Indicator surveys
Creation of new image **Image changes**	Image changes	Surveys (user, business, opinion maker, media)
SOCIAL		
Reduction in road deaths, injuries	Accidents	Before & after surveys
Wider health and well-being benefits	Health	User surveys General health records
Reduction in actual threat	Crime, anti-social behavior	Before & after surveys
Reduction in perceived threat	Fear	User surveys
Reduction in social exclusion **Engagements**	Before & after surveys	Observation (cameras) User surveys
More efficient walking trips	Routing	User surveys, camera surveys, GPS monitoring
Greater community ownership	Sense of civic pride	User perception surveys, plotting of new community initiatives
ENVIRONMENTAL		
Reduction in noise pollution	Audible quality	Noise surveys Ambient sound surveys
Reduction in air pollution	Air quality	Air quality surveys
Reduction in vehicle use	Vehicle presence	Flow surveys Parking surveys
Reduction in visual intrusion	Visual quality	Environmental audit User surveys
Reduction in vehicle infrastructure	Infrastructure presence	Infrastructure audit
More sustainable use of urban space	Space use	Before & after surveys Camera surveys

RECOMMENDATIONS ON METRICS FOR FUTURE DATA AND METHODOLOGIES

BROAD CATEGORIES FOR WHICH WE SHOULD HAVE ANNUAL DATA

Mud plastering workshop at Ohkay Owingeh Pueblo, New Mexico (photo by Tania Hammidi)

The intent of this project was to identify a finite number of metrics demonstrating the link between historic preservation and economics. The data for these measurements would be gathered annually and, it is assumed, publicized and promoted. It was not within the scope of the project to provide detailed descriptions of particular methodologies to be used. Rather it was to provide recommendations on what data should be collected, and to provide a general idea of how that data would be gathered and what would be measured.

Based on the activities described earlier in this report, it is recommended that there be the collection, evaluation, and dissemination of five categories of data: jobs, property values, heritage tourism, environmental measurements, and downtown revitalization/*Main Street.* Most of the categories have been part of one or more statewide preservation impact studies and are discussed in detail in the *Current Data, Methodologies and Programs* section of this report. The descriptions of the categories below, therefore, are brief.

METRIC 1 – JOBS

This is the measurement of number of jobs that are created annually through the rehabilitation of historic buildings and the household income that those jobs generate. This data should be compiled reflecting direct, indirect, and induced jobs and household income accompanied by adequate and understandable definitions of what those categories mean.

WHAT SHOULD BE MEASURED

Historic rehabilitation should include the following:

» Projects receiving the Federal Rehabilitation Tax Credit

» Projects receiving state tax credits for historic preservation

» Federal, state, and local government projects that are considered historic preservation

» An estimate of activity that would be defined as "historic preservation" but is not reflected in any of the categories above

HOW IT SHOULD BE MEASURED

The dollar amounts aggregated from the four categories above would be converted into jobs and household income using ImPlan, RIMSII, or other reliable Input-Output methodology.

WHERE THE INFORMATION COULD BE FOUND

For projects receiving the Federal Rehabilitation Tax Credit

- » From National Park Service data (perhaps supplemented with SHPO data)

For projects receiving state tax credits for historic preservation

- » Aggregated annual reports from State Historic Preservation Offices of state tax credit investment (making sure projects are not included that also received the federal credit, so as not to double count)

For federal, state, and local government projects that are considered historic preservation

- » General Services Administration
- » State Historic Preservation Offices (from data gathered from their respective state's equivalent of the GSA)
- » Modeling of estimates of local government expenditures on capital improvements to buildings and percentage of those expenditures going to the rehabilitation of historic buildings

An estimate of activity that would be defined as "historic preservation" but is not reflected in any of the categories above

- » Estimates based on a model that would include the following:
    - » Total rehabilitation expenditure
    - » Percentage of that expenditure within local historic districts overseen by Certified Local Governments (CLGs)
    - » Percentage of total spending in local historic districts not overseen by CLGs
    - » Percentage of total spending on the appropriate rehabilitation of historic buildings not covered by any local historic district
    - » Percentage of institutional expenditures (hospitals, colleges, etc., not included in any of the above) that is considered the appropriate rehabilitation of historic buildings

METRIC 2 – PROPERTY VALUES

This is a measurement of the impact on property values attributable to being located within a local historic district and/or a National Register Historic District.

WHAT SHOULD BE MEASURED

While a number of variables might be measured, for simplicity of explanation and data collection, two measurements are recommended:

- » What is the year-to-year change in property value for residential structures within historic districts as compared to property value change for houses in the rest of the local market not within historic districts.
- » What, if any, is the "heritage premium[9]" paid for properties within historic districts.

HOW IT SHOULD BE MEASURED

- » Based on a representative sample of cities, and using either assessed valuation or actual transactions, calculate on a dollar-per-square-foot basis the change in property values year to year within historic districts as compared to properties in the local market not within historic districts. The data should be represented as follows:
  - » Percentage change in per-square-foot value of properties within local historic districts

9 A *heritage premium* is the amount, if any, that the marketplace pays for a property in a historic district after all other variables are accounted for. This would typically be done using a hedonic pricing methodology.

Historic Eastern Market food hall, Washington, DC

    - Percentage change in per-square-foot value of properties within National Register Historic Districts but not within local historic districts
    - Percentage change in per-square-foot value of properties within both National Register and local historic districts
    - Percentage change in per-square-foot value of properties in neither local nor National Register historic districts
- Based on a localized hedonic pricing model, determine what is the difference in value (if any, and if positive or negative) for properties within historic districts as compared to similar properties not within historic districts after all other variables in value contribution have been accounted for.

WHERE THE INFORMATION COULD BE FOUND

Because there needs to be consistent analysis and data over time, it is recommended that research be conducted in conjunction with (or by) one of the national data and research firms the regularly report on change in real estate values. Two firms/systems to be considered are the S&P/Case-Shiller Home Price Indices[10] and Zillow Real Estate Research. With relatively minor additional data input factors (i.e., in or out of historic districts), one of these ought to be able to provide useful data vis-a-vis value and historic designation. The S&P/Cash-Shiller Composite 20 Metro Areas might be a useful base.

METRIC 3 – HERITAGE TOURISM

WHAT SHOULD BE MEASURED

Again, for consistency and simplicity a finite number of measurements should be sought to determine:

- What is the total number of tourists that would be considered "heritage tourists" and what percentage do they represent of all tourists
- What are the trip characteristics of the heritage tourist including:
    - Number of annual trips
    - Number of places visited
    - Daily expenditures
    - Total expenditures
- How do the numbers from 2 above contrast with tourists not considered heritage tourists
- What are the demographic characteristics of heritage tourists and how do they contrast with all other tourists

10 Methodology explained at http://www.standardandpoors.com/servlet/BlobServer?blobheadername3=MDT-Type&blobcol=urldata&blobtable=MungoBlobs&blobheadervalue2=inline%3B+filename%3DMethdology_SP_CS_Home_Price_Indices_Web.pdf&blobheadername2=Content-Disposition&blobheadervalue1=application%2Fpdf&blobkey=id&blobheadername1=content-type&blobwhere=1243624745188&blobheadervalue3=UTF-8.

HOW IT SHOULD BE MEASURED

This information should be measured through regular, comprehensive, and consistent surveys.

WHERE THE INFORMATION COULD BE FOUND

There already exist major, comprehensive, regular, and consistent surveys regarding tourism using large national samples. For *heritage tourism* data three things must be done:

- » Establish a reasonable definition of what attributes/activities a tourist needs to have (and in what magnitude) to fall in the category of "heritage visitor" (including distinguishing these visitors from other tourists who engage in cultural activities such as attending concerts).
- » Write two to four questions that would reveal those attributes/activities as part of a survey.
- » Incorporate those questions into an existing national survey.

Once that is done, the "drilling down" to reveal the information desired is a relatively straight forward process. There does not need to be a heritage-specific tourism survey – only questions within an existing survey that identifies "heritage tourists."

Historic excursion steam railroad in Durango, Colorado

METRIC 4 – ENVIRONMENTAL MEASUREMENTS

Quantifying the contribution of historic preservation to the environment is, as was noted earlier, the most recent area of research. That research continues to evolve. The "Green Lab" of the National Trust for Historic Preservation is both compiling existing research and conducting original research of the preservation/environment nexus. Additionally the Department of the Army has commissioned an in-depth look at issues such as life cycle costs and environmental impacts. The statewide analysis of the tax credit program in Maryland[11] in 2009 tested a variety of approaches to measure the environmental savings spawned by opting for rehabilitation rather than new construction on undeveloped land.

WHAT SHOULD BE MEASURED

A variety of measurements could be undertaken annually. Examples of calculations might be:

» Embodied energy in buildings rehabilitated

» Infrastructure cost savings of rehabilitation rather than new construction at an outlying location

» Reduction of emissions and vehicle miles travelled

» Reduced impact on land fill and corresponding dollar savings

» Comparative analysis of annual operating costs of rehabilitated historic buildings with new buildings

» Life cycle energy use calculations that include both operating expenditures and energy used in construction

Because the research in this area is new and evolving, and because alternative approaches are being tested, it is the recommendation of this report that there certainly should be an environment/preservation annual measurement but the specifics of what is measured and how be deferred for a few years until more is learned through existing research programs.

METRIC 5 – DOWNTOWN REVITALIZATION/MAIN STREET

The role of historic preservation in downtown revitalization efforts is apparent in nearly every town and city in the country where the center has begun to return from a four-decade period of decline. The Main Street program of the National Trust for Historic Preservation has been the one national program that has been specifically defined as *economic development within the context of historic preservation.* By almost any measure Main Street has been an extraordinary success and the Main Street Approach has

11 http://www.abell.org/pubsitems/arn309.pdf

been adopted as the set of organizing principles for downtown revitalization even by communities that are not formally participants in the Main Street process.

Historic district in Liberty, Missouri

WHAT SHOULD BE MEASURED

The data currently gathered by state Main Street programs and then forwarded to and aggregated by the National Main Street Center is certainly valuable measurements: net new jobs, net new businesses, amount of investment, number of buildings rehabilitated. The research deficiencies of the current approach notwithstanding, this data should continue to be collected. The consistency of the information gathered, the size of the database, and the length of time the information has been assembled to a significant degree offset research weaknesses from an academic perspective.

What is missing from these numbers are: 1) comparable numbers from cities that have had successful downtown revitalization programs, but have not used historic preservation as part of their strategy; and 2) a detailed analysis of the catalytic impact of an individual historic preservation project on the economy of the immediately surrounding area.

HOW IT SHOULD BE MEASURED

The credibility of data on the historic preservation/downtown revitalization connection would be enhanced if:

- » The information were gathered by a third party and/or all of the data came from public record sources
- » There were a comparison of the activity in the program area with commercial districts elsewhere in the community or with comparable downtowns which did not have a preservation-based revitalization strategy

The catalytic measurement should be done on a before-and-after basis (five to ten years before and after the project completion) and consider such variables as: property values, retail sales, investment, net new jobs, net new businesses, and commercial occupancy rates.

WHERE THE INFORMATION COULD BE FOUND

To obtain data that is parallel to what the National Main Street Center accumulates, city building permit records, city directories, Chamber of Commerce listings, business improvement district data, and business owner surveys would provide most of the requisite information.

For the catalytic impact of preservation projects, the above data sources on a before-and-after basis, as well as ad valorum property tax records and building owner surveys, would be useful.

CONCLUSIONS

There was a consistent message from the existing research, from the interviews, and from the symposium: research on the relationship between historic preservation and economics is critical and needs to be provided on a regular basis. To be useful, however, while the research must be conducted on an academically robust level, research findings and resultant recommendations need to be written so that they are comprehensible to preservation advocates, public servants, elected officials, and the general public.

Five areas of research demonstrating (directly or indirectly) the link between historic preservation and economics are recommended in this report:

- » Jobs
- » Property values
- » Heritage tourism
- » Environmental measurements
- » Downtown revitalization

It is unlikely that a single institution would have the resources to cost-effectively conduct annual research into each of these areas. **Rather it is recommended that the research be "farmed out" and then assembled, distributed, and publicized by a single agency.**

Of the five areas of suggested research, one of them, heritage tourism, is primarily survey based. It is recommended that a limited number of questions (2-3) be incorporated into larger, existing surveys currently conducted.

For property values it is recommended that a historic property subcomponent analysis be commissioned within one of the existing national real estate value analyses.

Because of the evolving nature of the research on the connection between historic preservation and the environment, it is recommended that any decisions on exactly what is measured and the investigation of the connection between historic preservation and environment be deferred until more has been learned from ongoing studies and their methodologies.

There is an acceptable methodology for measuring the job creation impact of historic rehabilitation activity. There has been an analysis on a national level of the economic impact of the Federal Historic Tax Credit that is reportedly going to be updated annually. An expanded methodology needs to be developed, however, that includes historic preservation activity nationwide that is not reflected in federal tax credit projects.

Finally the National Trust and its National Main Street Center are encouraged to continue aggregating and publicizing the data that have been collected over the last 25 years. If, however, the contribution of historic preservation to downtown revitalization is to be credibly demonstrated, additional research needs to be undertaken using more rigorous methodologies and needs to consider the preservation/revitalization link in downtowns that have not been part of the Main Street program. Because these stories may well be better understood on a case study rather than a comprehensive quantitative basis, graduate students might be encouraged to make this the focus of their masters theses and PhD dissertations. An annual report could be produced summarizing that year's research findings.

This report was not commissioned to develop specific methodologies, to identify specific research institutions, or to suggest funding sources and amounts that this research would require. Rather this report was intended to identify whether such research is necessary, to document what has been learned in existing research, and to recommend areas of research in the future.

To that end:

- Research on the connection between historic preservation and the economy is critical
- A growing body of research has been conducted and while much of that research is useful, it is not being done on a regular, consistent, national level
- An ongoing program of preservation/economics research should be initiated that would include: jobs, property values, heritage tourism, environmental impacts, social impacts, longitudinal public opinion, and downtown revitalization

The next steps in this process are recommended as follows:

1. **Identify and reach agreement with responsible parties to undertake the ongoing research and data collection for each of the recommended indicators.**
   Because of the diverse nature of the proposed research as well as costs and other issues it is recommended that there be a collaboration of several entities each committed to conducting a portion of this research. Among these research partners might be: ACHP, National Park Service, Department of Commerce, General Services Administration, Department of Defense, National Trust, the nascent Ellis Island Preservation Resource Center and universities including Rutgers, University of Pennsylvania, University of Maryland, and others.
2. **In conjunction with the responsible parties, create a long-term research, evaluation, and reporting plan.**
   At the outset the research partners will need to reach agreement as to: 1) who will conduct which research; 2) how and when will that research be provided; 3) who will aggregate the individual research projects into a single report; 4) how and when will the results of the research be published and distributed.
3. **Establish baseline(s) for each of the recommended indicators.**
   As it is the hope that the recommended research will be conducted and released annually there will need to be a base established against which change is

measured. As the first step in each research component the responsible research partner should identify what that base will be, and how the data that constitutes that base will be acquired.

4. Work with the identified parties to systematize data collection.
While it will be important that the reports of the research are written in such a fashion as to be understandable by a non-technical audience, the methodologies and research approaches utilized will need to be both transparent and defensible under scholarly scrutiny. Each participating research entity should, therefore, identify a data collection and analysis procedure that is academically robust and replicable from year to year.

Historic preservation will not reach its optimum potential to contribute to the American economy or American society without such research being done.

Historic building rehabilitated into apartments and retail in Casper, Wyoming

APPENDIX A: SYMPOSIUM SUMMARY

As part of the research project, a one-day symposium was convened at the University of Pennsylvania's School of Design on February 8, 2011. The goal of the symposium was to lend additional depth to the team's exploration of best practice in conceptualization and measurement of the economic values of historic preservation.

The symposium framed possibilities for applying economic methods to practical, policy, and political problems encountered in historic preservation—as opposed to regarding economic studies as ends in themselves. The goal was to bridge academic research and practical application; to match the needs of advocacy and policy workers with the capabilities of academic (particularly economic) researchers.

Two international scholar/practitioners (themselves bridging in some manner the worlds of research and practice) were invited to present keynote speeches; three distinguished researchers with yet different combinations of academic focus with practical application were invited to comment on the speeches. This summary captures the main points raised and discussed during the day of formal presentations and informal discussions.

The day's workshop was introduced by Prof. Randall Mason; Donovan Rypkema presented the overall context and challenges presented by the research project commissioned by the ACHP.

The two invited keynote presenters were:

» Guido Licciardi, PhD: Urban Specialist, Urban Development and Local Government, The World Bank.

» Prof. Christian Ost: Professor and former Dean, ICHEC Brussels Management School; 2008-09 Guest Scholar, Getty Conservation Institute.

HIGHLIGHTS FROM THE TWO MORNING KEYNOTE SPEECHES

Licciardi: Presenting heritage economics through the lens of the World Bank (Bank) and its processes for internal project monitoring and evaluation, Licciardi argued that a greater appreciation of econometrics applied to heritage is possible, productive, even urgent, given the threats presented by urbanization (particularly in developing countries). The Bank's growing work on urban regeneration as a poverty reduction measure attests to the centrality of heritage (especially in its form as historic urban centers). The pursuit of this work by the Bank's Urban department will require an increasing effort to measure the economic values of heritage outcomes. A detailed presentation of Bank evaluation procedure and the role of econometrics was enhanced by a case study from Shandong province, China, and a short video highlighting a recent Bank project in Tunisia. In 2010 the World Bank published *The Urban Rehabilitation of Medinas* which highlights many of these issues, including fiscal and social policies.

Ost: Professor Ost presented some of his ongoing work in spatial analysis of heritage towns, using the case study of Djenne, Mali, (a World Heritage site) as an example. Ost takes as a starting point the multivalent nature of urban heritage and proceeds to create, through fieldwork and surveying, mappable data representing the different values for a historic urban center. Economic values, importantly, are presented as one among several significant value types including use and non-use values, vacancy rates, building conditions, and others. His work is an exciting and promising extension of the kinds of quantifying research so central to the economics field regarding the multiple social processes and variables characterizing urban heritage. The fundamental role of GIS in his work represents an important future direction of research and practice, as the management and synthesis of data related to economic and cultural values of heritage places remains a challenge for practitioners. It is also a potential boon to the understanding of decision-makers.

AFTERNOON DISCUSSION

Following formal presentations in the morning, much of the afternoon was devoted to wide-ranging discussion among a larger group of participants, which included colleagues from the world of policy and public service, academic colleagues, and graduate students. Three leading thinkers in areas related to economic values of heritage and other public goods were invited to comment on the keynote speeches and kick off the afternoon discussion. They were:

- Erica Avrami, Director of Research and Education, World Monuments Fund
- Dr. Jeff Adams, Professor of Economics, Beloit College
- Dr. David Listokin, Professor, Center for Urban and Policy Research, Rutgers University

As with the key points of the interviews enumerated in the body of this report, the main points of the discussion were included to reflect the range of opinions of the participants, even though some of them are contradictory and other subject to dissent by the authors of this report.

Main points from the open discussion:

- Corresponding to the mix of participants from the academic, professional, and policy sectors, the discussion yielded a range of ideas and topics, including essential conceptual issues regarding the application of economic thinking to heritage phenomena as well as practical topics related to what kinds of arguments hold sway with decision-makers.
- Economic studies (or other academic studies for that matter) set up decisions but they do not <u>make</u> the decisions. The results of studies are used – or ignored – in the context of "political will," perceptions of political gain or risk, and the political economy of government action and/or investor profit motive.
- It is a danger to focus too narrowly on economic values. Studies of economic value should contextualize this among the other values of historic preservation (cultural, aesthetic, etc.).
- There is a lack of serious evaluation work, using accepted econometric methodologies, in the historic preservation field. Many opportunities for *ex post facto* economic analysis of preservation projects/policies exist. For example there is no known report that systematically compares the effectiveness and efficiency of state historic rehabilitation tax credit programs with other state-provided incentives meant to encourage local economic development.
- Evaluations are always subjective, no matter how successful our efforts to quantify them.
- Studies quantifying the economic value of preservation, no matter how professional and sound, always exist (or will be used) within a political context. So the "political will" to act on the studies will remain a major variable in determining whether such studies are successful. Since the decisions based on economics are so highly determined by politics, we might think in terms of "political economy" instead of "economics.
- Preservation consists of both private goods and public goods; this "mixed" nature yields both confusion and opportunity when it comes to choice of methods to evaluate and measure economic impacts. For the private goods in preservation (individually owned homes, for instance), economic value is relatively straightforward; for the public-good aspects remain difficult. Embracing the public-good aspects can serve as a kind of conceptual bridge to social and political questions shared more widely in society (outside of preservation), as with the idea of the loss of the public commons and the nature of social cooperation.
- The alleged culture and habits of the preservation field (single-mindedness, resistance to change) present barriers to accepting economic concepts and methodologies. Many in preservation want data "to make the case" (i.e., advocate what they would have advocated anyway) without really opening up to understanding how economic research could shape, change, and improve the field's understanding of how historic preservation should work as well as preservation's potential and actual benefits. As a field, preservation needs to recognize the inevitability of change and determine the best strategies to respond, not just fear change and the associated risks. Perhaps thinking of historic preservation in terms of portfolio management (as agencies like GSA or NPS must do) would be a way to adapt economic thinking to a "managing change" approach for evaluating preservation policies and making sensible decisions that are not isolated from the overall goal of improving the portfolio's performance.

- We tend to understand "economic benefits" in a single-time snapshot, static way that is too narrow. Historic preservation yields "process" benefits as well, such as community cohesion, social capital, etc., that are not captured by looking just at property values (though may be indicated in metrics such as depth of local government support for preservation, or existence of special incentives, permanent professional and technical jobs created). Our tools need to be matched to the whole spectrum of benefits we wish to measure. Perhaps the notion of "environmental services" as compared to "architectural" or "historic preservation" services is a useful analog (from the environmental conservation sector) in this regard.
- How effective are quantitative expressions of preservation benefits to decision-makers? We assume that numbers are the most effective means for swaying people to support preservation, but this is an unexamined, or at least anecdotal, belief. Rational arguments may not matter as much as well-articulated but irrational arguments crafted to identify with an audience/decision-maker more emotionally (such as community pride or identity associated with history and culture).
- In choosing metrics to collect, it is critical to ensure they can be collected regularly and into the future so longitudinal studies can be undertaken over some length of time.
- It is important that the metrics not only relate to market values but also captures core "outputs" of historic preservation such as educational outcomes, community cohesion, etc. Threat, risk, and price are not the only (or most relevant) measures.
- Issues such as the relationship between urban density and preservation policy, or competing market interests, raise the stakes for including some kinds of econometric analyses in preservation discourse and debate. It is obvious that the market plays a key role in shaping discussions over both commercial and residential density, so we better know how it works, how to measure outcomes, and how to talk about markets.
- The solutions to our problems cannot be found just within our sector; we have to collaborate.

In addition to the invited participants already mentioned, those active in the afternoon discussion included:

- Ron Anzalone, Advisory Council on Historic Preservation
- David Brown, National Trust for Historic Preservation
- Caroline Cheong, PlaceEconomics
- Brian Daniels, Penn Center for Cultural Heritage
- Scott Doyle, Pennsylvania Historical and Museum Commission
- Cory Kegerise, Maryland Historical Trust
- Brent Lane, University of North Carolina
- Constance Ramirez, National Park Service
- Donovan Rypkema, PlaceEconomics
- Benjamin Simon, Department of Policy Analysis, Department of Interior
- Erika Stewart, National Trust for Historic Preservation and National Trusts Community Investment Corporation
- Cherilynn Widell, Preservation consultant

APPENDIX B: ECONOMIC ANALYSIS METHODS—RIMS II, IMPLAN, AND PEIM

RIMS II

US Department of Commerce
Bureau of Economic Analysis
Regional Economic Accounts
https://www.bea.gov/regional/rims/brfdesc.cfm

OVERVIEW

Effective planning for public- and private-sector projects and programs at the state and local levels requires a systematic analysis of the economic impacts of these projects and programs on affected regions. In turn, systematic analysis of economic impacts must account for the interindustry relationships within regions because these relationships largely determine how regional economies are likely to respond to project and program changes. Thus, regional input-output (I-O) multipliers, which account for interindustry relationships within regions, are useful tools for conducting regional economic impact analysis.

In the 1970s, the Bureau of Economic Analysis (BEA) developed a method for estimating regional I-O multipliers known as RIMS (Regional Industrial Multiplier System), which was based on the work of Garnick and Drake.[1] In the 1980s, BEA completed an enhancement of RIMS, known as RIMS II (Regional Input-Output Modeling System), and published a handbook for RIMS II users.[2] In 1992, BEA published a second edition of the handbook in which the multipliers were based on more recent data and improved methodology. In 1997, BEA published a ***third edition of the handbook*** that provides more detail on the use of the multipliers and the data sources and methods for estimating them.

RIMS II is based on an accounting framework called an I-O table. For each industry, an I-O table shows the industrial distribution of inputs purchased and outputs sold. A typical I-O table in RIMS II is derived mainly from two data sources: BEA's national ***I-O table,*** which shows the input and output structure of nearly 500 U.S. industries, and BEA's regional economic accounts, which are used to adjust the national I-O table to show a region's industrial structure and trading patterns.[3]

Using RIMS II for impact analysis has several advantages. RIMS II multipliers can be estimated for any region composed of one or more counties and for any industry, or group of industries, in the national I-O table. The accessibility of the main data sources for RIMS II keeps the cost of estimating regional multipliers relatively low. Empirical tests show that estimates based on relatively expensive surveys and RIMS II-based estimates are similar in magnitude.[4]

BEA's RIMS multipliers can be a cost-effective way for analysts to estimate the economic impacts of changes in a regional economy. However, it is important to keep in mind that, like all economic impact models, RIMS provides approximate order-of-magnitude estimates of impacts. RIMS multipliers are best suited for estimating the impacts of small changes on a regional economy. For some applications, users may want to supplement RIMS estimates with information they gather from the region undergoing the potential change. Examples of case studies where it is appropriate to use RIMS multipliers appear in the ***RIMS II User Handbook.***

To effectively use the multipliers for impact analysis, users must provide geographically and industrially detailed information on the initial changes in output, earnings, or employment that are associated with the project or program under study. The multipliers can then be used to estimate the

1 See Daniel H. Garnick, "Differential Regional Multiplier Models," *Journal of Regional Science* 10 (February 1970): 35-47; and Ronald L. Drake, "A Short-Cut to Estimates of Regional Input-Output Multipliers," *International Regional Science Review* 1 (Fall 1976): 1-17.

2 See U.S. Department of Commerce, Bureau of Economic Analysis, *Regional Input-Output Modeling System (RIMS II): Estimation, Evaluation, and Application of a Disaggregated Regional Impact Model* (Washington, DC: U.S. Government Printing Office, 1981). Available from the National Technical Information Service, 5285 Port Royal Road, Springfield, VA 22161; order no. PB-82-168-865; price $26.

3 See U.S. Department of Commerce, Bureau of Economic Analysis, *The Detailed Input-Output Structure of the U.S. Economy, Volume II* (Washington, DC: U.S. Government Printing Office, November 1994); and U.S. Department of Commerce, Bureau of Economic Analysis, *State Personal Income, 1929-93* (Washington, DC: U.S. Government Printing Office, June 1995).

4 See U.S. Department of Commerce, *Regional Input-Output Modeling System (RIMS II)*, chapter 5. Also see Sharon M. Brucker, Steven E. Hastings, and William R. Latham III, "The Variation of Estimated Impacts from Five Regional Input-Output Models," *International Regional Science Review* 13 (1990): 119-39.

total impact of the project or program on regional output, earnings, and employment.

RIMS II is widely used in both the public and private sectors. In the public sector, for example, the Department of Defense uses RIMS II to estimate the regional impacts of military base closings. State transportation departments use RIMS II to estimate the regional impacts of airport construction and expansion. In the private sector, analysts and consultants use RIMS II to estimate the regional impacts of a variety of projects, such as the development of shopping malls and sports stadiums.

RIMS II METHODOLOGY

RIMS II uses BEA's benchmark and annual I-O tables for the nation. Since a particular region may not contain all the industries found at the national level, some direct input requirements cannot be supplied by that region's industries. Input requirements that are not produced in a study region are identified using BEA's regional economic accounts.

The RIMS II method for estimating regional I-O multipliers can be viewed as a three-step process. In the first step, the producer portion of the national I-O table is made region-specific by using six-digit NAICS location quotients (LQs). The LQs estimate the extent to which input requirements are supplied by firms within the region. RIMS II uses LQs based on two types of data: BEA's personal income data (by place of residence) are used to calculate LQs in the service industries; and BEA's wage-and-salary data (by place of work) are used to calculate LQs in the non-service industries.

In the second step, the household row and the household column from the national I-O table are made region-specific. The household row coefficients, which are derived from the value-added row of the national I-O table, are adjusted to reflect regional earnings leakages resulting from individuals working in the region but residing outside the region. The household column coefficients, which are based on the personal consumption expenditure column of the national I-O table, are adjusted to account for regional consumption leakages stemming from personal taxes and savings.

In the last step, the Leontief inversion approach is used to estimate multipliers. This inversion approach produces output, earnings, and employment multipliers, which can be used to trace the impacts of changes in final demand on directly and indirectly affected industries.

ACCURACY OF RIMS II

Empirical evidence suggests that RIMS II commonly yields multipliers that are not substantially different in magnitude from those generated by regional I-O models based on relatively expensive surveys. For example, a comparison of 224 industry-specific multipliers from survey-based tables for Texas, Washington, and West Virginia indicates that the RIMS II average multipliers overestimate the average multipliers from the survey-based tables by approximately 5 percent. For the majority of individual industry-specific multipliers within these states, the difference between RIMS II and survey-based multipliers is less than 10 percent. In addition, RIMS II and survey multipliers show statistically similar distributions of affected industries.

ADVANTAGES OF RIMS II

There are numerous advantages to using RIMS II. First, the accessibility of the main data sources makes it possible to estimate regional multipliers without conducting relatively expensive surveys. Second, the level of industrial detail used in RIMS II helps avoid aggregation errors, which often occur when industries are combined. Third, RIMS II multipliers can be compared across areas because they are based on a consistent set of estimating procedures nationwide. Fourth, RIMS II multipliers are updated to reflect the most recent local-area wage-and-salary and personal income data.

APPLICATIONS OF RIMS II

RIMS II multipliers can be used in a wide variety of regional impact studies. For example, the U.S. Nuclear Regulatory Commission has used RIMS II multipliers in environmental impact statements required for licensing nuclear electricity-generating facilities. The U.S. Department of Housing and Urban Development has used RIMS II multipliers to estimate the impacts of various types of urban redevelopment expenditures. RIMS II multipliers have also been used to estimate the regional economic and industrial impacts of: opening or closing military bases, tourist expenditures, new energy facilities, energy conservation, offshore drilling, opening or closing manufacturing plants, shopping malls, new sports stadiums, and new airport or port facilities.

IMPLAN

David Mulkey and Alan W. Hodges
University of Florida, IFAS Extension
http://edis.ifas.ufl.edu/fe168

THE IMPLAN DATABASE

The economic data for IMPLAN comes from the system of national accounts for the United States based on data collected by the U.S. Department of Commerce, the U.S. Bureau of Labor Statistics, and other federal and state government agencies. Data are collected for 528 distinct producing industry sectors of the national economy corresponding to the Standard Industrial Categories (SICs). Industry sectors are classified on the basis of the primary commodity or service produced. Corresponding data sets are also produced for each county in the United States, allowing analyses at the county level and for geographic aggregations such as clusters of contiguous counties, individual states, or groups of states.

Data provided for each industry sector include outputs and inputs from other sectors, value added, employment, wages and business taxes paid, imports and exports, final demand by households and government, capital investment, business inventories, marketing margins, and inflation factors (deflators). These data are provided both for the 528 producing sectors at the national level and for the corresponding sectors at the county level. Data on the technological mix of inputs and levels of transactions between producing sectors are taken from detailed input-output tables of the national economy. National and county level data are the basis for IMPLAN calculations of input-output tables and multipliers for local areas.

IMPLAN MULTIPLIERS

The IMPLAN software package allows the estimation of the multiplier effects of changes in final demand for one industry on all other industries within a local economic area. Multipliers may be estimated for a single county, for groups of contiguous counties, or for an entire state; they measure total changes in output, income, employment, or value added. Definitions are provided below. More detail on the derivations of multipliers is available in the earlier cited IMPLAN Users Guide.

For a particular producing industry, multipliers estimate three components of total change within the local area:

» Direct effects represent the initial change in the industry in question.

» Indirect effects are changes in inter-industry transactions as supplying industries respond to increased demands from the directly affected industries.

» Induced effects reflect changes in local spending that result from income changes in the directly and indirectly affected industry sectors.

IMPLAN allows the analyst to choose from multipliers that capture only direct and indirect effects (Type I), multipliers that capture all three effects noted above (Type II), and multipliers that capture the three effects noted above and further account for commuting, social security and income taxes, and savings by households (Type SAM). Total effects multipliers usually range in size from 1.5 to 2.5 and are interpreted as indicated below:

» Output multipliers relate the changes in sales to final demand by one industry to total changes in output (gross sales) by all industries within the local area. An industry output multiplier of 1.65 would indicate that a change in sales to final demand of $1.00 by the industry in question would result in a total change in local output of $1.65.

» Income and employment multipliers relate the change in direct income to changes in total income within the local economy. For example, an income multiplier for a direct industry change of 1.75 indicates that a $1.00 change in income in the direct industry will produce a total income change of $1.75 in the local economy. Similarly, an employment multiplier of 1.75 indicates that the creation of one new direct job will result in a total of 1.75 jobs in the local economy.

» Value added multipliers are interpreted the same as income and employment multipliers. They relate changes in value added in the industry experiencing the direct effect to total changes in value added for the local economy.

PEIM

Preservation Economic Impact Model, created by Rutgers University Center for Urban Policy Research for the National Park Service
Excerpted from *Economic Impacts of Historic Preservation in Oklahoma* (2008)
Prepared by the Center for Urban Policy Research at the Edward J. Bloustein School of Planning and Public Policy at Rutgers, the State University of New Jersey for Preservation Oklahoma.
www.okhistory.org/shpo/econimpact.pdf

The Preservation Economic Impact Model (PEIM) was produced by Rutgers University Center for Urban Policy Research for the National Park Service. The PEI Model produces very accurate estimates of the total regional impacts of an economic activity and employs detail for more than 500 industries in calculating the effects.

This model and its predecessors have proven to be the best of the non-survey-based regional input-output models at measuring a region's economic self-sufficiency. The models also have a wide array of measures that can be used to analyze impacts. In particular, PEIM produces one of the only regional economic models that enable an analysis of governmental revenue (i.e., tax) impacts and an analysis of gains in total regional wealth.

The results of PEIM include many fields of data. The fields most relevant to this study are the total impacts with respect to the following:

- **Jobs:** *Employment, both part- and full-time, by place of work, estimated using the typical job characteristics of each detailed industry*. (Manufacturing jobs, for example, tend to be fulltime; in retail trade and real estate, part-time jobs predominate.) All jobs generated at businesses in the region are included, even though the associated labor income of commuters may be spent outside of the region. In this study, all results are for activities occurring within the time frame of one year. Thus, the job figures should be read as job-years; i.e., several individuals might fill one job-year on any given project.
- **Income:** *"Earned" or "labor" income—specifically wages, salaries, and proprietors' income*. Income in this case does not include non-wage compensation (i.e., benefits, pensions, or insurance), transfer payments, or dividends, interest, or rents.
- **Wealth**: *Value added—the equivalent at the subnational level of gross domestic product (GDP)*. At the state level, this is called gross state product (GSP). Value added is widely accepted by economists as the best measure of economic well-being. It is estimated from state-level data by industry. For a firm, value added is the difference between the value of goods and services produced and the value of goods and nonlabor services purchased. For an industry, therefore, it is composed of labor income (net of taxes); taxes; non-wage labor compensation; profit (other than proprietors' income); capital consumption allowances; and net interest, dividends, and rents received.
- **Output**: Of the measures in any input-output report, perhaps the least well defined one is that labeled "output." *Output is defined as the value of shipments, which is reported in the Economic Census*. The value of shipments is very closely related to the notion of business revenues. Thus it is NOT the "output" to which most other economists refer and which is better known as "gross domestic product" (GDP). Input-output analysis "output" is not the same as business revenues for several reasons, however. First, establishments often sell some of their output to themselves and therefore do not ship it. Hence, such sales cannot be included in the Census's tally of the value of shipments. Second, to avoid some double counting in national accounts (those used to produce input-output tables), "output" in the wholesale and retail trade industries is measured simply as their margins, which is value added plus the costs of inputs used in the course of doing business. That is for these trade industries, "output" does NOT include the value of the items stocked on shelves.
- **Taxes**: *Tax revenues generated by the activity*. The tax revenues are detailed for the federal, state, and local levels of government. Totals are calculated by industry.

- *Federal tax* revenues include corporate and personal income, social security, and excise taxes, estimated from the calculations of value added and income generated.
- *State tax* revenues include personal and corporate income, state property, excise, sales, and other state taxes, estimated from the calculations of value added and income generated (e.g., purchases by visitors).
- *Local tax* revenues include payments to sub-state governments mainly through property taxes on new worker households and businesses. Local tax revenues can also include revenues from local income, sales, and other taxes.

APPENDIX C: WALK SCORE

http://www.walkscore.com/methodology.shtml

Street Smart Walk Score calculates a score by mapping out the walking distance to the closest amenity locations of 9 different amenity categories. Different numbers of amenities are counted in each category (for instance the first 10 restaurants and bars are counted, while only 1 park is counted), which are referred to as counts.

Each category receives different weights as well, which shows that category's importance relative to other categories. The distance to a location, the counts and the weights determine a base score of an address, which is then linearly expanded to range from 0 to 100. After this, an address may receive a penalty for having poor pedestrian friendliness metrics, such as having long blocks or low intersection density.

The following categories, counts and weights are used:

```
amenity_weights = {
“grocery”: [3],
“restaurants”: [.75, .45, .25, .25, .225, .225, .225, .225, .2, .2],
“shopping”: [.5, .45, .4, .35, .3],
“coffee”: [1.25, .75],
“banks”: [1],
“parks”: [1],
“schools”: [1],
“books”: [1],
“entertainment”: [1],
}
```

The numbers after a category indicate the assigned weight and number of counts of that amenity. More than one number means that more than one count of that amenity is included, with the second nearest amenity of that type receiving the weight of the second number, etc. At this point, the weights indicate the relative importance of categories to one another. So having a grocery store nearby is 3 times as important as having a bank nearby.

These weights were determined from the research literature and testing the algorithm. Lee and Moudon (2006) find evidence that nearby grocery stores, restaurants/bars, banks and schools increase walking, as do areas with grocery/retail/restaurant clusters. Moudon et al. (2006) and Cerrin et al. (2007) both cite collected survey data showing that grocery stores, restaurants/bars, retail locations, coffee shops, and banks are common walking destinations. The Cerrin et al. (2007) survey responses find that people frequently walk to parks as well. The categories we use here are also similar to ones used in studies and work on walkability by Iacono et al. (2010), El-Geneidy and Levinson (2010), and Piekarski (2009).

The amenity categories have been determined from the available research to be of either of high importance to walkability, medium importance or low importance. This is reflected in the category weights. Grocery store and restaurants/bars have total category weights summing to 3, while shopping and coffee shops have weights summing to 2, while the other categories sum to 1.

Grocery stores receive the heaviest weight because they have been found to be drivers of walking (Lee and Moudon 2006), as well as the most common walking destination in surveys (Moudon et al. 2006, Cerrin et al. 2007).

Restaurants and bars are combined into a single category due to their overlapping nature: many restaurants have bars and many bars serve food. Restaurants/bars are found to be some of the most frequent walking destinations (Moudon et al. 2006, Cerin et al. 2007), so this category has a combined total weights of 3.

Variety and options are important, so 10 counts of restaurants/bars are included, with the first counts receiving greater weight than the later counts to account for diminishing returns. Including 10 counts of restaurants also allows for more differentiation among high scoring locations, as 10 restaurants or bars must be very nearby to receive a perfect score.

The shopping category includes clothing stores and stores categorized as "gift shops", which defines a broad range of retail locations (e.g. specialty food store, flower store, children's store, etc.). The "gift shop" category is used as a proxy for the breadth of retail stores near an address.

Shopping and retail are commonly used categories in the research literature, are one of the more common walking destinations (Cerin et al. 2007) and are found to increase walking (Lee and Moudon 2006). The category has a combined total weight of 2, and there are 5 counts included. Giving this category 5 counts demands a certain density of shopping locations for an address to score well. The stores looked at in this category are important in themselves, but are also meant to proxy to a degree for other shopping stores. Not every retail location falls under clothing store or gift shop, but an address that scores well in this category is likely to have these other retail locations close by as well.

For coffee shops, variety is also important, but not to the same degree that it is for restaurants and shopping. Two counts are included, so that in the ideal walkable area some choice is available. Additionally, coffee shops are found by both Cerin et al. (2007) and Moudon et al. (2006) to be important destinations, and the presence of nearby coffee shops gives an indication of the overall walkability of an area. Because of this, we have made the total weight of this category 2.

The other categories are deemed to be more or less equal and all receive a weight of 1 and have 1- count. The literature does not give a clear indication of which of these other categories should have a greater weight, while still indicating that they are important. However, they are not generally found to be as important as grocery stores, restaurants/bars, and retail, and it does not seem appropriate to include more than one count for any of them.

APPENDIX D: LITERATURE REVIEW – UPDATE

Since Randall Mason's 2005 Brookings Institute Report, numerous studies, reports, and papers focusing on the economic impact of historic preservation have been produced. Both academics and practitioners have written about the various aspects of this diverse topic, some deepening the extant body of knowledge and others opening new avenues to explore. This report collects literature published since 2005 that is intended to be a continuation of Mason's report. Within each category, sources that focus directly on the subject or are particularly relevant are summarized; other interesting but less-relevant works are also listed, but not summarized. Overall, the intention of this document is to call attention to the most useful and illuminating literature for practitioners and decision-makers, not to list exhaustively everything published on a topic.

Some of the published work relevant to the economics of heritage and preservation are difficult to categorize. For example, many of the national and statewide economic impact reports contain tourism information and analysis. Regarding cultural and heritage tourism in particular, much of the current research and resultant publications on its economic impact is subsumed under tourism in general or focuses on reporting visitor spending habits and travel services, rather than econometric analysis. This is an area within cultural and heritage tourism that warrants further analysis.

Since 2005, the literature on environmental sustainability has grown dramatically and issues of sustainability have taken center stage in the thinking and practice of those involved in evaluating the economic impact of historic preservation. The additional category "Sustainability and Historic Preservation" is thus necessary to sample some key works that put this recent shift in focus. Similarly, new technologies have opened doors to new and innovative ways of visualizing and presenting economic data by placing it within its geographic context. The additional category of "Geographic/Information Technology and Historic Preservation" is thus necessary. It should also be noted that public lands and outdoor recreation is a growing focus due to the creation and promotion of National Heritage Areas, National Heritage Corridors, and other public lands. However, literature currently focuses on the reporting of data rather than scholarly or economic assessment.

Mason's 2005 Brookings Institute report, *Economics and Historic Preservation: A Guide and Review of the Literature*, can be found here: http://www.brookings.edu/~/media/Files/rc/reports/2005/09metropolitanpolicy_mason/20050926_preservation.pdf.

ECONOMICS AND PRESERVATION: REVIEW AND RESULTS FROM THE LITERATURE

NEW CATEGORIES:

1. SUSTAINABILITY AND HISTORIC PRESERVATION

Literature focusing on the connections between sustainability and historic preservation is varied and growing. Articles focus on such topics as the impact of historic preservation regulations on property values, the reuse of historic buildings, LEED standards, and the integration of culture in sustainability measurements. The linkages between sustainability and heritage conservation are becoming increasingly prominent and receiving more attention from practitioners and academics alike.

Stubbs, Michael. "Heritage-Sustainability: Developing a Methodology for the Sustainable Appraisal of the Historic Environment." *Planning, Practice & Research* 19. 3 (August 2004): 285–305.

This article sets out to establish a framework for appraising sustainability in the heritage sector. Focusing ostensibly on case study material, a methodology is advanced for the promotion and appraisal of other projects that seek to promote sustainability. The hypothesis tested by this work is that policy makers in the heritage sector need to pay regard to a 'bespoke' application of sustainability when devising indicators to measure the consequences of their actions. It follows that the null hypothesis, therefore, is that such projects

can be measured by generic indicators, applicable to both heritage and non-heritage projects.

Young, Robert. "Striking Gold: Historic Preservation and LEED." *Journal of Green Building* 3.1 (2007).
This article explores the growth and emergence of the preservation movement as an increasingly recognized and important form of sustainable design. The article provides an overview of the relationship between the preservation and environmental movements, exemplifying how to multiply the benefits of historic preservation and environmental stewardship. The article uses the case study of the W. P. Fuller Paint Company Building in Salt Lake City. This project is among the first to simultaneously incorporate LEED and Historic Preservation Tax Incentives to achieve a "Gold" rating by LEED while meeting conformance requirements to the Secretary of the Interior's Standard for Rehabilitation and earning a 20% historic preservation tax credit.

APT Bulletin: The Journal of Preservation Technology "Special Green Issue" 36.4 (2005).

Caramitru, Ion, et al. "Session III: Policies for Culture in Sustainable Development." Proceedings of Culture Counts: Financing, Resources, and the Economics of Culture in Sustainable Development, October 4-7, 1999, Florence, Italy. Washington, DC: The World Bank, 2000. 49-60.

Chusid, Jeffrey M. "Natural Allies: Historic Preservation and Sustainable Design." In Steven A. Moore, ed. *Pragmatic Sustainability: Theoretical and Practical Tools*. New York: Routledge, 2010.

Deakin, Mark, et al, eds. *Sustainable Urban Development Volume 2: The Environmental Assessment Methods.* Oxford: Taylor & Francis, 2007.

De Groot, R. "Function-Analysis and Valuation as a Tool to Assess Land Use Conflicts in Planning for Sustainable, Multi-Functional Landscapes." *Landscape and Urban Planning* 75.3-4 (2006): 175-186.

Farr, Douglas. *Sustainable Urbanism: Urban Design with Nature*. Hoboken, NJ: John Wiley & Sons, Inc., 2007.

Gražuleviciute, I. "Cultural Heritage in the Context of Sustainable Development." *Environmental Research, Engineering and Management* 3.37 (2006): 74-79.

Lombardi, P. and P.S. Brandon. "A Framework for Understanding Sustainability in the Cultural Built Environment." Cities & Sustainability: Sustaining Our Cultural Heritage, Conference Proceedings, Vishva Lekha Sarvodaya, Sri Lanka, cap.IV, 2000. Eds. Lombardi, P., et al. 1-25.

McMahon, Edward T. "Sustainability and Property Rights." *Urban Land*, June 2005: 30-33.

Moreno, Y.J., W. Santagata, and A. Tabassum. "Material Cultural Heritage, Cultural Diversity and Sustainable Development." ACEI, 13th International Conference on Cultural Economics, June 3-5, 2004, University of Illinois at Chicago, Department of Economics, Chicago, Illinois.

National Trust for Historic Preservation website: http://www.preservationnation.org/issues/sustainability/

Rypkema, Donovan. "Economics, Sustainability, and Historic Preservation." National Preservation Conference, October 1, 2005, Portland, Oregon.

- "New Life in Warehouse Districts: The Inherent Sustainability in the Adaptive Reuse of Industrial Sites." *Sustainable Urban Redevelopment* (Spring 2008): 6-12.
- "Economics, Sustainability, and Historic Preservation." *Forum Journal* 20.1 (2005).
- "Historic Preservation as Sustainable Development." *North Carolina Preservation Magazine*, Spring 2005.

Stubbs, Michael. "Heritage-Sustainability: Developing a Methodology for the Sustainable Appraisal of the Historic Environment." *Planning Practice and Research* 19.3 (August 2004): 285-305.

Tweed, Christopher and Margaret Sutherland. "Built Cultural Heritage and Sustainable Urban Development." *Landscape and Urban Planning* 83.1 (2007): 62-69.

Wheeler, Stephen M. and Timothy Beatley, eds. *The Sustainable Urban Development Reader.* New York: Routledge, 2004.

2. GEOGRAPHIC / INFORMATION TECHNOLOGY AND HISTORIC PRESERVATION

Recent innovations in technology have opened new avenues and possibilities for measuring the economic impact of historic preservation. Mapping techniques have allowed for the visualization of valuable information that informs policy makers, practitioners, academics, community members, and other stakeholders by presenting data in an easily understood format. Other forms of media technology have altered the way in which information is conveyed, changing the landscape of cultural economics and heritage. The relationship between technology and historic preservation is expanding and will likely continue to create new ways in which the values of heritage resources can be communicated.

Ost, Christian. "A Guide for Heritage Economics in Historic Cities: Values, Indicators, Maps, and Policies." Getty Conservation Institute. (2009).

Ost uses familiar language but approaches measurement of heritage economics in a values-based framework, beginning with use value then distinguishing between direct and indirect values and the *indicators* that can be used to measure heritage's economic impact. Some of his suggested indicators are specific, such as the visitor/resident ratio to measure tourism pressures, full- versus part-time residency, population decline/increase, and rental rates. He also suggests *mapping* as a powerful tool, then describes various methods for *policy* approaches, including cost-benefit analysis and multi-criteria analysis.

Indicators – explains how to measure the economic value by the use of indicators. Based on definitions of the economic values of a historic city's cultural heritage, it suggests categories of indicators for each component of the total economic values. It also describes economic and strategic analysis of historic cities using heritage indicators.

Indicators are used to communicate performance and guide decision-making. They are well regarded as a way to test a city's performance. Heritage's contributions to a city's economic performance can also be measured by indicators. Page 41 has a good chart of examples of such indicators. He suggests their use because they're low-cost, and can be gathered without a huge amount of difficulty or time.

Mapping – explains how to present economic landscapes, from data or indicators to maps. The mapping process is defined, along with its specific software and on database requirements. The purpose of this section is also to prepare the decision-making process by using mapping techniques compatible to urban-planning methods.

Policies – proposes methodologies to city authorities – as macroeconomic policy makers – to enhance planning and managing of heritage conservation, such as cost-benefit analysis and multi-criteria analysis applied to historic cities, with the goal of achieving a balance between conservation and city development.

Bodurow, Constance C., Calvin Creech, Alan Hoback, and Jordan Martin. "Multivariable Value Densification Modeling Using GIS." *Transactions in GIS* 13 (2009): 147-75.

The article focuses on the development and use of a GIS mapping tool – called the Value Densification Community Mapping Project (VDCmp) – used primarily to evaluate density of resources and physical features. The authors focused on Southwest Detroit, Michigan, as a case study. This project was developed to explore how aspects of the post-industrial city can be understood, communicated, and leveraged in service of equity and sustainability and to use technology to reveal data about the city in order to convince community, political, and economic leadership to embrace a broader interpretation of value. The VDCmp digital interface is unique in that it models "social exchanges" in three dimensions and allows the user to overlay social and infrastructure layers with physical density. These techniques have allowed the community groups to visually identify over- or under-served resources, conflicting planning objectives, environmental health impacts, or areas of social inequality, with an end-goal of developing a dynamic, unified development and preservation strategy for the community.

OTHER

Heuer, Tad. "Living History: How Homeowners in a New Local Historic District Negotiate Their Legal Obligations." *The Yale Law Journal* 116.4 (2007): 768-822.
American historic preservationists are increasingly emphasizing the need to preserve not only prominent landmarks but also the vernacular architectural culture of "ordinary neighborhoods." Preserving such neighborhoods often requires convincing homeowners to agree to legal restrictions on how they maintain their homes, yet to date there has been no empirical research on how homeowners have responded to the policy tradeoffs inherent in making such a decision. This Note fills that gap, using extensive original empirical research to examine how homeowners in New Haven's recently approved City Point Local Historic District viewed and managed their legal obligations. This Note then draws upon these data to develop policy recommendations for improving local preservation efforts nationwide. (Abstract taken from publication)

Kaminski, Jaime, Jim McLoughlin, and Babak Sodagar. "Assessing the Socio-economic Impact of Heritage: From Theory to Practice." *Technology Strategy, Management and Socio-economic Impact*. Budapest: Archaeolingua, 2007.
This chapter describes the key dimensions and interconnections that drive impact and combines this with a typology of impacts and accompanying measurement considerations. This theoretical construction is converted into a practical tool for assessing and measuring impact through the new 6Cs HIT (Heritage Impact Training) model, which is designed to help heritage managers, strategists, and policy makers implement coherent and effective approaches to capturing the socio-economic impacts of heritage.

Rypkema, Donovan. *Feasibility Analysis of Historic Buildings*. Washington, DC: National Trust for Historic Preservation, 2007.
Rypkema provides a thorough methodology for assessing the feasibility for reuse of a historic building. Through step-by-step guidelines, he takes users through the stages of determining the potential outcomes for a heritage building, emphasizing the importance of capitalizing upon each team member's strengths and the economic impact of potential uses.

ANNOTATED BIBLIOGRAPHY

Below is a listing of pertinent additions to Mason's 2005 Brookings Institute annotated bibliography.

A. "FIRST TEN READINGS"

Peacock, Alan, and Ilde Rizzo. *The Heritage Game: Economics, Policy, and Practice*. Oxford: Oxford University Press, 2008.
A notable feature in cultural life is the growing demand to preserve and promote public access to historical buildings and sites, and artistic treasures of the past. Governments are increasingly involved in financing and regulating private attempts to meet this growing demand as well as extending their own provision of these treasures in state and locally owned museums and galleries. These developments raise important issues about the scope, content, and relevance of heritage policies in today's world. Written by two leading figures in the field of cultural economics, this authoritative book focuses on the impact of economic analysis on the formulation and implementation of heritage policy. (Abstract taken from publication)

Journal of Cultural Economics

Journal of Cultural Heritage Management and Sustainable Development

B. OVERARCHING WORKS ON ECONOMICS AND HISTORIC PRESERVATION

Bowitz, Einar and Karin Ibenholt. "Economic Impacts of Cultural Heritage – Research and Perspectives." *Journal of Cultural Heritage* 10.1 (January-March 2009): 1-8.

Doyle, Gillian. "Why Culture Attracts and Resists Economic Analysis." *Journal of Cultural Economics* 34 (2010): 245-259.

Glaeser, Edward. *Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Healthier and Happier*. New York: Penguin Press, 2011.

Mason, Randall. "Be Interested and Beware: Joining Economic Valuation and Heritage Conservation." *International Journal of Heritage Studies* 14.4 (2008): 303-318.

Snowball, J.D., *Measuring the Value of Culture: Methods and Examples in Cultural Economics*. Berlin: Springer, 2008.

C. ECONOMICS OF THE ARTS AND CULTURE

Anheier, Helmut K., and Yudhishthir Raj. Isar. *The Cultural Economy: Cultures and Globalizations*. London: Sage, 2008. This second volume *The Cultural Economy* analyses the dynamic relationship in which culture is part of the process of economic change that in turn changes the conditions of culture. It brings together perspectives from different disciplines to examine such critical issues as:

- the production of cultural goods and services and the patterns of economic globalization
- the relationship between the commodification of the cultural economy and the aesthetic realm
- current and emerging organizational forms for the investment, production, distribution, and consumption of cultural goods and services
- the complex relations between creators, producers, distributors, and consumers of culture
- the policy implications of a globalizing cultural economy

Currid, Elizabeth, "How Art and Culture Happen in New York: Implications for Urban Economic Development." *Journal of the American Planning Association* 73.4 (2007). This article looks closely at the mechanisms that structure and drive the cultural economy and suggests possible avenues for cultural economic development and policymaking based on these mechanisms. The author focuses on how cultural producers obtain jobs, advance their careers, gain value for their goods and services, and interact with each other.

Butcher, Jim. "Cultural Politics, Cultural Policy and Cultural Tourism." *Cultural Tourism in a Changing World: Politics, Participation and (Re)presentation*. By Melanie K. Smith and Mike Robinson. Clevedon, UK: Channel View Publications, 2006: 21-35.

Cowen, Tyler. "Why Everything Has Changed: The Recent Revolution in Cultural Economics." *Journal of Cultural Economics* 32.4 (December 2008): 261-273. DeNatale, Douglas and Gregory H. Wassall.

"Creative Economy Research in New England: A Reexamination." White paper prepared for discussion at the Research Convening of the New England Research Community, New England Foundation for the Arts (March 27, 2006).

DeNatale, Douglas and Gregory H. Wassall. "New England's Creative Economy: The State of the Public Cultural Sector – 2005 Update. A new research methodology." New England Foundation for the Arts (August, 2006).

Evans, Graeme. "From cultural quarters to creative clusters: creative spaces in the new city economy." *The Sustainability and Development of Cultural Quarters: International Perspectives*. Edited by M. Legner. Stockholm: Institute of Urban History, 2009: 32-59.

Evans, Graeme. "Creative Cities, Creative Spaces and Urban Policy" *Urban Studies* 46.5&6 (2009): 1003-1040.

Frey, Oliver. "Creativity of Places as a Resource for Cultural Tourism," in *Enhancing the City: New Perspectives for Tourism and Leisure: Urban and Landscape Perspectives*, vol. 6. Edited by Giovanni Maciocco and Silvia Serreli. New York: Springer, 2009: 135-154.

Ginsburgh, Victor A. and David Throsby, eds. *Handbook of the Economics of Art and Culture*. Amsterdam: Elsevier, 2006.

Grodach, C. "Cultural Development Strategies and Urban Revitalization." *International Journal of Cultural Policy* 13.4 (2007): 349-370.

Madden, Christopher. "Indicators of Arts and Cultural Policy: A Global Perspective." *Cultural Trends* 14.3 (September 2005): 217-247.

Markusen A. "Urban development and the politics of a creative class: evidence from a study of artists." *Environment and Planning* 38.10 (2006): 1921 – 1940.

Potts, Jason, Stuart Cunningham, John Hartley, and Paul Ormerod. "Social network markets: a new definition of the creative industries." *Journal of Cultural Economics* 32.3 (2008): 167-18.

"Culture and Economic Performance: What strategies for sustainable employment and urban development planning?" *Forum d'Avignon*. Prepared by Ineum Consulting and Kurt Salmon Associates. 2010. http://www.forum-avignon.org/sites/default/files/editeur/2010_Etude_Ineum_UK.pdf

D. ENVIRONMENTAL ECONOMICS

Cato, Molly Scott. *Green Economics: An Introduction to Theory, Policy and Practice*. London: Earthscan, 2009.

Davis, Steven M. "Preservation, Resource Extraction, and Recreation on Public Lands: A View from the States." *Natural Resources Journal* 48.303 (2008).

E. WORKS ON THE NOTION OF VALUE

Maskey, Vishakha, Cheryl Brown, and Ge Lin. "Assessing Factors Associated With Listing a Historic Resource in the National Register of Historic Places." *Economic Development Quarterly* (2009).

The authors focus on the socioeconomic, institutional, and location factors behind a community's reasons for approving or disapproving of historic district listings. Findings are summarized here: Two separate models of total historic listings and rate of historic house listings in the National Register identify the following: number of higher education institutions and older houses, rural area, more than one historic preservation organization, proportion of females, and the share of income in the service economy. Age, poverty rate, and the Gini coefficient of income inequality have an inverse relationship with listing.

Levi, Daniel J. "Does History Matter? Perceptions and Attitudes toward Fake Historic Architecture and Historic Preservation." *Journal of Architectural and Planning Research* 22:2 (Summer 2005).

Mason, Randall. "Theoretical and Practical Arguments for Values-Centered Preservation." *CRM: The Journal of Heritage Stewardship* 25 (Summer 2006): 21-48.

Provins, Allan, David Pearce, Ece Ozdemiroglu, Susana Mourato, and Sian Morse-Jones. "Valuation of the historic environment: the scope for using economic valuation evidence in the appraisal of heritage-related projects." *Progress in Planning* 69 (2008): 131-175.

F. BASIC COST STUDIES / DESCRIPTIVE WORK

Ozdil, Taner R. "Assessing the Economic Revitalization Impact of Urban Design Improvements: The Texas Main Street Program." Diss. Texas A&M University, 2006.

G. ECONOMIC IMPACT STUDIES

Many of these studies have focused on the holistic economic impact of a state's tax credit and grant programs, non-profit activities, and private investment, while others have more narrowly analyzed the impact of specific programs. Standard indicators such as jobs, household income, and private investment continue to be used as primary quantitative units of measurement. However, the expansion of thinking within urban planning and public policy towards sustainability and the creation of livable neighborhoods has led many academics and practitioners to focus on new indicators that are representative of these shifting priorities. These include walkability, embodied energy, infrastructure savings, and waste saved from landfills.

The subcategories below – National, State, Tax Credits, Tourism, and Public Lands and Outdoor Recreation – attempts to distinguish the focus of the studies by theme, however it should be noted that in some cases there is significant overlap. For example, a statewide study may include tourism impacts in its scope. Similarly, a tourism study may focus entirely on an outdoor recreation area.

For more details on the focus of each study, please see Appendix B.

a. National

Measuring the Economic Impact of Federal Historic Properties (2005)
Prepared by the Federal Preservation Institute.
https://www.historicpreservation.gov/c/document_library/get_file?uuid=6d67e144-49b2-4088-8506-46694fab5757&groupId=14502
This 45-page report discusses the difficulties in measuring the economic impact of preservation and advocates for federal agencies to engage in measuring the economic impacts of their historic preservation programs. It describes in detail the metrics and methodologies commonly used and their implications for the agencies. Measuring such impacts would help agencies understand the economic contributions of their historic preservation activities.

Blue, Gray, and Green: A Battlefield Benefits Guide for Community Leaders (2006)
Prepared by Davidson – Peterson Associates for The Civil War Preservation Trust.
http://www.civilwar.org/land-preservation/blue-gray-and-green-report.pdf
The full report analyzes the economic impact on local communities of the preservation of 20 historic battlefields.

b. State

The Economic Benefits of Historic Preservation in Colorado (2005)
Prepared by Clarion Associates of Colorado, LLC in association with BBC Research and Consulting for The Colorado Historical Foundation.
http://www.blm.gov/heritage/adventures/HT_Resources/Colorado%20Historical%20Foundation/ECONOMIC%20BENEFITS%20OF%20HISTORIC%20PRESERVATION%20IN%20COLORADO%20.pdf
This report looks at the state and federal historic preservation tax credit, the state historical fund, heritage tourism, property values, and Colorado's Main Street program.

Banking on Tennessee's History: The Economic Value of Historic Preservation to the People of Tennessee (2005)
Prepared by the Tennessee Preservation Trust.
http://www.sitemason.com/files/evPV1C/Banking%20on%20Tennessee%20History.pdf
This report addresses public/private partnerships, downtown revitalization, job creation, heritage tourism, and property values.

Economic Impacts of Historic Preservation in Arkansas (2006)
Prepared by the Center for Urban Policy Research at the Edward J. Bloustein School of Planning and Public Policy at Rutgers, the State University of New Jersey for the Arkansas Historic Preservation Program.
http://www.arkansaspreservation.org/economic-benefits/
The report was prepared during the advocacy for a state historic preservation tax credit. It examines economic impacts of the federal historic preservation tax credit, rehabilitation, grant programs, heritage tourism, Main Street, and property values.

Contributions of Historic Preservation to the Quality of Life of Floridians (2006, 2010 update)
http://www.flheritage.com/preservation/economic-impact.cfm
Two reports are available. Sections include: "Quality of Life Indicators"; "Preservation Law and Policies"; "Heritage Tourism"; "History Museums"; "Historic and Affordable Housing."

Report Card: The Economic Impacts of Historic Preservation in Michigan (2006)
Original 2002 report prepared by Clarion Associates for the Michigan Historic Preservation Network.
http://www.preservationnation.org/issues/rehabilitation-tax-credits/addtional-resources/Michigan-Report-on-Tax-Credit.pdf
Two reports are available. Key chapter/section titles of the original report: "Rehabilitation of Historic Buildings"; "Historic Districts and Property Values"; "Preservation and Michigan Tourism."

Preservation at Work for the Nebraska Economy (2007)
Prepared by the Center for Urban Policy Research at the Edward J. Bloustein School of Planning and Public Policy at Rutgers, the State University of New Jersey for the Nebraska State Historical Society and the Nebraska State Historic Preservation Office.
http://www.nebraskahistory.org/histpres/publications/EconImpactReport.pdf
This 16-page illustrated report summarizes the findings of the study referenced below, *Economic Impacts of Historic Preservation in Nebraska*.

Economic Impacts of Historic Preservation in Nebraska (2007)
http://www.nebraskahistory.org/histpres/publications/Nebraska_Hist_Pres_Econ.pdf
This full report addresses rehabilitation, heritage tourism, the Main Street Program, historic sites and museums, historic tax credits, and historic property valuation.

The Economic Benefits of Historic Preservation in Washington State: Technical Report (2007)
Prepared by Matt Dadswell, Tetratech, Inc and William Beyers, University of Washington for the Washington Department of Archaeology and Historic Preservation.
http://www.dahp.wa.gov/pages/HistoricSites/documents/FinalTechnicalReport_January30.pdf
This report focuses on the economic impact of federal and state historic preservation tax credits, Main Street programs, heritage tourism, and the impact of historic designation on property values.

Historic Preservation in Kentucky (2008)
Prepared by John I. Gilderbloom, Erin E. House and Matthew J. Hanka for Preservation Kentucky.
http://sun.louisville.edu/preservation/PreservationinKentucky201-29-08.pdf
The report focuses on affordable housing, property values, tax incentive programs, Main Street programs, heritage tourism, rural heritage, jobs, and environmental benefits. It also provides a demographic background of the state's population and recommendations for local and state government.

Economic Impacts of Historic Preservation in Oklahoma (2008)
Prepared by the Center for Urban Policy Research at the Edward J. Bloustein School of Planning and Public Policy at Rutgers, the State University of New Jersey for Preservation Oklahoma.
www.okhistory.org/shpo/econimpact.pdf
www.okhistory.org/shpo/econimpactes.pdf
Two reports are available: a 393-page technical report and a 34-page executive summary. The study includes a detailed analysis of the economic impacts of general rehabilitation work in Oklahoma; of redevelopment completed under the federal and state rehabilitation tax credits programs; of the Oklahoma Main Street Program; of heritage tourism initiatives; and of local historic district designation.

The Abell Report: March 2009 –- Heritage Tax Credits: Maryland's Own Stimulus to Renovate Buildings for Productive Use and Create Jobs, an $8.53 Return on Every State Dollar Invested (2009)
Prepared by Lipman Frizzell & Mitchell and Northeast-Midwest Institute for the Abell Foundation.
http://www.abell.org/pubsitems/arn309.pdf
This report addresses economic impacts such as job creation, leverage of historic preservation investment, generation of state and local taxes. Significantly, it also includes a substantial section on environmental impacts. These are measured using infrastructure savings, calculations of landfill savings, embodied energy, walkability, climate change, and greenfields. Some of the key findings include:

- The reuse of extant historic structures over the past 12 years resulted in an infrastructure investment "savings" of $102-$163 million.
- Assuming each tax credit preservation project to be an alternative to demolition, the state's investment in historic commercial properties has "saved" 387,000 tons of material from landfills over the past 12 years. This amount of landfill material is the equivalent of filling a football stadium to a depth of 50-60 feet.

The Economic Impact of Historic Preservation in Philadelphia (2010)
Prepared by Econsult Corporation for the Preservation Alliance of Greater Philadelphia.
http://www.preservephiladelphia.org/wp-content/uploads/Econ_Report_Final.pdf
The report examines federal historic preservation tax credit projects, investment on other real estate projects, investment by government and other non-profit entities, residential conversions, heritage tourism, the impact of the film industry in Philadelphia, historic resources and the urban form, and the real estate impact of historic designation.

The Economic Impact of Historic Preservation in Southwestern Pennsylvania (2010)
Prepared by the Young Preservationists Association of Pittsburgh.
http://www.youngpreservationists.org/YPADocs/Economic%20Impact%20in%20SW%20PA.pdf
The study examines construction and trade-related jobs produced during rehabilitation, new permanent employment positions established as a result, new business development, housing unit creation, and annual tax benefit generated.

Good News in Tough Times: Historic Preservation and the Georgia Economy (2011)
Prepared by PlaceEconomics for the Historic Preservation Division, Georgia Department of Natural Resources.
http://www.gashpo.org/Assets/Documents/Economic_impact_study.pdf
The report looks at the impact historic preservation has had on spurring investment, attracting visitors, revitalizing historic downtowns, and effectively leveraging scarce resources.

Investment in Connecticut: The Economic Benefits of Historic Preservation (2011)
Prepared by PlaceEconomics for the Historic Preservation and Museums Division, Connecticut Commission on Culture & Tourism.
Two reports will be available: a four-page summary report and a longer, technical report. The study includes an analysis of job creation, private investment, walkability, household income, geographic diversity and distressed neighborhoods.

c. Tax Credits

Rhode Island Historic Preservation Investment Tax Credit Economic and Fiscal Impact Analysis (2005)
Prepared by Lipman Frizzell & Mitchell LLC for Grow Smart Rhode Island.
http://www.ncshpo.org/current/pdfinitiatives/RhodeIsland.pdf
A 16-page report that discusses employment impact, fiscal impact, the necessity for tax credits, and return on state investment.

Economic and Fiscal Analysis of Changes to the Historic Preservation Tax Credit Program in Maryland (2006)
Prepared by Richard Romer and Kristen Waters for Dr. Jacqueline Rogers, School of Public Policy, University of Maryland, College Park.
http://www.preservationmaryland.org/pdf/Historic%20Tax%20Credit%20Report.pdf
A series of studies of Maryland historic rehabilitation tax credits.

The Economic Benefits of State Historic Preservation Investment Tax Credits (2007)
Prepared by Wendy Wichman, Preservation Associates for The Historic Hawaii Foundation.
http://www.preservationnation.org/issues/rehabilitation-tax-credits/addtional-resources/State_Tax_Credit_Rept_Jan2008-1.pdf
This 15-page study of state preservation investment tax credits nationwide was prepared for the Historic Hawaii Foundation as the Hawaii State Legislature considered creation of a state historic preservation tax credit.

Prosperity Through Preservation: Virginia's Historic Rehabilitation Tax Credit Program (2008)
Prepared by the Virginia Commonwealth University Center for Public Policy *for the Virginia Department of Historic Resources*.
http://www.dhr.virginia.gov/pdf_files/Prosperity%20through%20Preservation.pdf
This 42-page, full-color, illustrated report summarizes effects of the program after a decade in operation.

Iowa's Historic Preservation and Cultural and Entertainment District Tax Credit Program Evaluation Study (2009)
Prepared by Zhong Jin and Mike Lipsman for the Tax Research and Analysis Section, Iowa Department of Revenue.
http://mpra.ub.uni-muenchen.de/14794/

The Delaware Historic Preservation Tax Credit Program: Good for the Economy, Good for the Environment, Good for Delaware's Future (2010)
Prepared by PlaceEconomics for the Delaware Division of Historical and Cultural Affairs.
http://www.preservationnation.org/issues/rehabilitation-tax-credits/addtional-resources/Rypkema-Report-on-Delaware-Tax-Credit-2010.pdf
This report focuses on job creation, affordable housing, household income, smart growth, leveraging of private funds, and a comparison of historic preservation activity with construction activity.

The Statewide Economic Impact of Federal Historic Preservation Investment Tax Credit Projects in Southeastern Pennsylvania (2010)
Prepared by Econsult Corporation for the Preservation Alliance of Greater Philadelphia.
http://www.pennsylvaniaworks.org/news/Study_20100428_HistPresSE.pdf

Economic Impact of Historic Rehabilitation Tax Credits in Kansas (2010)
Prepared by the Center for Urban Policy Research at the Edward J. Bloustein School of Planning and Public Policy at Rutgers, the State University of New Jersey for Kansas Preservation Alliance.
http://www.kshs.org/preserve/documents/Kansas_40_Page_Report_for_Web.pdf
The report focuses on trends regarding geographic dispersion of tax credits projects, jobs, income, tax base, and a comparison of activity before and after the implementation of the Kansas state historic rehabilitation tax credit.

An Evaluation of the Missouri Historic Preservation Tax Credit Program's Impact on Job Creation and Economic Activity Across the State (2010)
Prepared by Sarah L. Coffin, Rob Ryan and Ben McCall, Saint Louis University for The Missouri Growth Association.
http://www.novoco.com/historic/resource_files/research/slu_mo_hptc_0310.pdf
The 35-page report examines the impact of the state's tax credit via jobs, income, affordable housing and environmental impact.

First Annual Report on the Economic Impact of the Federal Historic Tax Credit (2010)
Prepared by the Center for Urban Policy Research at the Edward J. Bloustein School of Planning and Public Policy at Rutgers, the State University of New Jersey for the National Trust Community Investment Corporation.
http://www.preservationnation.org/issues/community-revitalization/jobs/Rutgers-Report.pdf
The report provides a cumulative look at the economic impact of the federal historic tax credit using data provided by the National Park Service. It includes such indicators as jobs, income, affordable housing and taxes.

The Economic and Fiscal Impact on Maine of Historic Preservation and the State Historic Preservation Tax Credit (2011)
Prepared by Planning Decisions, Inc for Maine Preservation.
http://www.novoco.com/historic/resource_files/research/me_htc_impact_042111.pdf
This 27-page report provides a summary of impact of preservation in Maine from 2007-2011, highlighting jobs, income, affordable housing and property values.

Second Annual Report on the Economic Impact of the Federal Historic Tax Credit (2011)
Prepared by the Center for Urban Policy Research at the Edward J. Bloustein School of Planning and Public Policy at Rutgers, the State University of New Jersey for the National Trust Community Investment Corporation.
http://www.preservationnation.org/issues/community-revitalization/jobs/2nd_Annual_Rutgers_Report.pdf
The report provides an update of the first report, using updated data from the National Park Service.

d. Tourism

2005 Heritage Tourism Spending in Delaware and Lehigh National Heritage Area (2005)
http://www.nationalheritageareas.com/documents/DL_MGM2_Final_2005_Fact_Sheet.pdf
Produced by Public Works.
This short fact sheet highlights the impact of tourism spending on jobs, income, and total direct and indirect economic impact to the region.

Economic Impact of Heritage Tourism Spending (2005)
http://www.nationalheritageareas.com/documents/ANHA_Eco_Imp_Report_2005_MGM2.pdf
Produced by the Alliance of National Heritage Areas.
The study focuses on job creation, visitor spending, visitor behavior, profits and rents, indirect business taxes, and income.

Cultural Tourism in Indiana: The Impact and Clustering of the Arts and Creative Activities in this Recession (2009)
Prepared by Ball State University's Center for Business and Economic Research (CBER).
http://cms.bsu.edu/Academics/CentersandInstitutes/BBR/CurrentStudiesandPublications.aspx
The study found that the arts and creative activities account for $4.9 billion in direct economic activity and employ 43,000 workers in Indiana.

e. Public Lands and Outdoor Recreation

Economic Impact of Pennsylvania's Heritage Areas: A Study in Success (2008)
http://www.heritagepa.net/publication_files/summary-of-economic-impact-study.pdf
Sponsored by Heritage PA.
The study used visitor surveys and the MGM2 model to identify job creation, visitor spending, direct and indirect economic effects.

The Economic Impact of Arizona's State Parks (2009) http://www.pr.state.az.us/publications/downloads/2009_ASP_Economic_Impact_c.pdf
Prepared by The Arizona Hospitality Research & Resource Center, Center for Business Outreach, Northern Arizona University.
The study found that the total economic impact of Arizona State Parks on the state during FY 2007 was $266,436,582. Of that, historic parks accounted for $35.4 million.

A Development and Economic Impact Study of the South Carolina National Heritage Corridor (2010)
Prepared by University of South Carolina – Clemson University Tourism Research Partnership, Alfred P. Sloan Foundation – Travel & Tourism Industry Center.
http://www.hrsm.sc.edu/travelandtourism/documents/2010ADevelopmentEconomicImpactStudySCNationalHeritageCorridor.pdf
The study focuses on stakeholder interviews, economic impact scenarios, travelers' needs and preferences, and product development.

H. REGRESSION ANALYSES

Noonan, D. S. "Finding an Impact of Preservation Policies: Price Effects of Historic Landmarks on Attached Homes in Chicago, 1990-1999." *Economic Development Quarterly* 21 (2007): 17-33.
The article attempts to provide an example of an assessment of impact of landmark designation on property values without methodological limitations and biases. Examples of such bias include an omitted variable such as important unobserved characteristics that likely correlate with landmark designation and can bias results. Second, if designations depend on property values or neighborhood housing market conditions, the endogenous selection process further undermines inferences about preservation policies' effects. The article outlines more robust empirical strategies and presents new evidence on landmark designation effects on property values. For a sample of Chicago home sales during the 1990s, a hedonic price analysis suggests that landmark buildings and districts sell at a small premium. To address the omitted-variable bias, a repeat-sales approach demonstrates significant spillover effects of landmark designation on prices. These estimates are also robust to sample selection bias and some forms of spatial autocorrelation.

Ruijgrok, E. C. M. "The Three Economic Values of Cultural Heritage: A Case Study in the Netherlands." *Journal of Cultural Heritage* 7 (2006): 206-213.
The paper demonstrates that conservation of historic properties is a sound investment and that the costs of conservation are outweighed by the benefits. The authors use three measurements: a housing comfort value, a recreation value, and a bequest value. The housing comfort value is measured using the hedonic pricing method, while the recreation and bequest value are measured using the contingent valuation method.

Narwold, A., J. Sandy, and C. Tu. "Historic Designation and Residential Property Values," *International Real Estate Review* 11 (2008): 83-95.

I. STATED-PREFERENCE STUDIES: CONTINGENT VALUATION AND CHOICE MODELING

Choi, Andy S., Franco Papandrea, and Jeff Bennett. "Assessing Cultural Values: Developing an Attitudinal Scale." *Journal of Cultural Economics* 31.4 (2007): 311-35.
The authors outline the limitations of existing attitudinal valuation methods, including contingent valuation methods. They explore the potential for the identification of latent variables that are likely to help explain the multidimensional nature of cultural value. In particular, they outline the development of a cultural worldview scale. The scale is a measure of people's underlying general attitudes such as primitive beliefs and perceptions in the major dimensions of perceived cultural value, which are represented as a limited number of latent variables.

Tuan, T. and S. Navrud. "Capturing the Benefits of Preserving Cultural Heritage." *Journal of Cultural Heritage* 9.3 (2008): 326-37.
This paper details the results from a contingent valuation (CV) study in My Son, Vietnam. The authors provide advice on the policy use of the results and the ways these benefits could be captured and used to improve the condition of the sites by using the estimated benefits for visitors to assess optimal entrance fees that maximize revenues for the site. They also perform a cost-benefit analysis of the preservation project, and show how the outcome can be used to justify investments in cultural heritage preservation.

Boter, Jaap, Jan Rouwendal, and Michel Wedel. "Employing Travel Time to Compare the Value of Competing Cultural Organizations." *Journal of Cultural Economics* 29.1 (2005): 19-33.

J. APPRAISAL STUDIES

Reynolds, Judith. *Historic Properties: Preservation and the Valuation Process*, Chicago, IL: The Appraisal Institute, 2006.

Roddewig, Richard. *Appraising Conservation and Historic Preservation Easements*. Chicago, IL: The Appraisal Institute, 2010.

Winson-Geideman, Kimberly and Dawn Jourdan. "Historic façade easements and single-family home value: a case study of Savannah, Georgia (USA)." *International Journal of Housing Markets and Analysis* 4.1, (2011): 6-17.

Winson-Geideman, Kimberly and Dawn Jourdan and Shawn Gao. "The Impact of Age on the Value of Historic Homes in a Nationally Recognized Historic District." *Journal of Real Estate Research 33.1 (2011): 25-48.* http://aux.zicklin.baruch.cuny.edu/jrer/papers/pdf/new_current/vol33n01/02.25_48.pdf

K. POLICY AND DECISION-MAKING SUPPORT

Frey, Patrice. "Building Reuse: Finding a Place on American Climate Policy Agendas." National Trust for Historic Preservation. 2009. http://www.preservationnation.org/issues/sustainability/additional-resources/buillding_reuse.pdf

Kurtz, Rick S. "Public Lands Policy and Economic Trends in Gateway Communities." *Review of Policy Research* 27.1 (2010): 77–88.

Noonan, D.S. and D. Krupka. "Determinants of Historic and Cultural Landmark Designation: Why We Preserve What We Preserve." *Journal of Cultural Economics* 34 (2010): 1-26 .

Schwartz, Harry K. "State Tax Credits for Historic Preservation." The National Trust for Historic

Preservation's Center for State and Local Policy. (Updated October 2010).

Throsby, David. *The Economics of Cultural Policy*. New York: Cambridge University Press, 2010.

"Historic Preservation's Critical Role in the Economic and Sustainable Development Policy of New York State." The Preservation League of New York State. 2007. http://www.uticalandmarks.org/Research/histprespolicyNY.pdf

L. CASE STUDIES

"HeritageWorks: The Use of Historic Buildings in Regeneration – A toolkit of good practice." English Heritage (2007).
This toolkit provides valuable case studies of large-scale regeneration projects in the UK, detailing the role of historic resources in this process. The economic impact of these projects is discussed.

Gilderbloom, John I., Matthew J. Hanka, and Joshua D Ambrosius. "Historic preservation's impact on job creation, property values, and environmental sustainability." *Journal of Urbanism* 2.2 (July 2009): 83-101.
This study examines the impacts of historic preservation on jobs, property values, and environmentalism in Kentucky and its largest city, Louisville.

Coulson, N. Edward and Michael L. Lahr. "Gracing the Land of Elvis and Beale Street: Historic Designation and Property Values in Memphis." *Real Estate Economics* 33.3 (2005): 487–507.

Productivity Commission (Australian Government). Conservation of Australia's Historic Heritage Places Inquiry report, 2006. http://www.pc.gov.au/projects/inquiry/heritage/docs/finalreport.

Vishakha Maskey, Cheryl Brown, Alan R. Collins, and Hala F. Nassar. "What Is Historic Integrity Worth to the General Public? Evidence from a Proposed Relocation of a West Virginia Agricultural Mill." *Agricultural and Resource Economics Review* 36.1 (April 2007) 39–52.

M. ECONOMIC DEVELOPMENT AND HISTORIC PRESERVATION

Tweed, C. and M. Sutherland. "Built Cultural Heritage and Sustainable Urban Development." *Landscape and Urban Planning* 83.1 (2007): 62-69.
The paper considers changing definitions of built heritage before outlining the broad contribution it can make to sustainable urban development. The paper then considers how the built environment contributes to the satisfaction of human needs by providing symbolic meanings that bind cultural groups and communities across generations. Results from the development and application of a novel survey method, designed to assess different people's perceptions of and attitudes to urban historical areas, are presented before describing a case study of recent urban development in Belfast that highlights the problems of intangible heritage. The paper concludes with a brief discussion of shortcomings of existing approaches to urban regeneration and suggests how these might be overcome through a greater understanding of how people interact with the urban environment and its heritage.

Department for Communities and Local Government, Regeneration. "Valuing the Benefits of Regeneration." United Kingdom, December 2010.
The report is designed to provide an analytical framework that will underpin a research methodology on the value of the benefits from regeneration and how they compare with the relevant costs. The intention for such a framework is to establish a robust evidence base, identify potential challenges, and provide constructive suggestions on how these could be overcome. Section 2 of the final report identifies three main themes of regeneration activity: Worklessness, Skills and Business Development (18.8% of public sector expenditure on regeneration in period 2009-2011); Industrial and Commercial Property and Infrastructure (11.3% of expenditure); and Homes, Communities and the Environment (69.9% of expenditure). Within each of these three over-arching themes eight Activity Categories are identified and then a series of Activity Types. The study developed logic chains for each of the Activity Types that show how regeneration investment in each type generates different outputs that in turn contribute to outcome change.

Greenblatt, A. "Downtown Renaissance: Are Center Cities Finally Returning to Health?" *Congressional Quarterly Researcher* 16.24 (2006): 553-576.

Leinberger, Christopher B. *Turning Around Downtown: Twelve Steps to Revitalization*. Washington, DC: Brookings Institution Center on Urban and Metropolitan Policy, 2005.

Lindberg, James. "Rural Development Trends and Opportunities for Historic Preservation." *Historic Preservation Forum* 20.4 (Summer 2006): 6-14.

Mallach, Allan. *Bringing Buildings Back: From Abandoned Properties to Community Assets: A Guidebook for Policymakers and Practitioners*. New Jersey: Rutgers University Press, 2006.

Rypkema, Donovan. *Strengthening Communities through Historic Preservation*. Washington, DC: Department of Housing and Urban Development, to be released 2011.

Rypkema, Donovan. *Feasibility Analysis of Historic Buildings*. Washington, DC: National Trust for Historic Preservation, 2007.

Thurley, Simon, Louis Armstrong, and Liz Peace. *Heritage Works: The Use of Historic Buildings in Regeneration. A Toolkit of Good Practice*. England: RICS, British Property Federation, English Heritage, and Drivers Jonas, 2006. http://www.rics.org/site/download_feed.aspx?fileID=8385&fileExtension=PDF

Wagner, Fritz W., et al, eds. *Revitalizing the City: Strategies to Contain Sprawl and Revive the Core*. Armonk, NY: M.E. Sharpe, 2005.

N. GENTRIFICATION

Freeman, Lance. *There Goes the 'hood: Views of Gentrification from the Ground Up*. Philadelphia, PA: Temple University Press, 2006.
Rather than hewing to theory by asking professionals about gentrification in minority-dominated urban areas, Columbia assistant professor Freeman takes a practical approach, bringing his questions to the residents themselves. Focusing on New York City neighborhoods Harlem, in Manhattan, and Brooklyn's Clinton Hill, he asks residents about everything from widespread retail development to expensive apartments and residential developments. What he uncovers is a "nuanced reaction toward gentrification. ... welcomed by some and feared and loathed by others, and even dreaded and welcomed at the same time by the same people." It's Freeman's pursuit of this duality that makes the book strong – he's willing to admit that gentrification is both a pleasure and a problem, rather than setting up camp on one side. He explores the reasons that residents welcome gentrification, and the very real, though by no means universal benefits imparted by it. Simple experiences like grocery shopping in a clean, well-lit store, or eating at a decent restaurant, are new and much-appreciated by indigenous residents – except that those residents must struggle to afford such places, despite the measure of economic opportunity created by them. That sense of balance, combined with the powerful voices of the folks involved makes this study important and informative. (From *Publisher's Weekly*)

Lees, Loretta, Tom Slater, and Elvin K. Wyly. *Gentrification*. New York: Routledge/Taylor & Francis Group, 2008.
This [was] the first ever textbook on the topic of gentrification, written for upper-level undergraduates in geography, sociology, and planning. The gentrification of urban areas has accelerated across the globe to become a central engine of urban development, and it is a topic that has attracted a great deal of interest in both the academy and the popular press. *Gentrification* is the first comprehensive introduction to the subject. It explains the theories surrounding gentrification and includes numerous case studies explaining how it works. The book has international coverage, but also features a sharp analysis of gentrification in the United States. (Publisher abstract)

Hutton, Thomas A. *The New Economy of the Inner City: Restructuring, Regeneration and Dislocation in the 21st Century Metropolis*. New York: Routledge, 2008

D. AFFORDABLE HOUSING AND HISTORIC PRESERVATION

Arigoni, Danielle, Robin Surratt, and Janice Clark. *Making the Connection*. The Smart Growth Network Subgroup on Affordable Housing. 2009. (http://www.smartgrowth.org/pdf/epa_ah-sg.pdf)

Ceraso, Karen. "Eyesore to Community Asset: Historic Preservation Creates Affordable Housing and Livable Neighborhoods." National Housing Institute: Shelter Force Online.

Johnson, Helen. *The Economics of Rehabilitation for Affordable Housing Projects: Are the Secretary of Interior's Standards for Rehabilitation a Significant Barrier to Project Completion*. MA thesis. University of Pennsylvania, Philadelphia, Pennsylvania. 2010. http://repository.upenn.edu/cgi/viewcontent.cgi?article=1143&context=hp_theses&sei-redir=1#search=""affordable+housing"+historic"

Listokin, David et al. *Best Practices for Effecting the Rehabilitation of Affordable Housing: Framework and Findings (Vol. I)*. Washington, DC: US HUD, Office of Policy Development and Research. 2006.

Rosenthal, Larry A. and David Listokin *New or Rehab: Striking A New Balance Under California's Affordable Housing Standards*. UC Berkeley: Berkeley Program on Housing and Urban Policy. 2009. http://escholarship.org/uc/item/6099j2wr

Woodward, P. Historic preservation and revitalization in working-class communities. M.S. dissertation. Clemson University, Clemson, South Carolina. 2007. http://proquest.umi.com/pqdlink?Ver=1&Exp=04-11-

2016&FMT=7&DID=1296119531&RQT=309&attempt=1&cfc=1

"Affordable Housing and Historic Preservation." The Advisory Council on Historic Preservation. Washington, DC. 2007. http://www.huduser.org/portal/publications/pdf/historic_preserv.pdf

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"Making Affordable Housing in Historic Buildings." Heritage Consulting, Inc. Sponsored by Preservation New Jersey. 2011. http://www.heritageconsultinginc.com/blog/wp-content/uploads/2011/04/Making-affordable-housing-in-historic-buildings-report-.pdf

"The ACHP Task Force on Affordable Housing and Historic Preservation: Final Report." The Advisory Council on Historic Preservation. Washington, DC. 2005.

P. URBANIZATION AND HISTORIC PRESERVATION

Chan, E.H.W. and G.K.L. Lee. "Critical Factors for Improving Social Sustainability of Urban Renewal Projects." *Social Indicators Research* 85.2 (2008): 243-256.

Grodach, C. "Cultural Development Strategies and Urban Revitalization." *International Journal of Cultural Policy* 13.4 (2007): 349-370.

Szold, Terry S. "True Urbanism: Living in and Near the Center." *Journal of the American Planning Association* 74.2 (2008): 261-262.

Q. TAX ISSUES AND HISTORIC PRESERVATION

Pickard, Rob. "A Review of Fiscal Measures to Benefit Heritage Conservation." RICS Research Paper Series 7.6, July 10, 2007. (http://www.rics.org/site/download_feed.aspx?fileID=3508&fileExtension=PDF)

R. TOURISM AND HISTORIC PRESERVATION

Campbell, George Adrian, Thomas James Straka, Robert M. Franklin, and Ernie P. Wiggers. "Ecotourism as a revenue-generating activity in South Carolina Low country plantations." *Journal of Ecotourism*, 1747-7638, First published on 30 March 2011.

Cela, Ariana, Sam Lankford, and Jill Knowles-Lankford. "Visitor Spending and Economic Impacts of Heritage Tourism: a Case Study of the Silos and Smokestacks National Heritage Area." *Journal of Heritage Tourism* 4.3 (2009): 245-56.

Burr, Steven W. and Jascha M. Zeitlin. "A Heritage Tourism Overview." *Utah Recreation and Tourism Matters*. Utah State University Institute for Outdoor Recreation and Tourism, January 2010.

Cerina, Fabio, Anil Markandya, and Michael McAleer. *Economics of Sustainable Tourism (Routledge Critical Studies in Tourism, Business and Management)*. New York: Routledge, 2010.

Cuccia, T. and R. Cellini. "Is Cultural Heritage Really Important for Tourists? A Contingent Rating Study." *Applied Economics* 39.2 (February 2007): 261-271.

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Kirshenblatt-Gimblett, B. "World Heritage and Cultural Economics." *Museum Frictions: Public Cultures/Global Transformations*. Eds. Ivan Karp, et al. North Carolina: Duke University Press, 2006. 161-203.

Gelbman, Alon and Amos S. Ron. "Heritage and Cultural Tourism: The Present and Future of the Past." *Tourism Geographies* 11.1 (2009): 127-129.

Mandala, Laura. "The Cultural and Heritage Traveler," Mandala Research. 2009. http://mandalaresearch.com/index.php/purchase-reports/view_document/1-the-cultural-a-heritage-traveler-study?tmpl=component

Morris, Christine Ballengee and James H. Sanders III. "Culture, identity, representation: the economic policies of heritage tourism." *International Journal of Education through Art* 5, no. 2/3(December 2009): 129-42. Education Full Text, WilsonWeb.

Plaza, B. "Valuing museums as economic engines: Willingness to pay or discounting of cash-flows?" *Journal of Cultural Heritage* 11. 2 (2010):155-162.

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"The Impact of Travel on State Economies." U.S. Travel Association. June 2009. http://commerce.idaho.gov/assets/content/docs/Research/Impact%20of%20Travel%20on%20State%20Economies%2009.pdf

"Exploring Authentic Oregon: The Importance of Cultural Tourism." Oregon Arts Commission. September 2006. http://www.oregonartscommission.org/pdf/oac_connections_tourism_1.pdf

S. PRESERVATION ADVOCACY

Kirk, Patricia L. "Changing Places." *Urban Land*, November/December 2007.
The author details the role historic buildings can play in responding to the growing demand for housing. Residential construction has seen a trend in conversions of historic buildings to residential spaces due to scarcity in vacant land and difficult entitlement processes. The value and use of federal and state tax credits is explored. Conversion of historic high-rises is generally more cost effective than building new ones.

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Developers are responding to pressure to develop inner-city neighborhoods and are finding that reusing existing historic buildings is both aesthetically and financially appealing.

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APPENDIX E: DATA AND PROGRAMS INCLUDED IN ECONOMIC IMPACT STUDIES

STATE GENERAL REPORTS

		RESULT					PROGRAM					
STATE	STUDY NAME	JOBS	HOUSE-HOLD INCOME	LEVERAGING PRIVATE FUNDS	PROPERTY VALUES	AFFORDABLE HOUSING	HISTORIC REHAB	TAX CREDITS	MAIN STREET	HERITAGE TOURISM	OTHER	LINK
Arkansas	Economic Impacts of Historic Preservation in Arkansas (2006)	●	●	●	●		●	●	●	●	Grants Historic designation	http://www.arkansaspreservation.org/economic-benefits/
Colorado	The Economic Benefits of Historic Preservation in Colorado (2002)	●	●	●	●	●	●	●	●	●	Rural preservation Preservation indicators	www.coloradohistory-oahp.org/publications/1620.htm
	The Economic Benefits of Historic Preservation in Colorado (2005)	●	●	●	●	●	●	●	●	●		http://www.blm.gov/heritage/adventures/HT_Resources/Colorado%20Historical%20Foundation/ECONOMIC%20BENEFITS%20OF%20HISTORIC%20PRESERVATION%20IN%20COLORADO%20.pdf
Florida	Economic Impacts of Historic Preservation in Florida (2002)	●	●	●	●		●		●	●	Museums	http://www.law.ufl.edu/cgr/pdf/executive_summary_2010.pdf www.law.ufl.edu/cgr/technical-report.shtml
	Contributions of Historic Preservation to the Quality of Life of Floridians (2006)			●		●	●	●	●	●	Museums	http://www.flheritage.com/qualityoflife.pdf
Georgia	Profiting From the Past: The Economic Impact of Historic Preservation in Georgia (1999)	●			●	●	●	●	●	●		http://www.gashpo.org/assets/documents/profiting_from_the_past.pdf
	Good News in Tough Times: Historic Preservation and the Georgia Economy (2011)	●	●	●	●	●	●	●	●	●		http://www.gashpo.org/content/displaycontent.asp?txtDocument=148
Kentucky	Historic Preservation and the Economy of the Commonwealth: Kentucky's Past at Work for Kentucky's Future (1996)											www.preservationbooks.org/
	Historic Preservation in Kentucky (2008)	●	●	●	●	●	●	●	●	●	Demographics	http://sun.louisville.edu/preservation/PreservationinKentucky201-29-08.pdf
Maryland	The Value of Historic Preservation in Maryland (2000)	●	●	●	●		●		●	●	Museums and the arts Film production Sustainable communities Transportation enhancements Smart Growth	http://www.preservationmaryland.org/pdf/PM_Value_scn.pdf
	Investing in Our Communities: Maryland's Heritage Areas Program (2003)	●	●	●					●	●	Grants	http://mht.maryland.gov/documents/pdf/mhaa_economicimpact_2003.pdf
Massachusetts	Economic Impacts of Historic Preservation in Massachusetts (2002)	●	●	●			●	●		●		http://www.sec.state.ma.us/mhc/mhcpdf/Economic_Impacts_2002.pdf
Maine	The Economic and Fiscal Impact on Maine of Historic Preservation and the State Historic Preservation Tax Credit (2011)	●	●	●	●	●	●	●				http://www.novoco.com/historic/resource_files/research/me_htc_impact_042111.pdf
Michigan	Investing in Michigan's Future: The Economic Benefits of Historic Preservation (2002)	●	●	●	●		●	●	●	●		www.michigan.gov/documents/hal_mhc_shpo_econ_benies_115616_7.pdf

continued

State General Reports continued

STATE	STUDY NAME	RESULT					PROGRAM					LINK
		JOBS	HOUSE-HOLD INCOME	LEVERAGING PRIVATE FUNDS	PROPERTY VALUES	AFFORDABLE HOUSING	HISTORIC REHAB	TAX CREDITS	MAIN STREET	HERITAGE TOURISM	OTHER	
	Report Card: The Economic Impacts of Historic Preservation in Michigan (2006)	●	●	●	●		●	●		●		http://www.preservationnation.org/issues/rehabilitation-tax-credits/addtional-resources/Michigan-Report-on-Tax-Credit.pdf
Missouri	Economic Impacts of Historic Preservation in Missouri (2001-2002)	●	●	●			●	●	●	●		www.dnr.mo.gov/shpo/RutgersStudy.pdf
Nebraska	Economic Impacts of Historic Preservation in Nebraska (2007)	●	●	●	●	●	●	●	●	●	Historic sites and museums	http://www.nebraskahistory.org/histpres/publications/Nebraska_Hist_Pres_Econ.pdf
New Jersey	Partners in Prosperity: The Economic Benefits of Historic Preservation in New Jersey (1998)	●	●	●	●		●	●		●	Historic sites and organizations	http://www.njht.org/dca/njht/publ/downloading_partners_prosperity.html
New York	New York: Profiting Through Preservation (2000)	●	●	●		●	●			●	Arts and culture	http://www.placeeconomics.com/pub/PlaceEconomicsPUB2001.pdf
North Carolina	Profiting from the Past: The Impact of Historic Preservation on the North Carolina Economy (1998)											www.preservationbooks.org/
Oklahoma	Economic Impacts of Historic Preservation in Oklahoma (2008)	●	●	●	●	●	●	●	●	●		www.okhistory.org/shpo/econimpact.pdf
Pennsylvania	The Economic Impact of Historic Preservation in Philadelphia (2010)	●	●	●	●			●	●			http://www.preservephiladelphia.org/wp-content/uploads/Econ_Report_Final.pdf
	The Statewide Economic Impact of Federal Historic Preservation Investment Tax Credit Projects in Southeastern Pennsylvania	●	●	●		●		●	●			http://www.preservationnation.org/issues/rehabilitation-tax-credits/additional-resources/Study_20100428_HistPresSoutheastern.pdf
Rhode Island	Economic Effects of Historic Preservation in Rhode Island (1996)						●	●				www.preservationbooks.org/
South Carolina	Smiling Faces Historic Places: The Economic Benefits of Historic Preservation in South Carolina (2003)	●	●	●	●	●			●	●		http://shpo.sc.gov/NR/rdonlyres/AAB5C630-95E3-408E-8694-08C8A382DA70/0/hpEconomicsbooklet.pdf
Tennessee	Banking on Tennessee's History: The Economic Value of Historic Preservation to the People of Tennessee (2005)	●		●	●		●	●	●	●	Public private partnerships	http://www.sitemason.com/files/evPV1C/Banking%20on%20Tennessee%20History.pdf
Texas	Historic Preservation at Work for the Texas Economy (1999)	●			●		●		●	●		www.thc.state.tx.us/publications/reports/EconImpact.pdf
Virginia	Virginia's Economy and Historic Preservation: The Impact of Preservation on Jobs, Business, and Community (1995)											www.preservationbooks.org/
Washington	The Economic Benefits of Historic Preservation in Washington State (2007)	●	●		●		●	●	●	●		http://www.dahp.wa.gov/pages/HistoricSites/documents/FinalTechnicalReport_January30.pdf
West Virginia	Economic Impact of Historic Preservation in West Virginia (1997)	●	●		●		●	●	●	●	Grants	www.pawv.org/econimpact.htm

STATE TAX CREDIT REPORTS

STATE	NAME	JOBS	TAX BASE	AFFORDABLE HOUSING	HOUSEHOLD INCOME	SMART GROWTH/ ENVIRONMENTAL IMPACT	LEVERAGING OF PRIVATE FUNDS	CONSTRUCTION	OTHER	LINK
Delaware	The Delaware Historic Preservation Tax Credit Program: Good for the Economy, Good for the Environment, Good for Delaware's Future (2009)	●		●	●	●	●	●		http://history.delaware.gov/pdfs/rypkemaReport.pdf
Iowa	Iowa's Historic Preservation and Cultural and Entertainment District Tax Credit Program Evaluation Study (2009)								Primarily reporting tax credit activity – number of tax credits/year and geography	http://www.iowa.gov/tax/taxlaw/HistoricPreservationCreditStudyMar09.pdf
Kansas	Economic Impact of Historic Rehabilitation Tax Credits in Kansas (2010)	●	●		●		●	●	Comparison of activity before and after state tax credit	http://www.kshs.org/preserve/documents/Kansas_40_Page_Report_for_Web.pdf
Maryland	State of Maryland Heritage Structure Rehabilitation Tax Credits: Economic and Fiscal Impacts (2002)	●	●		●		●	●		http://www.preservemd.org/html/resources.html
	Maryland Heritage Structure Tax Credit Program Economic and Fiscal Impacts (2003)	●				●			Forecast of eligible properties, high cost rehab projects, rehab expenditures and environmental impact	
	Final Report of the Governor's Task Force on Maryland's Heritage Structure Rehabilitation Tax Credit Program (2004)	●	●		●		●	●		
	Economic and Fiscal Analysis of Changes to the Historic Preservation Tax Credit Program in Maryland (2006)	●	●		●					
	The Abell Report: March 2009 – Heritage Tax Credits: Maryland's Own Stimulus to Renovate Buildings for Productive Use and Create Jobs, an $8.53 Return on Every State Dollar Invested (2009)	●	●		●	●	●		Revitalization	http://www.abell.org/pubsitems/arn309.pdf
	The Environmental and Energy Conservation Benefits of the Maryland Historic Tax Credit Program (2009)	●				●		●		http://www.preservationnation.org/issues/rehabilitation-tax-credits/additional-resources/EnvEnergyImpactsMDHistTaxCredit.pdf
Missouri	An Evaluation of the Missouri Historic Preservation Tax Credit Program's Impact on Job Creation and Economic Activity Across the State (2010)	●		●		●	●	●		http://www.novoco.com/historic/resource_files/research/slu_mo_hptc_0310.pdf
North Carolina	A Profitable Past, A Priceless Future: The Economic Impact of North Carolina's Historic Tax Credit (2008)	●	●		●		●		New economic activity	http://www.presnc.org/index.php?option=com_docman&task=doc_download&gid=94&Itemid=103
Rhode Island	Rhode Island Historic Preservation Investment Tax Credit Economic and Fiscal Impact Analysis (2005)	●	●	●	●		●	●		http://www.ncshpo.org/current/pdfinitiatives/RhodeIsland.pdf
Virginia	Prosperity Through Preservation: Virginia's Historic Rehabilitation Tax Credit Program (2008)	●	●		●	●	●		Revitalization	http://www.dhr.virginia.gov/pdf_files/Prosperity%20through%20Preservation.pdf
National	First Annual Report on the Economic Impact of the Federal Historic Tax Credit (2010)	●	●	●	●		●	●		http://www.preservationnation.org/issues/community-revitalization/jobs/Rutgers-Report.pdf
National	Second Annual Report on the Economic Impact of the Federal Historic Tax Credit (2011)	●	●	●	●		●	●		http://www.preservationnation.org/issues/community-revitalization/jobs/2nd_Annual_Rutgers_Report.pdf
OTHER										
Hawaii	The Economic Benefits of State Historic Preservation Investment Tax Credits	This report does not focus on tax credits in Hawaii, but rather provides a summary of study results from other states to encourage the creation of a Hawaii state credit. LINK?								http://www.historichawaii.org/WhyPreserve/State_Tax_Credit_Rept_Jan20_2008.pdf

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When Going Gets Tough:

Barriers and Motivations Affecting Arts Attendance

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Preface

Audience development profits from asking the same basic questions that guide a journalistic or police investigation. And yet, while arts marketing and outreach efforts have long engaged with all "5 Ws," national surveys have tended to focus on two, maybe three.

Who attends the arts is an obvious starting-point. For three decades, the NEA's Survey of Public Participation in the Arts (SPPA) has sketched the demographic and socio-economic profile of U.S. art-goers. The *what* is a trickier prospect. In 2012, the survey asked about a broader range of arts activity than in any past year, but it's impossible to know which artists or organizations were responsible for the content enjoyed (or disliked) by the self-reporting attendee. Despite this limitation, we have respectable trend data for adults' attendance at several types of events, by art form or genre.

Where one goes to experience these live arts activities is less documented. But even here the SPPA has made strides in collecting valuable information—about both formal and informal venues of attendance. Knowledge about *when* the attendance occurred is far more restricted—although, based on the SPPA design, it would need to have been in the past 12 months or (starting in 2012) an event recalled from childhood.

This leaves us with *why* and its distant cousin *how*. When, in the past few cycles of the SPPA, the data showed significant declines in attendance for certain art forms, it was natural to seek culprits. Did the drop-off in attendance suggest widespread apathy for those art forms? To what can we attribute reasons for not going—and how many deciding factors lay beyond the control of the survey respondent? As for the how: to ask whether the event was free of charge, and who if anyone accompanied the art-goer, would offer a kind of circumstantial evidence—or, so the rationale went—thus pointing to motives or barriers that otherwise would stay hidden.

The 2012 General Social Survey (GSS) gives arts researchers a way in. The SPPA's more inflexible design does not permit multiple questions about attitudes or opinions (one exception being a series of questions about adults' music-listening preferences). The 2012 GSS, however, incorporated a NEA module about perceived motivations and barriers in live arts attendance.

The multiple-choice items constructed for these variables benefited from a scan of literature about arts participation, from research necessarily not derived from the SPPA, as well as from the informal feedback of survey methodologists and social science researchers. Although arts-related questions have surfaced repeatedly throughout the GSS' history, there is no direct precedent for the 2012 items. No precedent, that is, among prior GSS questions about the arts. (A National Science Foundation module testing the public's appreciation for science offered a kind of analogue.)

This report takes the extraordinary blend of demographic, socio-economic, and attitudinal variables that compose the GSS, and uses it as a backdrop for discussing the NEA module findings. The authors hone in on the 13% (roughly 30 million Americans) who they describe as audiences in waiting—people who would have gone to a specific event in the last year if not for a barrier they identified. What might sway these non-goers? The answers are presented here and visualized in Arts Data Profile #4, on the NEA's website.

W.H. Auden wrote, "To ask the hard question is simple." What matters finally is the practical use of this information, concerning not only who goes or who doesn't, and to what event or activity, but why they care and how they view their choices. This report begins a long process of collective learning about such inestimable factors.

Sunil Iyengar
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National Endowment for the Arts
January 2015

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Executive Summary

Over the past two decades, national surveys have documented declines in U.S. adults' attendance across various types of visual and performing arts events. This downward trend has raised concern and prompted many questions about *why* individuals do or do not choose to attend. Until recently, no nationally representative data were available to answer these questions.

In 2012, the National Endowment for the Arts sponsored a topical module in the General Social Survey (GSS)—a highly regarded, nationally-representative biennial survey of U.S. adults' attitudes, perceptions, and opinions on a wide variety of social issues—to identify not only why and with whom U.S. adults attend the visual and performing arts, but also why individuals decide *not* to attend, after they identify an exhibit or performance that interests them.

Using these new data, this report highlights salient findings regarding the motivations and barriers that influence U.S. adults' arts attendance, while also taking advantage of the wealth of demographic, socioeconomic, and attitudinal variables available in the GSS overall to clarify and enrich discussions about who attends the visual and performing arts.[1] Importantly, the 2012 GSS enables unprecedented insights about **interested non-attendees**—that is, those individuals who express interest in attending exhibits or performances, but do not ultimately follow through. Throughout the report and its conclusions, we highlight similar, different, and unique characteristics of this "missing audience."

Research on arts participation frequently reports differences across observable demographic categories such as age, gender, educational attainment, and income. This report begins with a similar descriptive breakdown, but then aims to integrate an understanding of the changing roles that arts-going may play over the course of people's lives. In particular, we observe that attending the arts presents individuals with opportunities both to define their own sense of identity, and to socialize and deepen bonds with others in their families and in their broader communities—whether they be communities of geography, communities of shared cultural heritage, or communities of common interests.

---

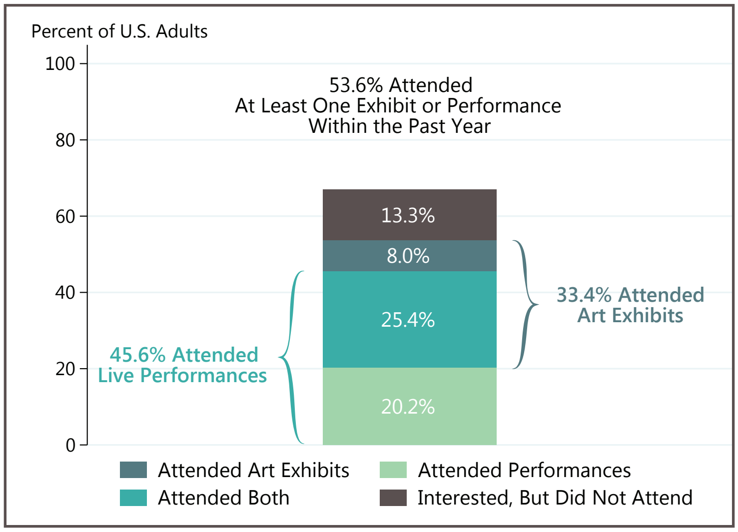
1 Arts attendance in the 2012 GSS is captured by the following questions:

- With the exception of elementary or high school performances, did you go to a live music, theater, or dance performance, during the last 12 months? and
- During the last 12 months, did you go to an art exhibit, such as paintings, sculpture, textiles, graphic design, or photography?

Summary of Findings

Over half of U.S. adults (53.6 percent, or 126 million) attended at least one art exhibit or live music, theater, or dance performance within the past 12 months.

Another 13.3 percent of U.S. adults (or 31 million) were interested in attending at least one exhibit or performance in the past 12 months but refrained from doing so.



Socializing with friends or family members was the most common motivation for arts attendance.

- This was especially true among those attending performances: 76 percent of performance attendees mentioned socializing among their reasons for attending, and over half of performance attendees were accompanied by one or more friends at the most recent event they attended.
- In contrast, 88 percent of exhibit-goers said they wanted to learn new things. While 68 percent of exhibit-goers cited socialization as a motive, only 37 percent of exhibit attendees were accompanied by friends.

Lack of time was the most commonly reported barrier to attending the arts.

- Nearly one in three interested non-attendees—that is, adults who expressed interest in attending a specific exhibit or performance, but ultimately attended neither in the past year—cited lack of time as the most important factor in their decision.
- Parents with young children overwhelmingly cited lack of time as their most important reason for choosing not to attend exhibits or performances in which they had interest. Nearly 60 percent of parents with children under age six said this was the most important reason for not attending.
- Another one in three interested non-attendees said their most important barrier to attending the arts was that it cost too much.
- Other significant barriers to attendance included finding the exhibit or performance venue too difficult to get to (37 percent), and not having anyone to go with (22 percent).

However, racial/ethnic minorities and first-generation immigrants often emphasized different reasons for their decisions to attend or not. For example, compared with individuals in other racial/ethnic groups:

- Non-Hispanic Blacks and African Americans, and Asian Americans and Pacific Islanders most frequently attended performances to support community events and organizations.
- Non-Hispanic Blacks and African Americans less frequently mentioned socializing among their reasons for attending the arts.
- Among interested non-attendees, Mexican-Americans and non-Hispanic Blacks and African Americans more often said not having someone to go with prevented their attendance. Over 42 percent of interested non-attendees who were Mexican-American and 32 percent of interested non-attendees who were non-Hispanic Black or African American mentioned the barrier of not having someone to go with. Those rates compared with only 17 percent of interested non-attendees from other racial and ethnic groups.
- Mexican-Americans also were more likely to report difficulty getting to the location as a barrier to their attendance. About half (47 percent) of interested non-attendees of this ethnicity said that difficulty getting to the exhibit or performance site prevented their attendance, compared with 35 percent of other interested non-attendees.
- First-generation Hispanic immigrants often attended the arts to celebrate their cultural heritage.

More than age alone, life stages—such as the pursuit of higher education, marriage, child-rearing, and retirement—tend to be predictive of people's decisions to attend and their motives for doing so.

- Parents with young children under age six often cited socializing with family or friends, learning new things, and celebrating cultural heritage as motives for attending performances accompanied by their children.
- Empty-nesters and retirees typically are motivated by wanting to experience high-quality art, visiting the event's location or venue, supporting community, and celebrating cultural heritage.
- Retirees often attend the arts with their spouse or partner, and are also more likely to attend alone than are younger adults and non-retirees, especially for exhibits.
- Retirees' greatest barrier to attendance is difficulty getting to the exhibit or performance location, a common complaint among older individuals in poor health or with physical disability.

Beyond demographics and life stages, socioeconomic status and class identity have implications for whether and why adults attend the arts.

- Individuals who identified themselves as "upper class" were more likely to attend the arts, especially art exhibits, but they were less likely than other attendees to say they wanted to learn new things as a motivation for their attendance.
- Among individuals with very similar household incomes and education, those who self-identified as members of the middle class were more likely to attend than individuals who self-identified as working class.
- Lower-income and working-class adults often said they attend the arts to learn new things, or to support community events and organizations.

Personal values and attitudes offer new insights into who attends the arts.

- Arts attendees more strongly value listening to others' opinions and diverse perspectives, and being creative and doing things in original ways, compared with non-attendees.
- Arts attendees said, more often than non-attendees, that devotion and loyalty to others is important. Attendees who hold this value more commonly attended performances to socialize with their family members and friends.
- In contrast, arts attendees who emphasized wanting to experience high-quality art also tended to value adventure, excitement, and risk-taking. They were more likely to attend with friends or others unrelated to them.

Summary of Implications

Many U.S. arts organizations that serve the public through the visual and/or performing arts are grappling today with shifting demographics and a rapidly changing participatory culture. Some artists and organizations are more easily adapting to this new landscape; others are challenged to retain and attract new audiences while simultaneously upholding an artistic mission.

The arts and the artistic process itself are understandably the primary focus of most artists and arts organizations. Data suggest, however, that a range of other motivations drive the art-going experience of many U.S. adults. This report invites discussion about how cultural organizations offering art exhibits and live performances can more deeply connect with their audiences' motives for attending.

Interested non-attendees perceive inadequate time as a key barrier to their attendance, but this report suggests that efforts to help people "find time"—in an absolute sense—is only part of the solution. Adults have varying amounts of leisure time, after all, and they constantly make choices about how to spend it. According to the most recent findings from the American Time Use Survey released by the U.S. Bureau of Labor Statistics[2], some 95 percent of Americans ages 15 and older engage in leisure activities on a daily basis. These include: TV-watching, exercising, and socializing, for an average of five hours each day.[3] The question becomes: How might arts organizations and presenters better tap into people's personal values and preference sets, to curate activities on which more people choose to spend time? This report offers insights that reach beyond simple demographic categories, providing information about current attendees' and interested non-attendees' life stages, priorities, values, communities, and how these factors relate to arts attendance.

Another key finding is that much of the apparent education- and income-related gap in arts attendance is due not to scant interest among lesser-educated or lower-income adults, but rather to the unique set of barriers these groups experience. When these people choose to attend the arts, they more often attribute their reasons to a wish to support their communities, to celebrate their cultural heritage, or to gain knowledge and learn new things. And for many adults—especially for non-White racial or ethnic groups—not having anyone to go with and being unable to get to the venue are more important barriers than the price of admission. Recognizing such motivations and barriers will help cultural policymakers, funders, and organizations find new paths forward, so that all Americans have greater opportunity to engage with the arts.

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2 http://www.bls.gov/news.release/atus.htm (accessed July 23, 2014).

3 Adults living with a child under age 6, by contrast, averaged less than four hours per day engaged in leisure activities, with the difference made up by more time spent on childcare and work.

Chapter I. Introduction

About the General Social Survey (GSS)

The General Social Survey (GSS) is a highly regarded source of publicly available data concerning adults' attitudes and opinions on a wide variety of timely and important social matters. The National Opinion Research Center (NORC) at the University of Chicago has conducted the GSS since 1972[4], and NORC has fielded the survey biennially since 1994, with foundational support from the U.S. National Science Foundation. The nationally representative survey data are widely used by academic and commercial researchers, and purports to be "the most frequently analyzed source of information in the social sciences," second only to U.S. Census data.[5]

Each GSS questionnaire includes a core set of questions covering respondents' demographic characteristics, such as their household and family structure, education, and employment. These items have remained largely consistent over time, permitting trend analysis. In addition, before each survey is conducted, NORC solicits proposals for additional topical modules to collect timely, relevant information on U.S. adults' attitudes and behaviors as they relate to current social issues. Previously fielded modules have covered topics such as religion, immigration, environment, science knowledge and attitudes, volunteerism, and more.

The National Endowment for Arts' (NEA) Survey of Public Participation in the Arts (SPPA), meanwhile, has served as the preeminent national source of adult data on arts-related behaviors. Since 1982, the SPPA has been fielded six times by the U.S. Census Bureau—most recently in 2012.) Although early SPPA instruments featured a few questions about *attitudes* toward art, collection of these variables was discontinued in the mid-1990s. To an extent, the GSS has helped to fill this knowledge gap. It has included periodic modules designed to capture information about arts-related attitudes and perceptions. Previous arts-and-culture modules were fielded in the 1993, 1998, and 2002 GSS. For 2012, the NEA collaborated with NORC to field the most extensive GSS arts-related module to date. [6]

4 The GSS was not conducted in 1979, 1981, or 1992.

5 See: http://www.norc.org/research/projects/pages/general-social-survey.aspx.

6 In addition to the GSS arts-and-culture modules fielded in 1993, 1998, 2002, and 2012, several arts-related questions have been asked in other GSS survey years. For example, in the context of a module on altruism and charitable giving, the 1996 survery inquired about donations of time and money to arts organizations. Some arts-related questions have repeated in identical or similar form across the years, but many were collected in only one year, providing only a snapshot in time rather than allowing for trend analysis. See the NEA's GSS Arts Data Profile page for a list of arts-related variables collected in prior GSS survey years.

The 2012 GSS arts module begins by collecting responses to two questions that originated with the 2012 SPPA instrument:

1. With the exception of elementary or high school performances, did you go to a live music, theater, or dance performance, during the last 12 months? and,

2. During the last 12 months, did you go to an art exhibit, such as paintings, sculpture, textiles, graphic design, or photography?

As in the SPPA, these opening items steer the interview into an entirely new series of questions. Yet unlike the SPPA, the 2012 GSS focuses not on *what* people attended, but rather *why* they attended.

Many of these questions echo items in a 2004 survey fielded by the Urban Institute.[7] That survey measured U.S. adults' responses to seven possible "major" or "minor" motivations for arts attendance. Motivations studied in that survey included: receiving an emotional reward; gaining knowledge or learning something new; experiencing high-quality art; socializing with friends or family; celebrating one's cultural heritage; supporting a community event; or benefiting from low cost of admission (Ostrower, 2005).

In addition to collecting data on the motivations of current arts attendees, the 2012 GSS also reached **interested non-attendees**—in other words, respondents who reported that while they did not actually attend any exhibit or live performance in the past year, there was at least one exhibit or performance they were interested in, or "wanted to go to." The survey then asks those individuals about the relevance of several possible reasons to their decision not to attend.

Respondents who cited multiple reasons for their non-attendance were also asked which single reason was most important in their decision not to attend. These unique data, combined with the wealth of detailed "core" demographic variables and other informative questions on non-arts-specific values, attitudes, and perceptions, provide an unprecedented look at the **missing audiences** for art exhibits and performances.

7 The Urban Institute fielded a national survey on cultural participation by telephone during June and July 2004. The random sample of 1,231 Americans over the age of 18 represented a 45 percent response rate. The 2004 survey expanded upon the 1998 Urban Institute survey, *Reggae to Rachmaninoff*. See Ostrower 2005, 2008 for additional information.

Historical Backdrop of Arts Attendance Statistics

Over the past two decades, the SPPA has documented declines in arts attendance among U.S. adults. The NEA's consistent measure of attendance across seven "benchmark" arts activities—ballet, opera, musical plays, nonmusical plays, classical music, jazz, and visiting museums or galleries—has shown that only 33.4 percent of the U.S. adult population attended any of these in 2012, compared with 41 percent in 1992 (NEA, 2013). Figure I-1 depicts this trend.

Among the benchmark arts activities, jazz, classical music, opera, and ballet all saw significant declines in 2008. Attendance at non-musical plays and art museums and galleries decreased significantly in both 2008 and 2012, while attendance at musical plays did so only in 2012. Despite a small observed increase in jazz attendance between 2008 and 2012, the change was not statistically significant.

Consistent with these findings from the SPPA, the GSS also shows a decline in the share of U.S. adults who visited art museums from 1993 to 2012, from a high of 40.8 percent in 1993 to around 37 percent in 1998 and 2002, and finally 32.5 percent in 2012.[8] The GSS has not consistently measured performing arts attendance, preventing similar trend comparisons for those activities.

Still, this overall decline across the NEA's seven "benchmark" arts types does not fully capture the changing attendance rates for arts and cultural activities. Over the past two decades, the SPPA has also documented declines in attendance at crafts fairs or visual arts festivals and touring parks, monuments, or neighborhoods for their historic or design value (NEA, 2013; Novak-Leonard & Brown, 2011). Likewise, attendance at dance performances other than ballet have declined since 2002 (NEA, 2013). Of the SPPA's multiple measures of attendance, only attendance at Latin, Spanish or salsa music performances and attendance at outdoor performing arts festivals held steady between 2008 and 2012, the two years in which these questions first were asked (NEA, 2013).

Declining benchmark arts attendance has been at the core of continuing discussions and efforts aimed at improving attendance. This emphasis has fueled research studies attempting to further illuminate attendance patterns, often through examination of socio-demographic factors. To date, however, limited data have been collected to address *why* people do and do not attend.

8 Over many survey years, the GSS' core questionnaire has included a specific question regarding visits to art museums. In 2012, this question was asked in addition to the NEA's Arts Module question concerning visits to any art exhibits, including exhibits in museums and galleries and in other settings. The question we reference here for discussing trends over time is, "How many times did you visit an art museum during the last year?"

About this Report

This report highlights salient findings from the 2012 GSS regarding motivations and barriers that influence U.S. adults' attendance at art exhibits and live performances. The study also avails of other GSS variables, to clarify and enrich consideration of arts attendance patterns. Although the report does draw on data from multiple GSS survey years, its primary focus is on data collected in the most recent wave, 2012.

The breadth of subjects covered in the full GSS, as well as its repeated panel interviews of respondents across survey years,[9] allow us to examine a diverse set of personal and social factors in relation to arts attendance. The survey allows a similarly detailed look at people who have expressed an interest in attending an exhibit or performance, but who have not followed through, reminding us that people who have not recently attended the arts may exhibit different behavioral, attitudinal, and demographic characteristics, compared both with current audiences and also with other, uninterested non-attendees. Throughout the report and its conclusions, we highlight similar, different, and unique properties across segments of this missing audience. Due to a lack of data about this cohort, it has been largely ignored by empirical studies of arts attendance.

Chapter II begins with a broad view of arts attendance among U.S. adults, comparing topline statistics from the 2012 GSS with results from the 2012 SPPA. The chapter then introduces common motivations for arts attendance, and presents the frequencies with which each is cited as important. Next, we examine differences in motivations by event type—that is, motivations for people who attended art exhibits versus live performing arts. Motivations for performance attendees are then broken down further, by performing arts type: music, dance, or theater. Finally, the chapter concludes with a discussion of the barriers that interested non-attendees reported, and differences in the relative importance of each of these potential barriers for adults who wanted to attend an exhibit, versus those who wanted to attend a performance.

Having presented key terms and overall motivations for (and barriers to) arts attendance, Chapter III turns to examine the relative importance of these variables across demographic groups. Education, income, age, race and ethnicity, and geography are all considered here. Moreover, in addition to the descriptive statistics we present for each of these factors individually, the chapter highlights these factors' interrelatedness—or how many of them mediate the supposed effect of other factors on attendance.

9 Individuals who received the NEA's Arts Module questions in 2012 originally entered the GSS sample in 2008 or 2010, which permits additional analyses incorporating data collected only in those earlier survey waves.

Chapter IV digs deeper into the social circumstances influencing arts attendance, directing our focus beyond an individual's innate demographics to consider how family, social ties, and age-correlated life stages both motivate and deter arts attendance. This chapter discusses how arts attendance is affected by the groups with whom people socialize and by their social, familial, and other life circumstances.

Each of these dimensions can substantially influence individuals' decisions to attend, as well as their motivations for doing so. Our discussion begins with a general overview of **co-attendance**: with whom do people choose to attend the arts? Next, we explore how major life stages and transitions such as pursuing higher education, marriage, raising children followed by an "empty nest," retirement, and finally declines in physical health alter U.S. adults' arts attendance patterns, including not only whether they attend the arts, but also why they attend, and with whom.

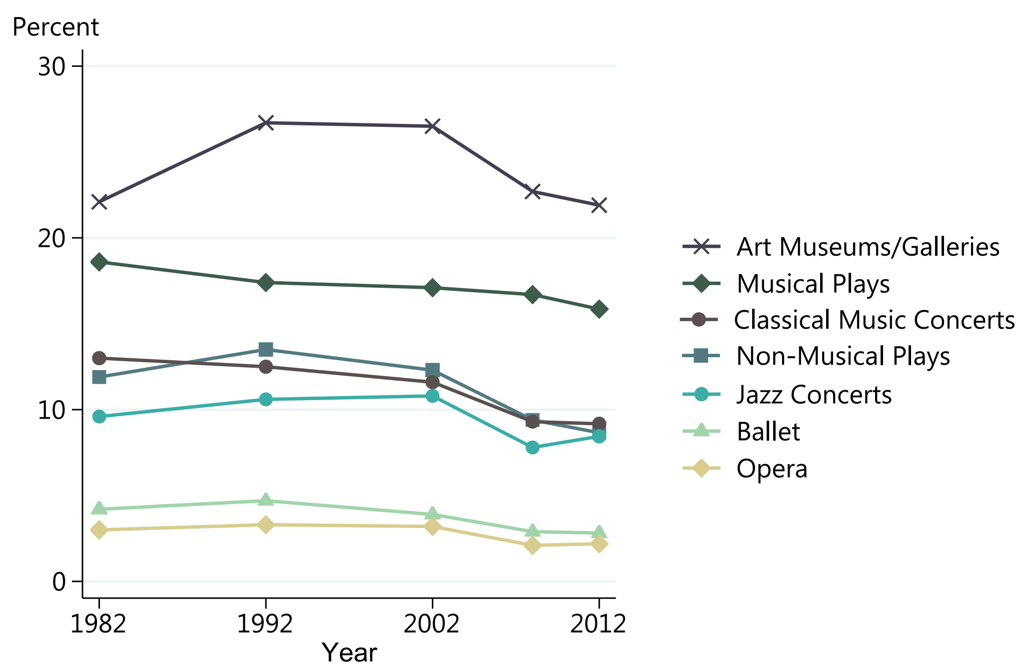
Chapter V begins with the assumption that demographic characteristics, socioeconomic status and social ties, and life stages may be useful predictors of attendance, but that even taken together, these factors prove insufficient to explain the significant remaining variation in attendance and the motivations and barriers affecting it.

This chapter examines, therefore, the personal values, attitudes, perceptions, and priorities of attendees and interested non-attendees, including more public expressions of values such as political party affiliation and public spending priorities. Taken together with familiar demographic variables, these values enable us to identify key audience segments, and to suggest strategies for arts organizations that seek to build and sustain their audience base. The chapter concludes with a special focus on attendees who work in scientific occupations, and more broadly adults who are interested in or who value scientific research endeavors.

Finally, Chapter VI concludes with a summary of key inferences one can make based on the analyses presented throughout this report. It discusses the report's implications for arts and cultural organizations, for researchers, and for cultural policy.

Throughout this report, we provide comparisons of arts attendance, motivations and barriers across different groups of U.S. adults. Unless otherwise stated, any differences we highlight in the text are statistically significant at $p<.10$, meaning there is less than a 10 percent chance the difference we reported is simply due to random variation in the sample, based on Chi-square statistical tests of the descriptive cross-tabulations. In the later chapters, we also present results from several multivariate logistic regression models, which allow us to evaluate the significance of specific characteristics while taking into account how they relate to others. Additional information about the survey questions and links to access raw data are provided on the accompanying Arts Data Profile page, on the NEA website.

Figure I-1. Percentage of U.S. Adults Who Attended "Benchmark" Arts Activities in the Past 12 Months, by Year and Event Type (1982-2012)



Source: Survey of Public Participation in the Arts data, reported in Novak-Leonard and Brown (2011), and NEA (2014)

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Chapter II. Motivations and Barriers

Overall declines in U.S. arts attendance have been well-documented, but advancing the conversation requires data not only on the activities that attendees enjoy, but also on what motivates them to continue attending. Reversing this apparent decline and encouraging greater arts participation requires an understanding of additional factors that prevent or hinder participation, so that cultural organizations, funders, and policymakers might work productively to address or accommodate these changing circumstances.

Over half of the U.S. adult population attended at least one art exhibit or live performance in the past year. Among those who did attend, about half attended both of these types of events. But *why* did they go? Certainly many individuals are motivated by the value they place on experiencing visual artworks or performances. At the same time, the 2012 GSS shows that many arts attendees are also filling other needs and reflecting values beyond intrinsic enjoyment of the arts.

Key Findings

- Socializing with friends and family members is the most common motivation for arts attendance
- Exhibit-goers are most often motivated by a desire to learn new things
- About one in seven U.S. adults expressed interest in, but did not attend, an exhibit or performance
- Common barriers to attendance included lack of time, high cost, and difficulty getting to the location
- About one in five interested non-attendees said they did not attend because they had no one to go with
- Among interested non-attendees, only 38 percent cited high cost among barriers to attendance—but for the majority of those who did, it was the most important barrier

Snapshot of Arts Attendance Among U.S. Adults

As of 2012, GSS data indicate that over half of U.S. adults (53.6 percent) had attended at least one art exhibit or one live performing arts event within the past year. This GSS estimate is consistent with the contemporaneous 2012 Survey of Public Participation in the Arts, which similarly found that roughly 49 percent of U.S. adults had attended the visual or performing arts over the same period (NEA, 2013).[10]

This topline statistic includes attendance at any of a wide variety of arts events. As shown in Figure II-1, GSS data indicate that the majority of arts attendees—representing 45.6 percent of U.S. adults—went to at least one live music, theater, or dance performance. In addition, over half of attendees—about one-third (33.4 percent) of adults—attended at least one art exhibit in the past year. Finally, one in four adults (25.4 percent) attended both one or more art exhibits *and* one or more live performances.

Motivations for Arts Attendance

Starting with a clear picture of arts attendance rates and trends is important, largely because it sets the stage for more in-depth exploration of the characteristics of individuals who do and do not attend, and more importantly the reasons for either decision. In the 2012 GSS, respondents who reported attending at least one live performance or exhibit during the prior 12 months were asked what motivated their most recent attendance.

Specifically, attendees were asked whether (and to what extent) eight possible motivations spurred them to attend: socializing with friends and family; visiting a specific location or venue; learning "something new"; experiencing high-quality art; supporting community events; seeing a specific performer or works by a specific individual artist; low cost; and learning about or celebrating their family's cultural heritage.

Table II-1 ranks each of the measured motivations. Socializing with family and friends emerged as the most common motivation for attending the arts. Roughly three out of four adult attendees cited this reason, consistent with findings from a 2004 national study (Ostrower, 2005, 2008).

10 This aggregate measure of visual and/or performing arts attendance—as captured by the SPPA—includes, in addition to the seven "benchmark" activity types showin in Figure I-1: visiting a park, monument, building, or neighborhood for historic or design purposes; attending a visual arts or crafts fair, an outdoor performing arts festival; and/or attending performances of Latin, Spanish or salsa music and dance other than ballet.

Table II-1. Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months, by Motivations for Attending the Most Recent Event (2012)

Socializing with family or friends	72.9%
Seeing an exhibit or performance at this particular location	65.8%
Gaining knowledge or learning something new	64.1%
Experiencing high-quality art	63.2%
Supporting a community organization or community event	51.2%
Seeing a specific individual artist's performance or artworks	41.2%
Low cost or free admission	40.9%
Celebrating or learning about one's own cultural heritage	24.2%

After socializing, the next most common motivations for arts attendance were wanting to (a) see an exhibit or performance in a specific location or venue (65.8 percent), (b) learn new things (64.1 percent), and (c) experience high-quality art (63.2 percent).

About half (51.2 percent) of adults who attended the arts report having done so to support community organizations or events sponsored by community members. Only two in five mentioned low cost of admission or wanting to see a performance or artwork by a specific individual. Finally, among the structured responses, wanting to learn about or celebrate one's cultural heritage was the least commonly cited, with only one-quarter (24.2 percent) of attendees naming this motivation for their most recent arts attendance.

For each of these possible motivations, art-goers were asked whether it was a "major" or a "minor" reason for attendance. Among those who mentioned low cost or celebrating cultural heritage among reasons for attendance, fewer than half (45-46 percent) said these were major reasons for attending. Similarly, although visiting the specific venue or location was commonly mentioned among individuals' motivations for attending, for many individuals this was only a minor attraction. Only half of those who mentioned the location among their motivations said visiting it was a major reason for their attendance.

In contrast, when attendees mentioned wanting to socialize, to learn, or to experience high-quality art, these motivations tended to be more important, with 60 percent or more of those respondents naming them as major reasons. Likewise, when respondents mentioned seeing a specific individual performer or artwork by a specific artist, this motivation was much more often labeled a major reason.

Comparing Motivations for Attendance: Exhibits vs. Performances

Significant differences emerged among the motivations offered by individuals for attending art exhibits versus performances. Indeed, except for low cost, which appears equally to spur attendance at exhibits and performances alike, for all other motivations we see statistically significant differences in the frequency that each is cited by exhibit attendees, compared with live performance attendees. Figure II-2 shows these differences, with the motivations arranged from left to right based on their relative and absolute frequency of mention among exhibit attendees versus performance attendees.

For adults attending art exhibits, wanting to gain knowledge or learn new things was the most dominant motivation, mentioned by 88 percent. In stark contrast, fewer than half (48 percent) of performance attendees shared this motivation. Experiencing high-quality art, visiting a specific location, supporting community, and celebrating cultural heritage were much more commonly mentioned by exhibit attendees than by performance attendees.

Performance attendees were substantially more likely to be motivated by seeing a specific individual performer, whereas exhibit attendees very rarely attended to see artworks by a specific individual artist. Roughly two-thirds (65 percent) of performance attendees mentioned this motivation, and among those individuals, over three-quarters (77 percent) said it was a major reason for going. In contrast, only six percent of those attending art exhibits did so to see artworks by a specific individual artist.

Performance attendees also more frequently mentioned socializing with friends or family among their reasons for attendance (76 percent versus 68 percent of those attending exhibits). Among arts attendees who mentioned socializing as a motivation, however, there was no significant difference between those attending exhibits versus performances in the share (67 percent) who deemed socializing as a *major* reason for attending.

The pattern of differences in motivations for attending exhibits versus performances—including both "major" and "minor" reasons—are similar to those found when considering only the motivations attendees termed major. Yet there were no significant differences by event type in the shares of attendees reporting community or cultural heritage among their major reasons for attending.

Comparing Motivations for Attendance Across Performance Types

Differences in motivation are apparent not only for visual versus performing arts attendees, but also across different performing art types. If a GSS respondent reported attending the performing arts, then he or she was asked whether the most recent event he or she attended was dance, live music, or theater. Figure II-3 highlights significant differences in the *major* reasons performing arts-goers identified for their most recent event attended.

Respondents who attended theater productions were significantly more likely than those who attended dance performances or concerts to say their attendance was motivated by a desire to experience high-quality art or to learn new things.

Nearly two-thirds (64 percent) of theater attendees mentioned experiencing high-quality art as either a major or minor reason for their attendance, compared with only 52 percent of those attending live music or dance performances. As shown in Figure II-3, almost two in five theater-goers likewise identified experiencing high-quality art as a major reason for their attendance, significantly higher than for dance or music. Theater-goers were also significantly less motivated (than were attendees of other performing arts event types) by the desire to see a specific individual onstage: only half (51 percent) mentioned this among their reasons for attendance overall, and it was a major reason for only about one-third of attendees.[11]

Concert-goers were least likely to mention wanting to learn new things (42 percent, versus 54-55 percent of dance and theater attendees), and only 17 percent of concert-goers said learning new things was a major reason for their attendance, compared with over 30 percent of attendees at dance and theater productions combined.

Instead, three-quarters of concert attendees (78 percent) were motivated by the opportunity to see a specific individual perform, and 65 percent further said seeing a specific individual perform was a major reason for attendance.

On the other hand, whereas experiencing a performance at a particular location or venue was often mentioned by concert- and theater-goers (64 percent of both groups mentioned this motivation) as a minor reason for their attendance, the performance venue was less often mentioned by dance attendees (56 percent). There was no significant difference across performing arts types in frequency of citing location or venue as a major attraction.

Theater and dance attendees were both significantly more likely than concert-goers to attend in support of community organizations or events. But, as shown in Figure II-3, over one-third (35 percent) of dance attendees also identified supporting community as a major reason for their attendance, versus less than one-quarter of concert- and theater-goers (24 percent, combined).

Finally, dance attendees also appear somewhat more likely to mention celebrating cultural heritage (26 percent versus 21 percent, $p=.11$), and theater-goers are less likely to mention low cost or free admission as a major motivation for attending (16 percent versus 22 percent of others, combined). There were no significant differences by event type with respect to socializing with friends or family.

11 Multivariate logistic regression results confirm these observed differences. In particular, those who attend theater performances report the importance of experiencing high-quality art and the importance of wanting to learn as major reasons for attendance at significantly *higher* rates ($p=\leq 0.1$) than their dance- and concert-going counterparts, and they also report attending to see a specific individual perform onstage at a significantly *lower* rate ($p=\leq 0.001$).

Why Do the SPPA and GSS Performing Arts Attendance Numbers Look Different?

The 2012 SPPA found that just 37 percent of adults attended a live performing arts event, which is notably lower than the 45.6 percent of adults that the GSS indicates attended performing arts events. Why? The SPPA asked specifically about the following types of event: outdoor performing arts festivals; musical and nonmusical plays; classical music, jazz, or Latin, Spanish, or salsa music; dance of any kind; and opera (NEA, 2013). In contrast, the GSS asks more generally whether the individual went to any live music, theater, or dance performance, thus allowing for a broader range of performance types (e.g., pop, rock, folk, hip-hop) to be captured in their responses. The higher rates of performing arts attendance found in the GSS are similar to those collected in data a 2012 SPPA experimental module, which asked more broadly about respondents' attendance at live music performances.

Figure II-1. Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months, by Event Type (2012)

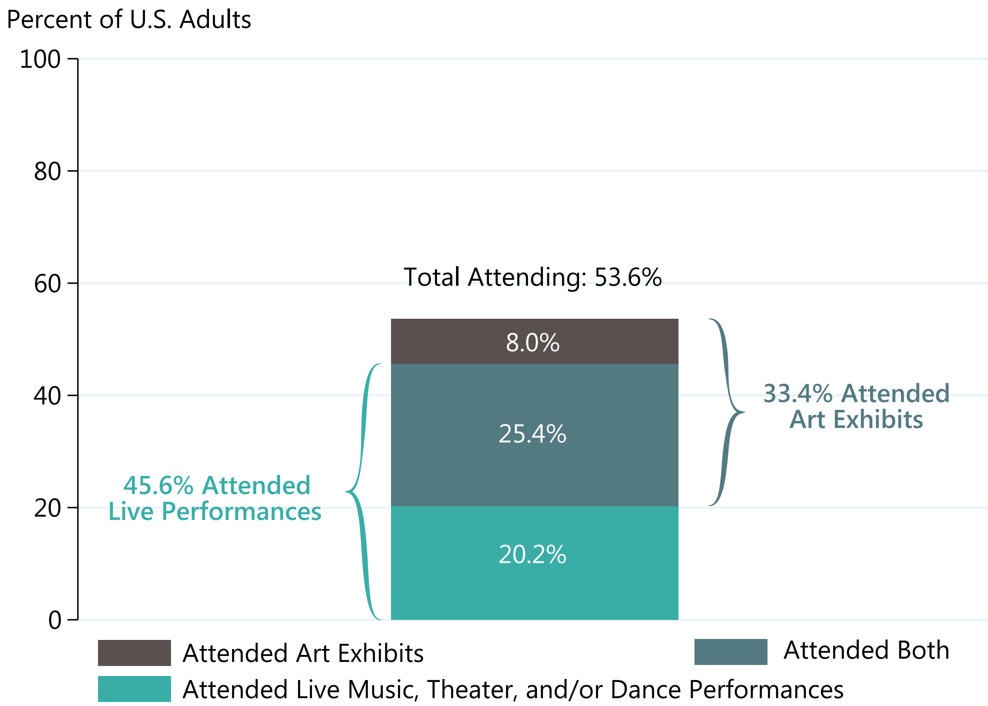
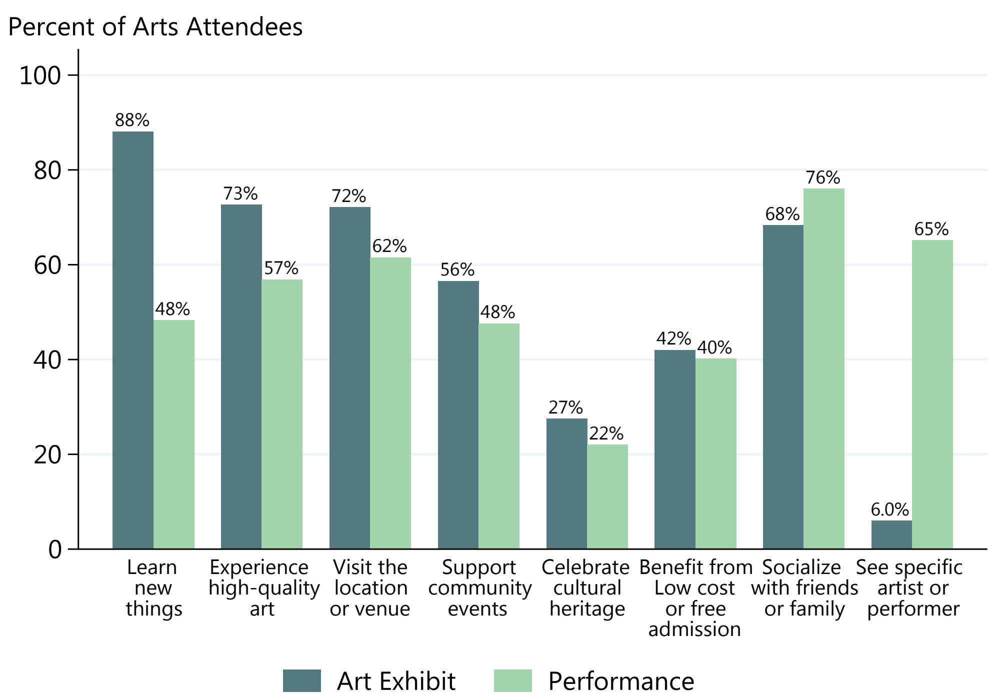


Figure II-2. Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months, by Most Recent Event Attended and Motivation for Doing So (2012)



Barriers to Arts Attendance

The GSS is distinct from other surveys of arts attendance because, after asking respondents whether they attended any art exhibit or live performance in the past year, the survey then follows up with individuals who did *not* attend either event type, asking:

- **During the last 12 months, was there a performance or exhibit that you wanted to go to, but did not?**

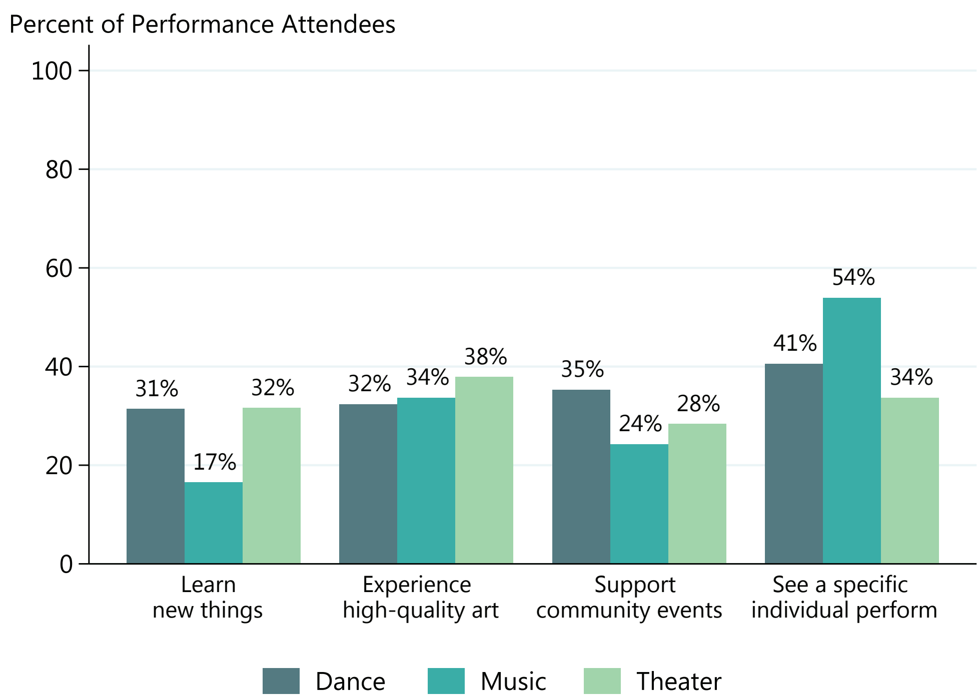
Overall, about one in seven U.S. adults (13.3 percent of the U.S. adult population) were **interested non-attendees**—that is, they expressed an interest in attending at least one exhibit or performance within the past year, but ultimately they chose not to attend. If the respondent said there was a performance or exhibit they wanted to attend, but did not, he or she was then asked whether the event of interest to them was a performance or an exhibit. Some individuals indicated they had interest in both a performance and an exhibit, neither of which they had attended. In that case—that is, if they indicated "both," then the survey randomly assigned them to answer either a series of questions regarding the most recent exhibit they had wanted to attend (but did not), or the most recent performance.

Interested non-attendees were then asked a series of questions about *why* they did not attend, focusing on the most recent exhibit or performance they wanted to go to. In particular, they were asked to consider whether each of the following potential barriers was important in their decision not to attend: costs too much, too difficult to get there, could not find anyone to go with, could not find the time, did not want to go to that location, or the programs or events were not of interest. The survey also collected "Other Reason" responses. These included illness or disability, work schedules, and difficulty finding childcare.

Figure II-4 illustrates which arts activities were of interest to those who did not follow through on their desire to attend. More than two-thirds (70 percent) expressed interest in attending a live music, theater, or dance performance, while only about half as many (36 percent) expressed interest in attending an exhibit.

Much of what has been written about the barriers to arts attendance focuses on theory, as opposed to empirical evidence about the factors keeping people away from the arts. Researchers have theorized two distinct types of barrier to arts attendance: perceptual and practical (Keaney, 2008; McCarthy & Jinnett, 2001). Perceptual barriers have to do with the way that people think about the arts based on past experiences and the attitudes and expectations of their social and familial circles (McCarthy & Jinnett, 2001; McCarthy, Ondaatje, Zakaras, & Brooks, 2004).

Figure II-3. Percentage of U.S. Adults Who Attended the Performing Arts in the Past 12 Months, by Most Recent Event Attended and "Major" Motivations for Doing So (2012)



For example, if an individual's friends do not attend arts events, if the individual herself has not previously attended, or if she thinks there will not be others like her in the audience, then she might experience perceptual barriers to attendance. Perceptual barriers can increase the sense of risk people feel, thus making prospective attendance less attractive.

Practical barriers—for example, lack of time, money, and transportation—are key to prospective audience members' decisions whether or not to attend, but it is reasonable to suppose that such barriers come into play only *after* an individual overcomes perceptual barriers (McCarthy & Jinnett, 2001). Because the 2012 GSS has subdivided non-attendees into those who expressed a desire to attend a performance or an exhibit and those who expressed no interest in attending, one might conjecture that the interested non-attendee group has overcome at least some perceptual barriers to attendance, making the survey's exploration of practical barriers especially useful.

Table II-2 ranks the frequencies with which interested non-attendees reported specific barriers as reasons for not attending. Among the 13.3 percent of the U.S. adult population that makes up the interested non-attendee group, inability to find the time—including due to work—was the most common barrier, cited by nearly half (47 percent) of interested non-attendees. Lack of time was followed by the perception that attendance costs too much (38 percent) and that the venue would prove too difficult to get to (37 percent).

Many individuals reported multiple factors as contributing to their non-attendance, so for these individuals, the interview followed up with a question asking which was their "most important" or primary concern. Among the 47 percent who identified lack of time as a reason for non-attendance, over two-thirds (68 percent) said it was the most important barrier they faced.

Among those who named cost as a barrier to attendance, nearly four out of five (78 percent) identified it as the most important barrier they faced. Conversely, fewer than half of those who said they did not go because it was too difficult to get there, or because they could find no one to go with, felt it was their most important barrier (43 percent and 38 percent, respectively). Finally, among those who said not wanting to go to the event's location was a factor in deciding not to attend, fewer than one in four (23 percent) named the event's location as the most important reason.

Figure II-4. Percentage of U.S. Adults Who Were Interested in, but Did Not Attend, the Visual and/or Performing Arts in the Past 12 Months, by Event They Wanted to Attend (2012)

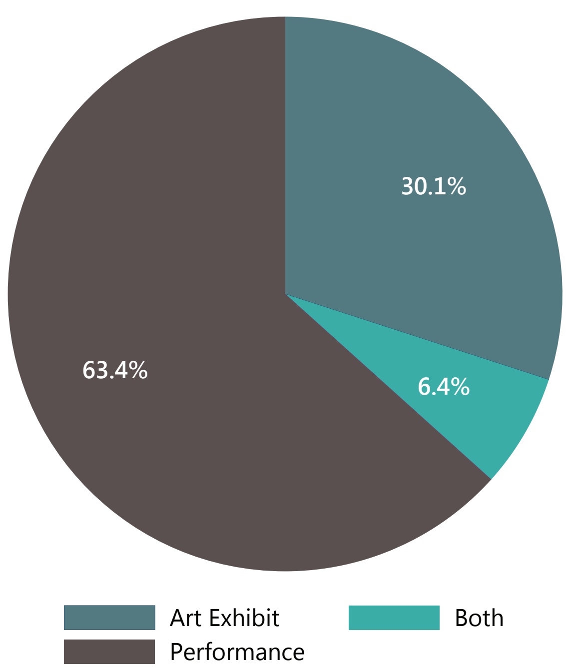


Table II-2. Percentage of U.S. Adults Who Were Interested in, But Did Not Attend, the Visual and/or Performing Arts in the Past 12 Months, by Barriers Cited (2012)

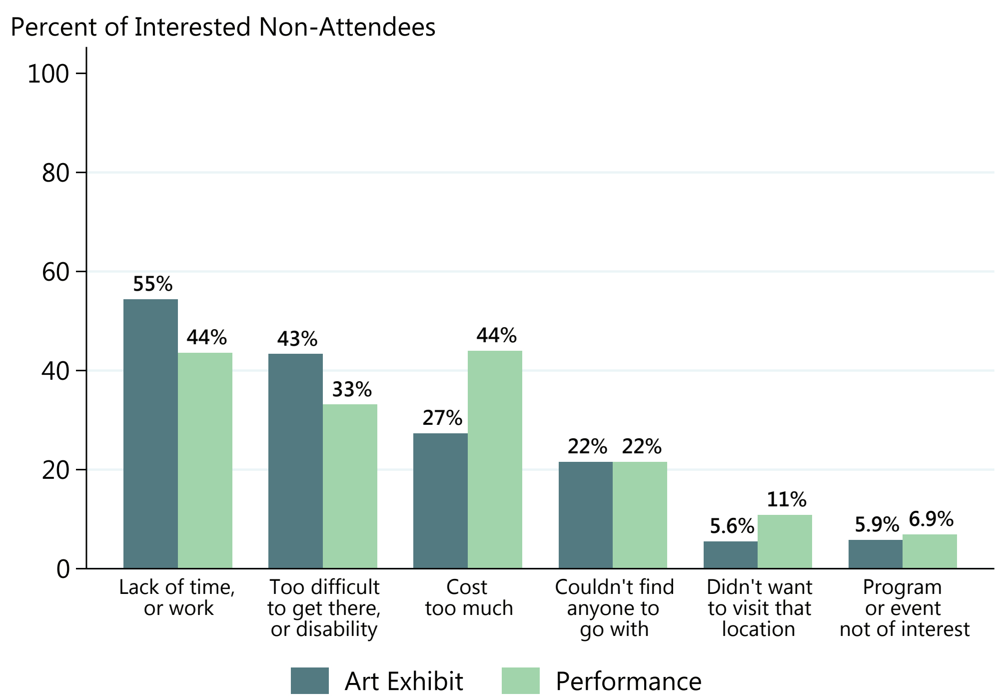
Could not find the time, including due to work	47.3%
Costs too much	38.3%
Too difficult to get there, including difficulty due to physical handicap or illness	36.6%
Could not find anyone to go with	21.6%
Did not want to go to that location	9.0%
Programs or events were not of interest	6.6%

Comparing Barriers to Attendance: Exhibits vs. Performances

Just as motivations for attendance vary significantly for performances versus exhibits, so do barriers differ by event type. Figure II-5 shows the percentages of interested non-attendees who mentioned each barrier with respect to the most recent exhibit or performance they wanted to, but ultimately did not, attend. Again, the data are presented from left to right by relative and absolute dominance of each barrier for exhibits versus performances.

Difficulty getting to the venue and finding the time to do so posed significantly greater barriers for adults interested in attending art exhibits. In contrast, likely reflecting the much higher share of exhibits that people attended for free (61 percent, versus 22 percent of performances), cost was much more often a barrier for those interested in attending performances. Interestingly, not having someone to attend with was equally a concern for them.

Figure II-5. Percentage of U.S. Adults Who Were Interested in, but Did Not Attend, the Visual and/or Performing Arts in the Past 12 Months, by Most Recent Event They Wanted to Attend and Barriers to Not Doing So (2012)



However, those interested in attending performances were more likely to find the lack of a companion their “most important” barrier. This notion that co-attendance is more important—possibly even a deal-breaker—for *prospective* attendees of the performing arts is also consistent with *actual* attendees’ significantly higher reported motivation to attend performances in order to socialize with family and friends.[12]

Despite minor apparent differences in the percentages of interested non-attendees, by event type, who mentioned that the location or program was undesirable or uninteresting, the sample size was small enough that these differences in percentages were not statistically significant ($p>0.1$).[13]

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12 Analysis of the American Time Use Survey from 2003-2009 shows that performing arts attendees are more likely to attend with friends than are individuals visiting museums or than individuals going to other entertainments or movie theaters. For more information, see Time and Money: Using Federal Data to Measure the Value of Performing Arts Activities, NEA Research Note #102. April 2011.

13 We assessed statistical significance of the differences in frequencies with which (a) reasons for non-attendance (i.e., barriers) were cited overall, and (b) each reason was named “most important,” respectively. However, we did not evaluate, for each individual barrier, whether there exists a significant difference between the frequency of naming that barrier among reasons for non-attendance, and the frequency with which that same barrier was named “most important.”

Chapter III. Demographic Correlates of Attendance, Motivations, and Barriers

Basic demographic factors such as education, income level, race/ethnicity, and age often receive the lion's share of attention, both in research that describes arts attendance behavior and in literature exploring motivations for arts attendance. Too frequently, however, mere demographic segmentation of arts attendees—an exercise that should serve as the starting point for a more detailed discussion of who does or does not attend—impedes a more meaningful dialogue. Narratives that center on innate, immutable demographic categories or socioeconomic circumstances seem to imply that such factors alone have the power to dictate how individuals relate to the arts.

On the contrary, a recent analysis of benchmark arts attendance data from the 2008 SPPA found that demographic variables explained less than 20 percent of the variation in arts attendance (Novak-Leonard & Brown, 2011). This observation suggests that a more complex set of factors influences individuals' arts participation.

With these caveats in mind, we intend this chapter's presentation of differences in arts attendance, motivations, and barriers across observable demographic characteristics to permit a more nuanced discussion in the next two chapters. There, we demonstrate how life stages, relationships, and personal values enable better understanding current and prospective attendees of the visual and performing arts.

The 2012 GSS does support conventional wisdom and prior research findings about the relationships between arts attendance and some specific demographic factors. For example, education and income are widely recognized as key positive predictors of adult arts attendance, and we begin the chapter with these measures. But as this chapter also demonstrates, examining any one demographic dimension alone cannot provide a complete story, due to the network of relationships each sustain.

Key Findings

- Self-identified social class is a significant predictor of attendance, along with education and income
- Individuals who have less than a bachelor's degree are more likely than those with higher educational attainment to be interested non-attendees
- Young adults ages 18 to 24 attend the arts at high frequency, especially performances
- Lower-income and working-class adults more often attend the arts to learn or support community, and are more often motivated to attend by a desire to experience high-quality art, as compared with adults from high-income households
- Non-Hispanic Blacks or African Americans and Mexican-Americans often report, as barriers to attendance, difficulty getting to the venue/location and not having anyone to go with

Socioeconomic Status: Educational Attainment and Income

Education

As shown in Figure III-1, 76 percent of individuals holding bachelor's or higher degrees reported having attended at least one art exhibit or performance in the past year, and 45 percent attended at least one of each.

By contrast, only 23 percent of individuals with no high school diploma or GED certificate attended arts of any type. These findings are corroborated by SPPA data, which show arts attendance rates increasing alongside educational level (Williams & Keen, 2009), and by additional research studies finding that, among various socio-demographic factors, "education has the strongest and most consistent effect" (Oskala, Keaney, Chan, & Bunting, 2009).

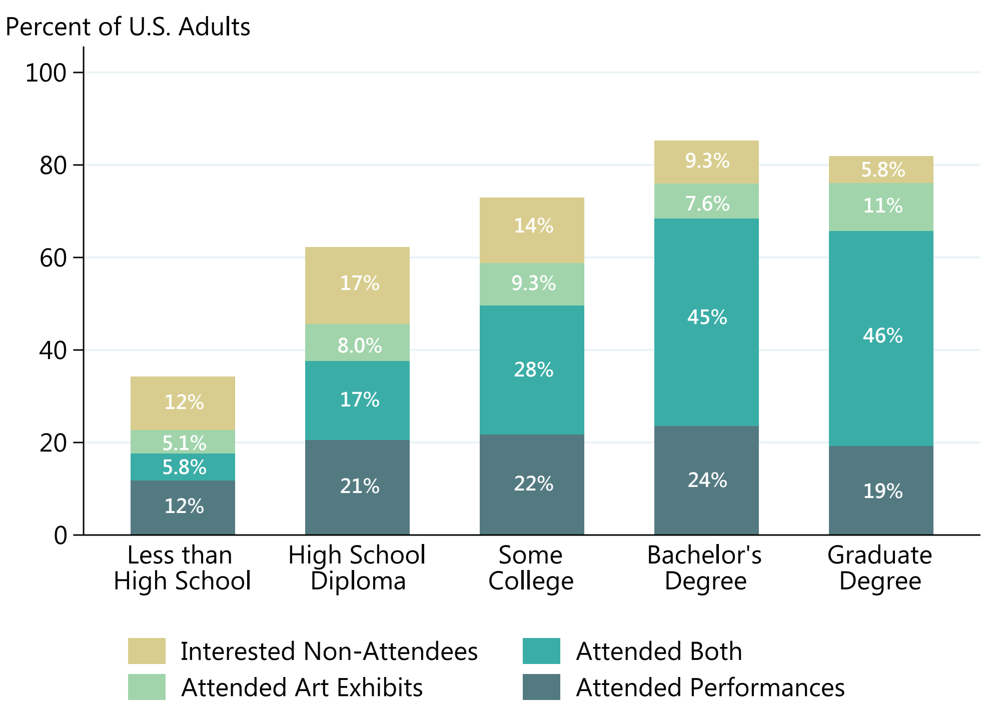
Except among those who did not complete high school, the share of U.S. adults who attended at least one live performance but did not attend any exhibits is fairly constant, hovering around 21.5 percent for those with at least a high school education. Likewise, we find no particular relationship between the share of those who attended only art exhibits and their levels of educational attainment.

Rather, the effect of educational attainment on arts attendance appears manifest in the greater variety of arts events attended by highly educated adults—a pattern that may indicate these adults' more "omnivorous" engagement patterns.[14] Over 45 percent of adults holding bachelor's and higher degrees attended at least one art exhibit *and* at least one live music, theater, or dance performance within the past 12 months—over 2.5 times greater than the attendance rate for both event types among adults with only a high school diploma or GED.

At the same time, the lower attendance rates observed among less-educated individuals should not be construed as simply lack of interest on their part. The grey bars at the top of each stack in Figure III-1 demonstrate that much of this apparent education-related gap in attendance is due to less-educated individuals' substantially higher rates of "interested" non-attendance. For example, among U.S. adults who have high school diplomas or GEDs but no higher education, 17 percent reported they were interested in attending, but ultimately did not attend, an exhibit or performance in the past year. In contrast, only eight percent of individuals holding bachelor's and higher degrees reported similarly thwarted interest.

14 Peterson and Kern (1996), and subsequent works by Peterson and others, describe cultural omnivores as having "breadth of taste," not discriminating in their attendance between "high-brow" or elite fine art forms and more popular art forms. Omnivorousness is contrasted with voraciousness, where the latter reflects pure frequency of attendance (which, though captured by the SPPA, is not captured in the GSS data).

Figure III-1. Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months, or Who Did Not Attend but Expressed Interest in Doing So, by Highest Level of Educational Attainment (2012)



Along these lines, consider the 17-percentage-point gap between overall arts attendance rates for adults who had only some college education and those who completed their bachelor's degrees. For example, 14 percent adults with only some college education experienced an interest in attending an art exhibit or performance in the last 12 months, but did not follow through. If these individuals had acted on their interests, then the attendance rate for this cohort would not differ significantly from the rate for adults who had completed their bachelor's degree programs.

What barriers must be overcome, then, for these individuals with relatively lower educational attainment to follow through on their interest in arts attendance? Although 47 percent of interested non-attendees, overall, say the problem is time- or work-related, this barrier appears more often for interested non-attendees with graduate degrees (65 percent), and less often for adults without a high school diploma (36 percent). People who do not hold bachelor's degrees are significantly more likely than those with higher educational attainment to find the event location or venue too difficult to get to. About two in five (40 percent) in this less-educated group cite barriers to access including difficulties due to physical disability, versus only one in five (22 percent) interested non-attendees with bachelor's or higher degrees.

Motivations for attending the arts also differ across categories of educational attainment, though not always in predictable ways. Individuals with less than a high school diploma or GED are far more likely than other attendees to report that their attendance was motivated by wanting to learn (76 percent vs. 63 percent), wanting to see an exhibit or performance in a particular location or venue (79 percent vs. 65 percent), supporting community (62 percent vs. 51 percent), celebrating cultural heritage (47 percent vs. 23 percent), and low cost of the event (59 percent vs. 40 percent).

These responses foreshadow the wide variety of factors, beyond income and educational attainment, that influence decisions about arts attendance. On the other hand, only 56 percent of performance attendees with less than high school education mentioned socializing with friends or family members as a reason for attending, substantially lower in comparison to the 76 percent of performance attendees citing social motivation overall. Moreover, only 67 percent of exhibit attendees with less than a bachelor's degree said they were motivated by a desire to experience high-quality art, versus 80 percent of exhibit attendees with bachelor's or higher degrees.

By contrast, adults holding bachelor's and higher degrees more often reported that their arts attendance was motivated by a desire to experience high-quality art, compared with attendees who had less formal education. Celebrating cultural heritage—a strong motivator among those with less than a high school education—was also cited significantly more often by individuals with graduate degrees. This higher frequency of cultural heritage as a motivation for attendance at the two extremes of the educational attainment spectrum is explained in part by the relatively high proportions of first-generation immigrants at these two extremes in the GSS sample.

Income

Educational attainment and income are both frequently used by social science researchers as proxy measures for individuals' socioeconomic status. Human capital literature provides both theoretical and empirical evidence for a strong causal impact of education on earned wages.

Since arts attendance and income both generally increase with higher levels of education, it is not surprising to find that individuals with higher household incomes are more likely to have attended the arts in the past year. Recalling the 53.6 percent rate for U.S. adult attendance overall, we find that only 37 percent of those in the lowest income quartile attended an exhibit or performance in the past year.

Attendance rates increase steadily with higher income, to a high of 72 percent among individuals in the top income quartile. However, this overall trend masks differences in the interactions of income and attendance patterns for art exhibits versus live performances. Specifically, while performance attendance rates do increase strongly with income, the trend for art exhibits is less stark.

A closer look at the relative cost of attending exhibits versus performances provides some insight into these differences. Overall, 38 percent of arts attendees reported that their last arts event was free of charge. Still, well over half (61 percent) of adults who attended exhibits did so for free—paying no admission fee—versus only 22 percent of those attending performances. And, as shown in Figure III-2, cost of attendance *does* matter, especially for individuals and families facing tighter budget constraints.

Adults in the lowest quartile of household income were twice as likely as those in the highest quartile (25 percent versus 12.5 percent) to have said that low cost or free admission was a major reason for their arts attendance. In addition, adults in the lowest income quartile who attended the performing arts were more than twice as likely to have attended a free performance, compared with adults in the top income quartile (35 percent versus 16 percent), and lower-income adults were also significantly more likely to attend free exhibits.

This price motivation remains salient, even when considering only those who attended free exhibits and performances. Among those who attended free exhibits or performances, only 17 percent of adults in the top income quartile indicated that free admission was a major reason for attendance. In contrast, across the three lower income quartiles, 29 percent of attendees at free events said that low cost was a major reason.

Other differences in motivations for arts attendance by income are, to varying extents, correlated with those found for educational attainment, as discussed earlier in this chapter. As with adults who hold no high school diploma or GED, individuals in the lowest income quartile are notably more likely than those in the higher three quartiles to mention wanting to learn (76 percent versus 62 percent percent), visiting a particular location (74 percent versus 64 percent), supporting community (62 percent versus 49 percent), and celebrating cultural heritage (37 percent versus 22 percent).

In contrast, income seems to have little if no effect on socializing as a motive for attending the arts. Similarly, the desire to experience high-quality art is also no more common among higher income quartiles, in contrast to the trend observed for higher educational levels. The lowest quartile is most often motivated by this desire, at 70 percent, compared with 60 percent of attendees in the highest income quartile who mentioned this motivation.

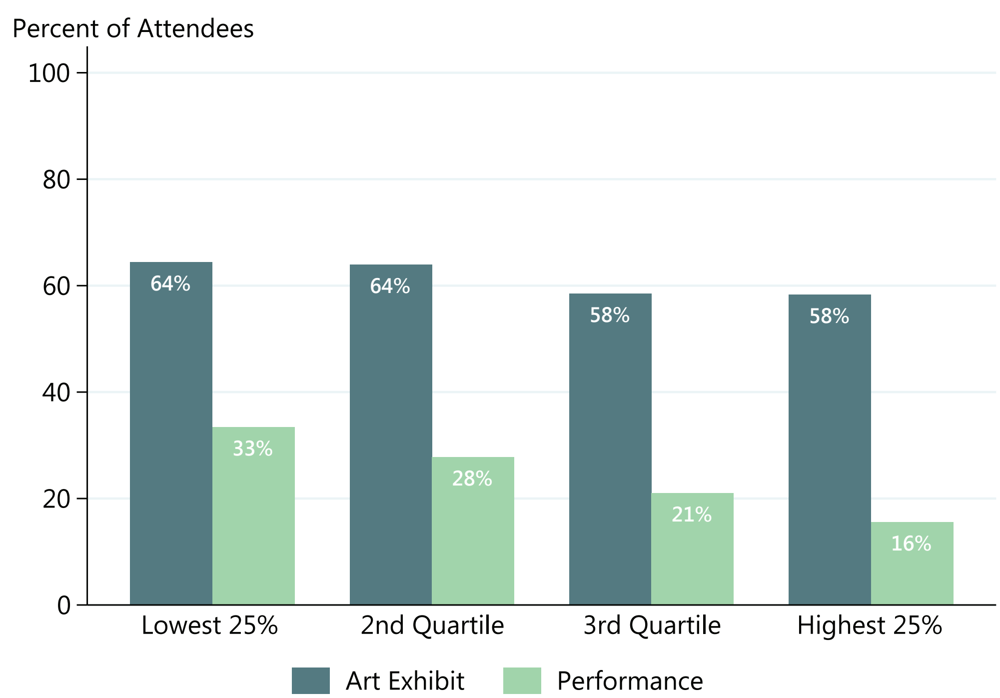
Individuals in the highest income quartile are also significantly less likely to report their attendance as motivated by learning about or celebrating their family's cultural heritage; as noted above, they are also less motivated by low cost or free attendance than are adults in the three lower quartiles.

Across the income distribution, barriers expressed by interested non-attendees tend to mirror those expressed across the range of educational attainment. Not being able to find the time, including due to work conflicts, is increasingly mentioned not only as education increases but also at higher incomes. Just 31 percent of those in the lowest income quartile mention time constraints, compared with 53 percent of those in higher income quartiles.

The opposite trend holds for lack of easy access as an attendance barrier: 44 percent of adults in the lowest income quartile said the exhibit or performance was too difficult to get to, and 24 percent of interested non-attendees in the lowest income quartile named these access issues as their most important barrier to attendance. In contrast, only 24 percent of those in the highest income quartile mentioned this issue, and less than 10 percent said it was the greatest barrier they face.

Inability to find someone to go with, while most commonly cited by the lowest income quartile (32 percent), is least commonly reported by individuals with incomes in the third quartile (12 percent), while over one in five (22 percent) in the top quartile report this barrier. Not surprisingly, individuals in the highest income quartile, like those in the most highly educated group, were least likely to cite cost as a barrier to attendance. Both cost and lack of time were more commonly mentioned by respondents with below-median household incomes as compared to those with above-median household incomes and those with household incomes in the lowest quartile.

Figure III-2. Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months, and Who Had Free Admission to the Most Recent Event Attended, by Event and by Household Income Quartile (2012)



Self-Identified Class Rank

Sociologists make a distinction between "subjective class identity" and "objective class position." Most Americans describe themselves as middle class, even though their occupational skills, economic market position, opportunities, and general life chances would objectively place them either higher or lower on the social class hierarchy (Hout, 2008; Jackman & Jackman, 1983).

A recent study of Americans' subjective and objective social class and voting behavior argued that over two-thirds of the upper-middle class had a deflated sense of their class position, while a third of the working class had an inflated perception of theirs (Sosnaud, Brady, & Frenk, 2013). Clearly, more than economic interest or position is at stake in shaping how people understand their social positions, make choices, relate to others, and act.

As a complement to the personal and household income information collected by the GSS, survey respondents were asked to identify the social class to which they believed they belonged: lower, working, middle, or upper. A subsample of respondents were also asked whether they felt they were better or worse off than their parents had been at their same age. Most respondents identified themselves as either working class (45 percent) or middle class (44 percent), with just nine percent identifying as lower class and two percent as upper class.

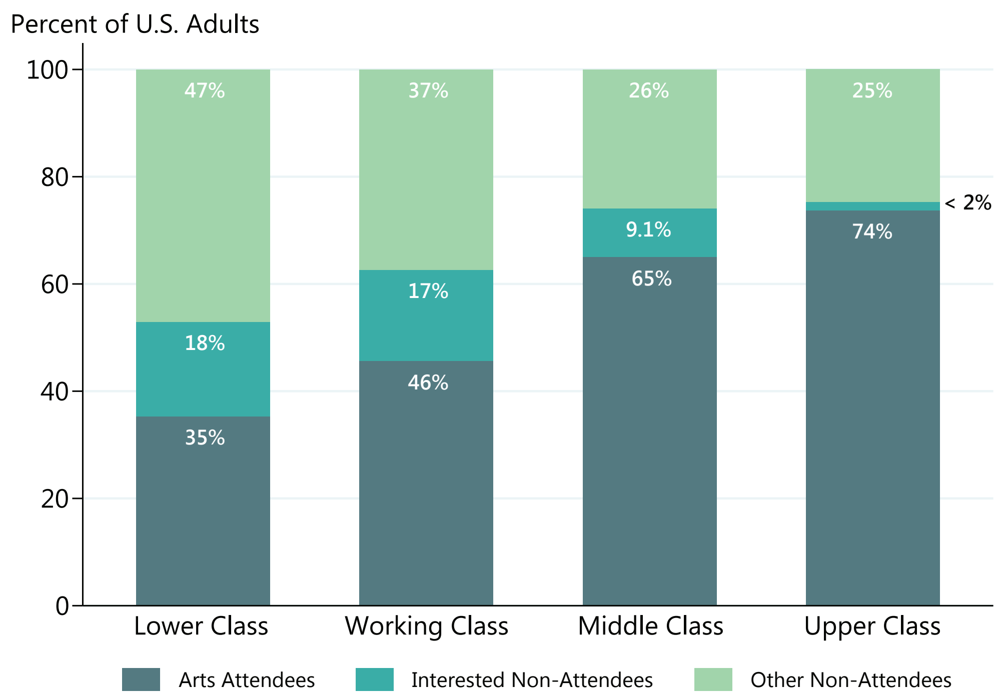
Over 70 percent of individuals identifying as upper class were in the highest quartile of household income, and held bachelor's or higher degrees. On the other extreme, 86 percent of individuals identifying as working or lower class had less than a bachelor's degree, and 62 percent had below-median household incomes. Given this strong correlation between class identification, income, and educational attainment, it makes sense that arts attendance rates should increase with social class rank. At the same time, as social class rank increases, the share of adults who are interested non-attendees shrinks precipitously, with fewer than two percent of those identifying as "upper class" expressing barriers to attendance (see Figure III-3).

These descriptive findings are consistent with results from the 1998 GSS, which revealed that people who self-identified as lower or working class reported lower levels of cultural attendance than respondents who self-identified as being upper-class (Wilkinson, Waters, Bygren, & Tarlov, 2007).

And yet, even after controlling for income and education, we find that individuals who self-identify as middle or upper class are significantly more likely to attend the arts, compared with those who identify as working class.[15] For example, among individuals whose household income was around the national median, approximately 60 percent identified as working class and 36 percent as middle class.

15 This result was obtained via multivariate logistic regression, with additional controls for respondent's gender, presence of children under six years of age in the household, and rural residence.

Figure III-3. Percentage of U.S. Adults, by Whether They Attended the Visual and/or Performing Arts in the Past 12 Months, Expressed an Interest but did Not Attend, or Otherwise Did Not Attend, by Self-Identified Social Class (2012)



Despite having very similar household incomes, only 48 percent of those identifying as working class attended at least one exhibit or performance, compared with 67 percent who identified as middle class.

This class distinction in arts attendance is strongly tempered by differences in each class' typical educational attainment. Still, higher self-identified social class nonetheless remains a significant positive predictor. Comparing U.S. adults with near-median household incomes and similar educational attainment, we find that those who identified as middle class had 14 percentage points higher probability of attending an exhibit in the past year, versus those who identified as working or lower class.

In addition, individuals who identify as working class but who say their standard of living is "much better" than their parents' was at the same age are significantly *less* likely to have attended the arts in the past year. In those cases, they had over ten percentage points of lower probability than did others of the same income, education level, and self-identified class.

In contrast, adults who similarly find themselves enjoying a much better standard of living than their parents but who self-identified as upper class had over 20 percentage points *higher* probability of arts attendance than others with the same levels of income, education, and self-identified class. This higher topline statistic is mainly driven by these individuals' significantly higher attendance rate for art exhibits (59 percent, versus 37 percent among respondents who identified as middle or upper class, but who did not see themselves as much better off than their parents).

There are several theoretical concepts from the sociological literature that may help to explain this finding. Weber (1978) identified three components in his theory of social stratification: class (economic relationship to the marketplace), status (honor or prestige), and party (political affiliation or power). Status is particularly important in this context because it identifies a non-economic component of behavior around which people organize and distinguish themselves from others.

Bourdieu (1979) elaborated on Weber's insight about the importance of status groups and their capacity to draw boundaries through activities that confer honor and prestige on their own members and exclude others. He defined taste cultures as the social processes through which people classify themselves by their habits, manners, and specialized activities (e.g., attending arts events, especially "high art") and thereby make meaning about the social world.

By displaying a taste or appreciation for art through attending arts events, individuals define themselves both internally and to others as belonging to a higher social class, one based on cultural knowledge and social know-how (attitudes, preferences, manners, etc.)—which Bourdieu termed cultural capital—rather than based on financial wealth. DiMaggio (1982, 1987) built on Bourdieu's work in arguing that the shaping of taste cultures in the U.S. was a function of the late-nineteenth and early-twentieth century rise of an American upper class, which used the distinction between high culture and popular culture to define itself and distinguish itself from both working-class and middle-class "mass culture."

As with educational attainment and household income, there are noticeable and significant variations in motivations for arts attendance by self-identified class. For example, given the observed higher rate of art exhibit attendance among potentially new "upper-class" individuals, it is noteworthy that these individuals are significantly *less* likely than middle-, working-, and lower-class individuals to report that wanting to learn was a major motivation for exhibit attendance. This finding echoes Bourdieu's notion of cultural capital: those who identify with higher social classes in which adults are presumed already to be very knowledgeable about the arts may be less willing to say that they attended the arts out of a desire to learn.

The need Bourdieu suggested, for upper-middle-class and upper-class individuals to demonstrate a taste for the arts, also appears when we consider interested non-attendance. Excluding parents of young children (under age six)—over two in five individuals who reported they couldn't find the time to attend arts nonetheless reported they spend several evenings per month socializing with friends, and one in four spent at least one night per month going out to bars.

Probing more deeply using multivariate logistic regression, we find this result is largely driven by responses among highly sociable, highly-educated adults who self-identified as middle class, among whom 88 percent attended at least one exhibit or performance in the past year, and 64 percent attended both. These findings also raise some concern about the possibility of social desirability bias[16] in some individuals' responses, namely that individuals who self-identify with higher social classes may be more likely to claim interest in attending the arts as a marker of their good taste, cultural capital, and social identity.

Among working-class and lower-class individuals, arts attendance also provides a means to define one's social identity, but perhaps with somewhat different motivations. Arts attendees who self-identified as working class were significantly more likely than those who identified with higher social classes to mention, as motivations for their

16 Specifically, though the count is sufficiently small to have no appreciable impact on our overall estimate of the share of U.S. adults who are interested non-attendees, the importance of the time constraint itself may be slightly overstated.

attendance, learning about or celebrating their cultural heritage and supporting their community. About 15 percent of working- and lower-class individuals said celebrating cultural heritage was a major reason for their recent arts attendance, versus less than eight percent of those who identified as middle or upper class. Likewise, 30 percent of individuals who self-identified as working or lower class said supporting community was a major reason for their attendance, versus 25 percent of individuals who identified as middle or upper class.

Geography

Geographic setting, including both the region of the country where an individual resides and also the urbanicity of one's community, is associated with differences in arts attendance rates, motivations, and barriers to attendance. Many of these differences are insignificant after controlling for other predictors of arts attendance, such as age or educational attainment. In addition, geography is correlated with relative representation of individuals of different racial and ethnic subgroups, which complicates independent discussion of either of these factors—that is, geography or race/ethnicity. Below, we highlight the few significant geographic differences we observe based on urbanicity and geographic region.

Individuals living in central cities of the nation's largest metropolitan areas significantly differ in their attendance patterns and motivations, compared with those residing in outlying areas, and especially compared with rural residents. These urban dwellers are almost equally as likely to have recently attended an exhibit as a performance, and they are more likely than other U.S. residents to name wanting to learn as a major reason for attending performances. In addition, about one in five of these individuals say celebrating cultural heritage is a major reason for their attendance. This significantly greater emphasis on celebrating cultural heritage is explained, in large part, by the higher concentration of first-generation immigrants in these cities.

In contrast, residents of rural areas are significantly more likely than are residents of large U.S. cities to cite supporting community as a major motivation for attendance. Among rural residents attending arts events, 62 percent mentioned supporting community as a motivation, compared with 47 percent of arts attendees who reside in large cities. Notably, among adults motivated by a desire to support community in rural areas, about two-thirds reported it as a major motivation; about half of those in cities considered it major.

Across Census divisions—the most detailed regional information available in the 2012 GSS—only a few significant differences emerged when considering arts attendance rates as well as motivations and barriers.

First, residents of the northern Plains,[17] Pacific, and New England states attend the arts at higher rates than individuals elsewhere in the country. Some 36 percent of Plains residents and 40 percent of New England and Pacific region residents attended an art exhibit within the past 12 months, versus 33 percent in the U.S. adult population overall. Among Plains residents, this higher rate of exhibit attendance may indicate greater availability of free exhibits in these states: some 96 percent of Plains residents who went to art exhibits attended them for free, versus 68 percent of Pacific region residents, and 58 percent of art exhibit attendees elsewhere. Similarly, just over half (51 percent) of Plains and Pacific states residents attended a live music, theater, or dance performance in the past year, a rate matched only in the U.S. Northeast (New England plus Middle Atlantic divisions).

Second, residents of the West South Central states—Texas, Oklahoma, Arkansas, and Louisiana—were more likely than others to say celebrating cultural heritage was a reason for their arts attendance. Some 40 percent mentioned this among their reasons for attendance, and about one in four attendees (24 percent) in this region said celebrating cultural heritage was a major reason for attendance.

Race and Ethnicity

Racial and ethnic groups in the U.S. differ markedly in their rates of arts attendance, reasons for attending, and their reported barriers to attendance. But as with each of the demographic categories explored thus far, race and ethnicity are not reliable predictors of attendance when considered alone. Earlier studies have found that much of the difference across racial and ethnic groups in arts attendance can be explained by differences in these groups' average educational attainment, including formal arts education (Borgovani, 2004; DiMaggio & Ostrower, 1990; Novak-Leonard et al., 2015). Even among adults with bachelor's and higher degrees, however, the 2012 GSS reveals significant differences across racial and ethnic groups.

Overall, Mexican-Americans and non-Hispanic Whites have very similar rates of arts attendance across all education levels. Non-Hispanic Black or African Americans[18] with less than a bachelor's degree have significantly lower rates of arts attendance compared with similarly educated individuals from other racial and/or ethnic groups. For example, 45 percent of Asians and Pacific Islanders[19],

17 The U.S. states referred to as "Plains" states here are those in the West North Central Census division: Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, and South Dakota.

18 The General Social Survey refer to African Americans throughout the survey instrument as "Blacks,", and coding for the race variables used in this section categorizes these individuals together as "Black or African American." The majority of Black individuals in the sample do identify as African American; however, the sample also includes, for example, Black adults who identify their place origin as the non-Spanish West Indies.

19 GSS race/ethnic categories that have been coded as Asians or Pacific Islanders include: Asian Indian, Chinese, Filipino, Japanese, Korean, Vietnamese, Other Asian, Native Hawaiian, and Other Pacific Islander.

46 percent of non-Hispanics Whites, and 49 percent of Mexican-Americans with less than a bachelor's degree attended an exhibit or performance within the past year, in contrast to 37 percent of Blacks and African Americans.

Reasons for arts attendance also vary by race and ethnicity. Despite socializing with friends and family being the most commonly reported motivation for arts attendance overall, Figure III-4 shows notable differences by race and ethnicity, both in overall frequency of mention, and in the overall share of adults who reported socializing as a major reason for attendance. In particular, non-Hispanic Blacks and African Americans, and Hispanics of non-Mexican origins were less likely than respondents from other racial or ethnic groups to mention socializing with family and friends among their reasons for attendance. On the other hand, American Indians, Alaska Natives, and individuals identifying two or more races were more likely to mention social motivations, with biracial and multiracial adults significantly more likely than all other groups to identify socializing with family or friends as a major reason for attendance.

Wanting to learn is the motivation most commonly reported by U.S. adults who attend exhibits. However, Mexican-Americans, American Indians and Alaska Natives, and biracial or multiracial adults are significantly more likely to identify wanting to learn as a major motivation for attending exhibits than are non-Hispanic Whites.

Differences across racial and ethnic groups also emerge across two key, but somewhat less commonly reported motivating factors: low cost and a desire to support community. American Indians, Alaska Natives, and adults who identify as biracial or multiracial were substantially more likely than other groups to cite low cost or free admission as a major motivation for attending performances.

Among all racial/ethnic groups, non-Hispanic Blacks and African Americans most often cited supporting community as a major motivation for attending performances. American Indians and Alaska Natives more often cited supporting community as a major motivation for attending exhibits, and they were less likely to attend performances for that reason.

Overall, U.S. adults were less likely to indicate celebrating cultural heritage as a motivation for arts attendance, versus any other motivation asked about in the GSS. However, the rates at which this motivation is cited vary dramatically across race and ethnicity groups, as shown in Figure III-5. While only 16 percent of non-Hispanic Whites mentioned celebrating cultural heritage as a motivation for attending arts events, two-thirds (67 percent) of American Indian/Alaska Natives did, as well as 51 percent of Asians and Pacific Islanders. Interestingly, among first-generation Hispanics, celebrating cultural heritage was significantly more often a major reason for their arts attendance, compared with U.S.-born Hispanics.

The most common barriers for interested non-attendees also differed across racial and ethnic minority groups. The most significant departures from the barriers impacting the interested non-attendee group overall were among Black or African American and Mexican-American populations.

What Motivates First-Generation Immigrants?

Socializing? First-generation immigrants who attend the arts are much less likely to indicate that socializing was a major motivation than are attendees overall. First-generation immigrants are also more likely than the average arts-goer to attend on their own.

Cultural Heritage and Community? First-generation European immigrants are much more likely than U.S.-born, non-Hispanic Whites to include celebrating cultural heritage among reasons for attending the arts. First-generation immigrants, regardless of region of origin, join American Indians and Alaska Natives and non-Hispanic Blacks and African Americans in being more likely to see supporting community as a major motivation for attendance.

For first-generation immigrants, the arts serve as means of nostalgic connection to the customs and culture of their former home and of taking pride in their country of origin. This observation is made by Fernandez-Kelly (2010), who also suggests that first-generation immigrants might also attend the "high" arts as a means of signaling their desire to assimilate into America's upper classes. Farrell and Medvedeva (2010) suggest that immigrants find, by attending museum exhibits, a balance between participating in "high" culture and connecting with their heritage.

Figure III-4. Percentage of U.S. Adults Who Reported Socializing with Friends or Family as a Motivation for Their Arts Attendance in the Past 12 Months, by Race/Ethnicity (2012)

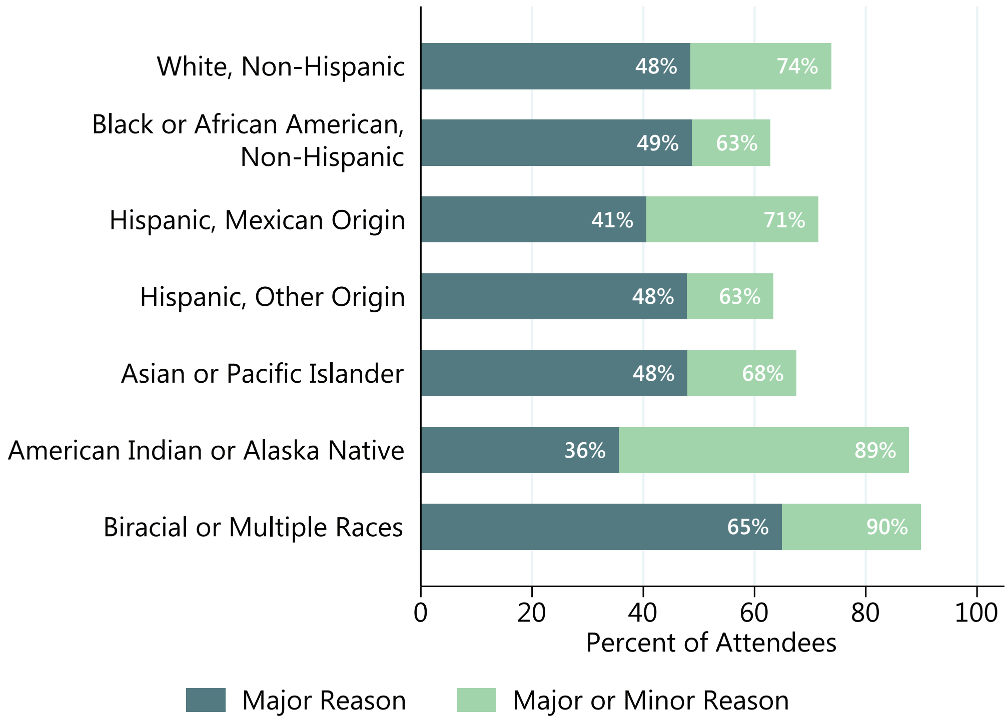
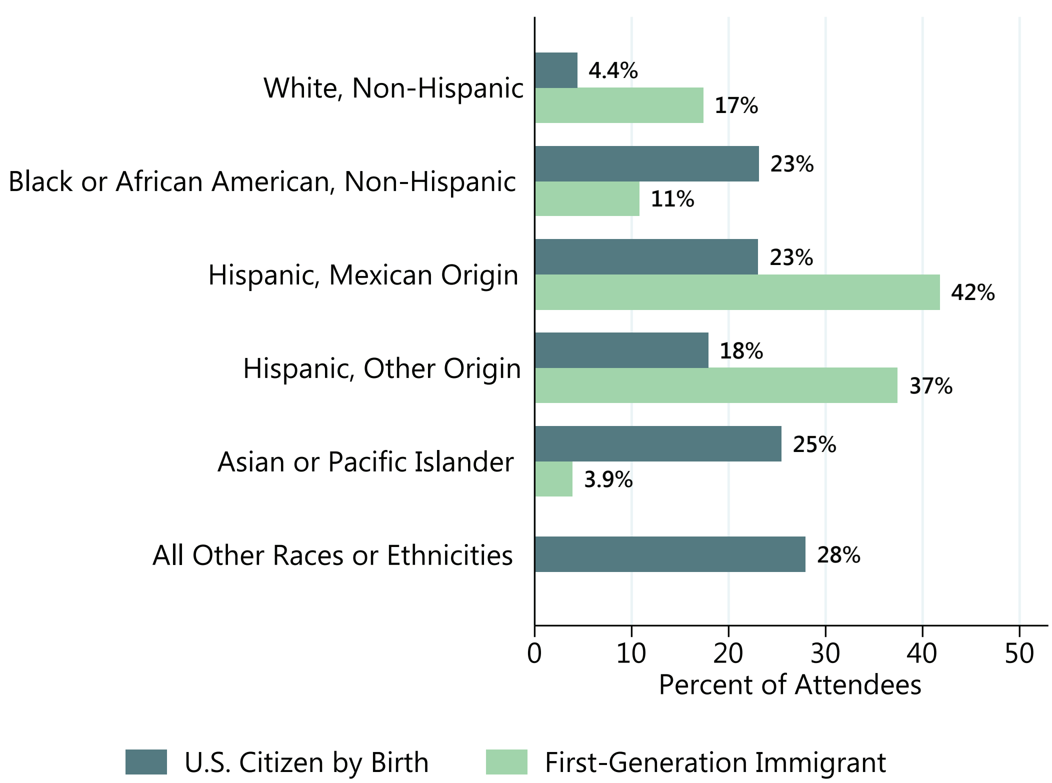


Figure III-5. Percentage of U.S. Adults Who Reported Celebrating Cultural Heritage as a Major Reason for Their Arts Attendance in the Past 12 Months, by Race/Ethnicity and Immigrant Status (2012)



Among adults who did not attend an exhibit despite being interested, 60 percent of individuals in these two racial/ethnic groups mentioned that the exhibit location was too difficult to get to, versus only 40 percent of U.S. adults from other racial/ethnic groups.

Finally, 34 percent of non-Hispanic Black or African Americans and Mexican-Americans indicated that their inability to find someone to go with was a barrier to attending the arts, twice the rate observed (17 percent) among interested non-attendees from other racial or ethnic groups.

Aging Audiences?

The perception that, over time, arts attendees have aged more rapidly than the general population has provoked periodic concern within the non-profit arts field.[20] Upon a first look it may seem surprising, then, that the GSS shows overall rates of arts attendance are actually highest among individuals ages 18 to 24 and 35 to 44. About 58 percent of both age groups attended at least one exhibit or performance within the survey year, and in both groups, about one in four attended both an exhibit and a performance within the past year.

However, individuals aged 35 to 44 were much more likely to attend art exhibits overall, and much less likely to attend only a performance, as compared with adults aged 18 to 24. Over one-third (34 percent) of respondents ages 35 to 44 had attended an art exhibit in the past year, versus 27 percent of respondents ages 18 to 24. But, whereas nearly one-third (32 percent) of those aged 18 to 24 attended only performances, the share of individuals attending only performances among those aged 35 to 44 dropped to less than one in four (23 percent).

These results appear to stand at least partially in contrast to the 2008 SPPA finding that those in their 40s and 50s were more likely to attend benchmark arts activities than were younger adults (Williams & Keen, 2009). The apparent discrepancy may be due in part to the relatively high rates of performance attendance among 18-to-24 year olds shown.

As discussed above, the broader categories of event types used by the GSS allows for inclusion of popular music and other events not captured by the SPPA's "benchmark" arts numbers. Thus, while traditional arts organizations may remain concerned about relatively lower rates of attendance for their own respective art forms among young adults, these findings suggest that young adults are, in fact, interested in and attending arts overall.

20 NEA Research Report, How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts (SPPA). http://arts.gov/publications/additional-materials-related-to-2012-sppa#sthash.Z5uXddRZ.dpuf

The importance of socializing with friends and family differs across age groups, and is highest among 18- to 24-year-olds and 35- to 44-year-olds (78 percent, compared with 73 percent of arts attendees as a whole, cited this reason for their attendance). In contrast, adults aged 65 and older are less likely than younger adults to say socializing was among their motives for attendance.

Wanting to learn and to experience high-quality art are both significantly more commonly mentioned reasons for attendance at the two ends of the age spectrum. Roughly 80 percent and 77 percent of attending 18- to 24-year-olds cited learning and experiencing high-quality art, along with 72 percent and 70 percent, respectively, of attending adults ages 65 or older.

Age-related differences in major reasons for arts attendance are further complicated by differing rates of attendance for live performances versus exhibits. For example, adults aged 25 to 44 are more likely than others to attend performances out of a desire to see a specific individual perform, but they are also less likely to say that seeing artworks by a specific artist is a major motivation for attending exhibits.

Adults ages 25 to 34 are also more often motivated to attend exhibits that have low cost or free admission, and they are relatively less motivated than other age groups by the exhibit's location. In contrast, adults aged 35 and older more often attend exhibits to support their community, and those 45 to 54 years of age who attend exhibits are more strongly motivated by visiting a specific exhibit location and learning about or celebrating their cultural heritage.

Over 70 percent of interested non-attendees aged 18 to 64 perceived either high costs in attending or lack of time—including due to work commitments—as their greatest barriers to attendance. As individuals age, however, the location or venue for art appears increasingly as a concern, either because the exhibit or performance venue is too difficult to get to, or because the location itself is not one they wish to visit. About half (52 percent) of interested non-attendees aged 45 and older named these location-related barriers, while only one in four adults (26 percent) aged 18 to 44 did so.

Finally, especially among seniors 65 and older, the lower likelihood of attendees' citing socializing with friends and family as a reason for attendance—combined with the higher likelihood of interested older non-attendees to say they could find no one to go with—suggest that part of the reason for relatively lower rates of arts attendance among older individuals may be social isolation. The next chapter explores this possibility.

Some of the apparent age-related findings are explained by differences in education level. In particular, among respondents aged 75 and older, only 26 percent hold

Figure III-6. Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months, by Age Group and by Events (2012)

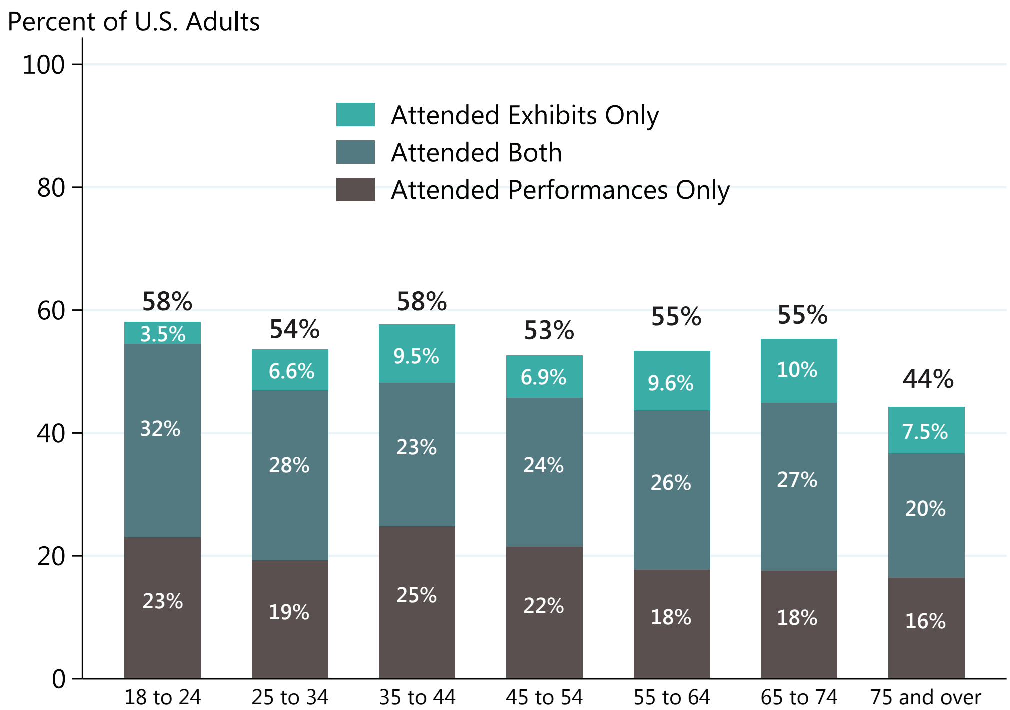
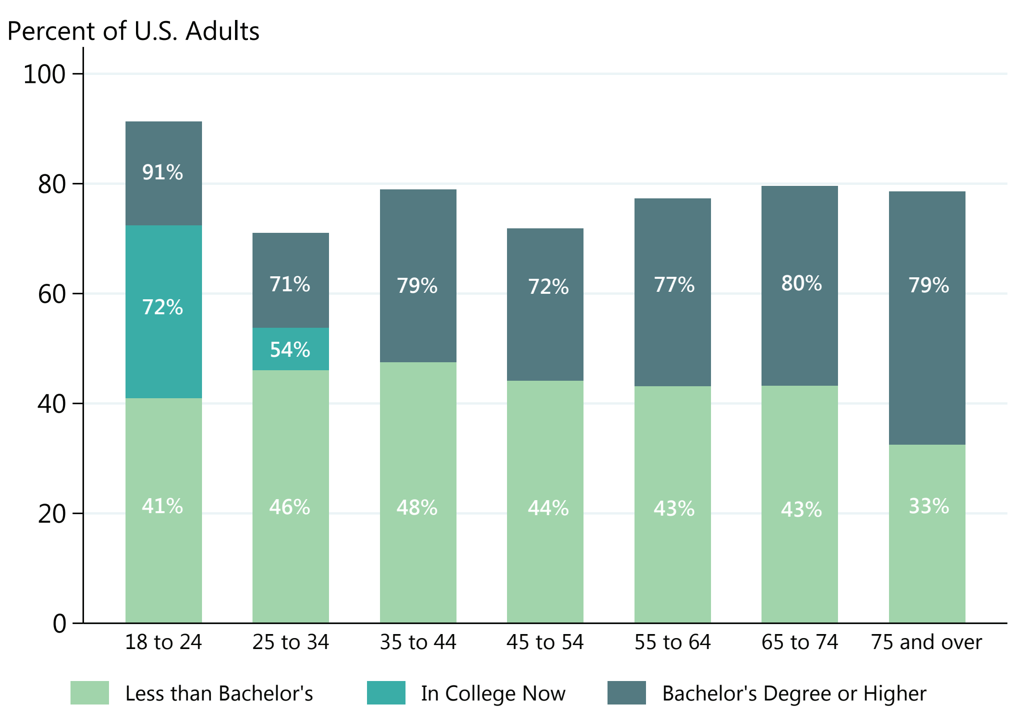


Figure III-7. Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months, by Age Group and by Highest Educational Attainment or Current College Enrollment Status (2012)



bachelor's or higher degrees, compared with 31 percent of those under age 75. Closer examination of attendance rates by age and education, as shown in Figure III-7, reveals no significant drop-off in attendance among adults aged 75 and over who have bachelor's degrees. Although it would be inappropriate to attribute all age-related declines in attendance to differences in educational attainment *per se*, factors correlated with *both* education and aging—for example, health status, as cited in Grossman (1972)—may also play a role in the relatively lower attendance rates observed among older versus younger groups.

Finally, as Figure III-7 indicates, individuals who are currently enrolled in college also have higher arts attendance than their "highest educational attainment" would suggest. Individuals in this group are in the process of transitioning across educational categories, and their rate of arts attendance is accordingly higher than those for other adults who have not earned bachelor's degrees, but is also still lower than among those who already have completed bachelor's or higher degrees.

This result reminds us that an individual's highest educational attainment should not be considered as a static demographic factor. Both the *process* of transition—enrollment in college or university classes, here to the exclusion of work—and the *outcome*—for many, attainment of a two- or four-year college degree, entering the workforce, and in some cases establishing an independent household for the first time—may influence both whether and why people do (or do not) attend the arts.

In the next chapter, we will explore a variety of life transitions, including being involved in higher education, becoming married, and entering into retirement, and how they potentially affect patterns of arts attendance.

Chapter IV. Engaging with the Arts Across Life Stages

Considering life stages and circumstances, rather than age alone—just like examining personal relationships and commitments, rather than individual responses alone—can shed new light on the myriad factors affecting attendance. This approach also can provide a more nuanced understanding of the barriers for subsets of the population who would like to attend the arts, but who nevertheless refrain from doing so. The impulses and barriers to arts attendance for "interested non-attendees" can change as they go to college, marry and have children, as their children grow older and leave home, and after they retire.

Key Findings

- About half of U.S. adults who attend arts do so in the company of friends
- Full-time students aged 18 to 34 are more likely to attend the arts than young adults not in school
- Married men are more likely than unmarried men to follow through on their interest in attending the arts
- Parents with children under age six are less likely to attend, and when they do, reasons for attendance may depend on whether the child accompanies them
- Parents of children under age six who hold bachelor's degrees are less likely than less-educated parents to have brought their children along to the most recent event they attended
- Empty-nesters attend exhibits from a desire to visit the specific location or venue, and supporting community organizations or events is often a major reason for their attendance at performances
- Retirees more frequently report that not having someone to go with prevented their attendance

Sustaining Social Networks through Arts Participation

As we reported in Chapter II, the most common reason that individuals identify for attending the arts is to socialize with friends and family. So it is not surprising to find that about half of arts attendees were accompanied by one or more friends.

Attending arts events with friends is more common for performances than exhibits. We find about 51 percent of performance-goers, and 37 percent of exhibit attendees, were accompanied by friends. Excluding young adults aged 18 to 24, and after controlling for marital status and the presence of young children in the home, the tendency to attend the arts with friends does not appear to vary significantly by age, gender, or education level. However, having young children at home does significantly decrease the odds of attending the arts with friends.

Performing arts attendees are more likely to bring along friends and close or extended family members. Overall, about 45 percent of performance attendees, versus 34 percent of exhibit attendees, were accompanied by extended family members, or by both family members and friends. Approximately one-third of performance-goers (31 percent) and of exhibit-attendees (38 percent) reported attending with only their close family members—that is, with their spouse, partner, or child.

Attending the arts on one's own is relatively uncommon overall, but adults aged 25 to 34 and older Americans (aged 65 and older) were about twice as likely to attend the arts on their own, compared with adults between the ages of 35 and 54. This may correlate with these groups' relatively higher rates of exhibit attendance. People who go to exhibits are significantly more likely to attend on their own (9.7 percent) than those attending performances (3.2 percent), and exhibit attendees aged 55 and older are also significantly more likely than younger adults to attend alone.

The Intersections of Geography, Race/Ethnicity, Motivation, and Co-Attendance

The relationships between geography and motivations for arts attendance discussed in Chapter III extend to the exploration of co-attendance as well. Overall, residents of the largest U.S. cities more often attended exhibits with only their close family members: their spouse or partner, one or more children, or both. On the other hand, rural residents are significantly more likely to attend performances with close and extended family members. Similarly, rural residents who attend the arts to support their community (see Chapter III) are more often accompanied by both family members and friends than are city-dwellers. Adult city-dwellers, on the other hand, are more likely than residents from other areas to attend with just their friends or other unrelated individuals (35 percent, versus 29 percent among other U.S. residents), when attending the arts to support their communities.[21]

When their motivation for attendance is to celebrate cultural heritage, non-Hispanic Black or African Americans and multiracial individuals most often attend the arts accompanied by family members as well as their friends. In contrast, Hispanics of non-Mexican origin are more likely to celebrate cultural heritage by attending the arts with only their friends or other unrelated individuals; on the other extreme, American Indians and Alaska Natives who attend the arts for this purpose are more likely to attend with only their close or extended family members.

Life Transitions and Arts Attendance among Young Adults, Ages 18 to 34

With whom individuals attend the arts is heavily influenced not only by their predominant social networks, but also by the priorities and circumstances that arise during life transitions and stages, many of which may also affect their social networks.

Between the ages of 18 and 34, many young adults go through a number of transformative life stages: pursuit of higher education, getting married, and starting a family. Each of these correspond to changes in arts attendance rates, co-attendance patterns, and motivations for (or barriers to) attending the arts. Being married or living with a cohabitant partner, regardless of one's age, is also associated with different arts attendance patterns overall—so, for the ensuing discussion, we include all age groups.

In looking at the life transitions central to many peoples' young adulthood experiences, we find that distinctions emerge not only in rates of attendance, but also in the motivations and barriers that affect individual decisions. Study of these dynamics can illumine the factors at play for young audiences—a demographic increasingly coveted by so many arts organizations.

21 Results from a multinomial logistic regression model, controlling for age, race/ethnicity, immigrant status, gender, marital status, presence of young children at home, and event type.

Arts Attendance among Higher Education Students

Full-time students pursuing bachelor's or graduate degrees attend the arts at significantly higher rates than their peers. Among young adults who are full-time students,[22] 74 percent of 18- to 24-year-olds and 64 percent of those aged 25 to 34 report having attended at least one art exhibit or performance within the past year, compared with 55 percent of 18-to-24-year-old non-students and 53 percent of 25-to-34-year-old non-students.

Students pursuing higher education may benefit from greater access to lower-cost arts and cultural events. On the other hand, these students' arts attendance patterns may also reflect differences in individual tastes or preferences—preferences that may in turn be correlated with their initial decision to pursue higher education.

The motivations that most commonly impact full-time students differ from those of their non-student peers. Figure IV-2 highlights major differences between students' and non-students' reasons for arts attendance.

Students are more likely to mention wanting to experience high-quality art, and they are more often compelled by wanting to celebrate their own cultural heritage. In contrast, non-students in this age group are more frequently motivated to attend an arts activity because they want to support community organizations or events.

Low-cost or free admission, which was previously noted was a strong motivator of adults aged 25 to 34, did not differ in frequency of mention for full-time students versus non-students. Compared with their non-student peers, however, full-time students who were interested in an exhibit or performance but ultimately did not attend more often cited as barriers the cost and difficulty in getting to the venue.

These findings are similar to results reported from an earlier survey of university students in the United Kingdom, which found that opportunities for social interaction, reasonable price, and perceived entertainment value were critical in attracting university students to attend the performing arts (Kolb, 1997). Ticket prices were the most frequently cited barrier to students' performing arts attendance. In that study, however, it also appeared that income or financial constraint was not the limiting factor so much as perceived entertainment value.

22 The GSS reports current enrollment in school via the labor force status variable WRKSTAT, which also includes codes for working full-time, working part-time, temporarily not working, being unemployed or laid off, retired, keeping house, or other responses to the question: "Last week were you working full- time, part- time, going to school, keeping house, or what?" If respondents indicate they were doing more than one of these, then interviewers are instructed to "give preference to the smallest code number that applies." The implication of this instruction is, if an adult student is enrolled in school part-time but also reports working full- or part-time, their response is coded to one of the "working" variables. For simplicity, we define current full-time enrollment as adults who already hold a high school diploma or GED certificate, and whose response to WRKSTAT is coded as "currently in school."

Specifically, in the UK study, among students who said they did not attend arts due to cost, the price they associated with arts attendance was lower than the amount they spent on other forms of entertainment. In addition, after price of admission, students' most frequently mentioned reason for non-attendance was their belief that the performance would be "boring."

In contrast to the apparent focus on entertainment value observed in the UK study, another relatively recent report found that, while college students most commonly cite socializing as a motivation for arts attendance, many also say they seek to be challenged by the arts (Brown, 2007). These results are consistent with the 2012 GSS finding that U.S. higher-education enrollees emphasize wanting to learn and to experience high-quality art.

Young Adults and Family Life

Young adults aged 18 and 34, and who have no cohabitant partner, spouse, or children living at home, have higher rates of arts attendance than their peers. They are most motivated to attend art exhibits and/or performances in order to socialize with friends and family; experiencing high-quality art is of relatively less importance to these individuals. Lower cost is more likely to motivate their attendance than it is for their peers with children, perhaps due to the latter group's typically higher household income. Still, like adults in their age group who have children at home, their attendance at art exhibits is much more likely to be driven by a desire to learn.

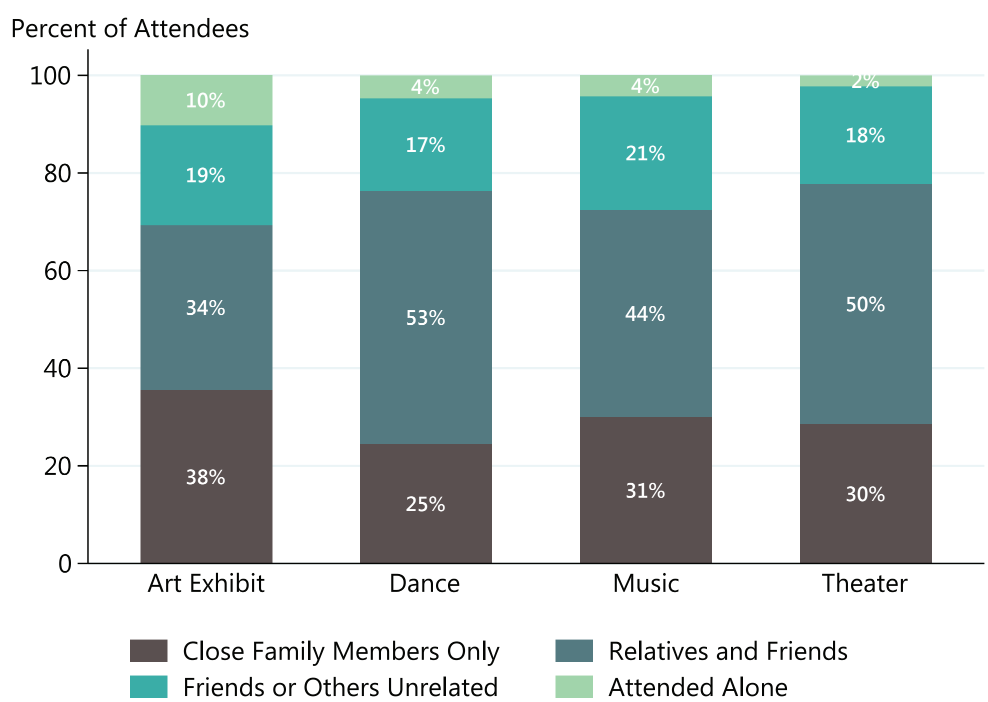
Spouses and Partners

Overall, men and women attend the arts at almost identical rates: 54 percent of men and 53 percent of women attended at least one exhibit or live performance.[23] Women were, however, more likely than men (14.8 percent, versus 11.5 percent) to report that they were interested in attending a performance or exhibit, but did not follow through. Among married men and women, however, notable shifts occur in how individuals approach arts attendance.

Men and women who are married, as well as those with cohabitant partners, are more likely to attend the arts with their spouses or partners, and they are also significantly less likely to attend with friends or alone. Men in particular more commonly visit art exhibits and attend performances with their spouses or partners: the probability of attending with a spouse or partner is 23 percentage points higher for married men than for married women, and the probability of visiting an art exhibit with *only* a spouse or partner (no children, friends, relatives, or others) is 13 percentage points higher for married men than for married women.

23 This finding differs from prior SPPA results, which show that women attend at higher rates than males at many specific arts events. However, the data for the 2012 SPPA experimental question that asks generally about "going to live music reveal that 31 percent of males attended "live music" and 32 percent of females did (31 percent, overall, for U.S. adults). This difference by gender in the SPPA is likewise not statistically significant.

Figure IV-1. Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months, by Most Recent Event and by Who (If Anyone) Accompanied Them (2012)



In contrast, women are more likely than men to attend exhibits or performances with a child or other relative, and their probability of attending the arts alone is 2.5 percent lower than men's. Notably, among men aged 35 and older, married men are both more likely to attend the arts, and less likely to say they were interested in attending but did not follow through. Some 56 percent of men ages 35 and older with spouses or cohabitant partners attended the arts, versus 43 percent of their unmarried male peers.

On the other hand, over 17 percent of unmarried men ages 35 and older expressed interest but did not attend the arts in the past year, versus only 10.5 percent of their married peers. This seems to confirm the conventional wisdom that men's arts attendance is largely due to the positive influence of their spouses, though the tendency may apply only to men who were interested non-attendees prior to marriage.

A relatively small number of studies have looked specifically at marital status and the performing arts.[24] In those studies, marriage has consistently been associated with lower rates of arts attendance (Montgomery & Robinson, 2010). As our results above indicate, however, the interaction is more complicated once gender is taken into account.

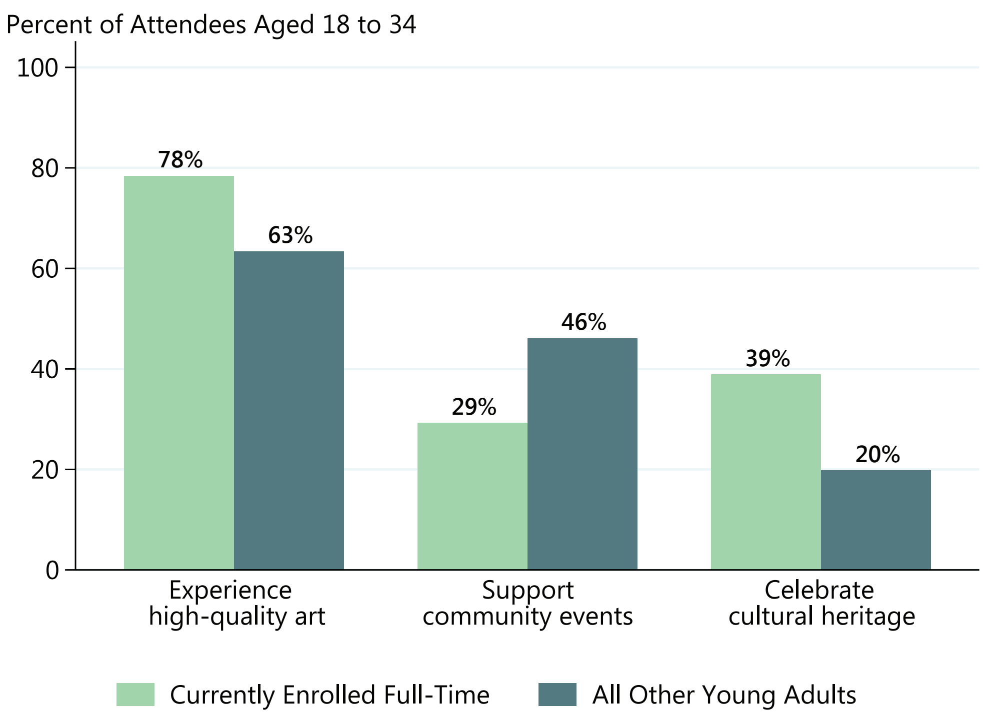
A 2004 study across ten U.S. cities found that unmarried women attended 21.4 percent more arts performances than unmarried men. And yet, among married respondents, men attended arts events just slightly more than did their female counterparts (Montgomery & Robinson, 2010).

The specific behaviors observed in the 2012 GSS for married couples' co-attendance recall findings from two decades ago, based on an analysis of the 1992 SPPA. That earlier study found that married men's attendance at dance, musical and non-musical theater, and classical music performances were more significantly and reliably predicted by their female spouses' childhood exposure to formal arts education, regardless of whether men co-attended with their spouses. Female spouses' educational attainment was even more significant than their childhood arts exposure, as married women with higher educational attainment significantly increased their male spouse's arts attendance (Upright, 2004).

Similarly, the earlier study showed that married women were more likely to visit art museums with their husbands if the husband had had early exposure to the arts, and married women were also more likely overall to attend the arts with their husbands if the husband's educational attainment was higher. However, male spouses having higher levels of education had no measurable influence on women attending the arts on their own (Upright, 2004).

24 Note: see also Peterson, Hull, and Kern (2000), Lewis and Seaman (2004), and Book and Globerman (1997)

Figure IV-2. Percentage of U.S. Adults Aged 18 to 34 Who Attended the Visual and/or Performing Arts in the Past 12 Months, by Motivations for Their Most Recent Event Attended, and by Higher-Education Enrollment Status (2012)



Families with Children

In addition to providing opportunities for spouses and partners to socialize and reconnect, arts attendance can provide parents with opportunities to spend time with their children outside the home. Controlling for gender, marital status, educational attainment, and income, we find that adults aged 18 to 34 in households with children under age six attended the arts at a 13 percent lower rate than did young adults from households without young children. In addition, nearly 20 percent of adults with children under age six were interested in attending performances or exhibits, but faced barriers, the most commonly mentioned being lack of time. For that matter, nearly 60 percent of adults with children under age six (and no older children at home) said an inability to find time, including due to work, was the most important reason for not attending an arts event of interest to them.

When parents of young children do attend the arts with a child, they are more likely to attend art exhibits than performances. It seems reasonable to conjecture that in many cases art exhibits may be more convenient to families with young children, offering a wider range of daytime hours, self-determined duration, and the ability to move around or leave without disrupting other visitors.

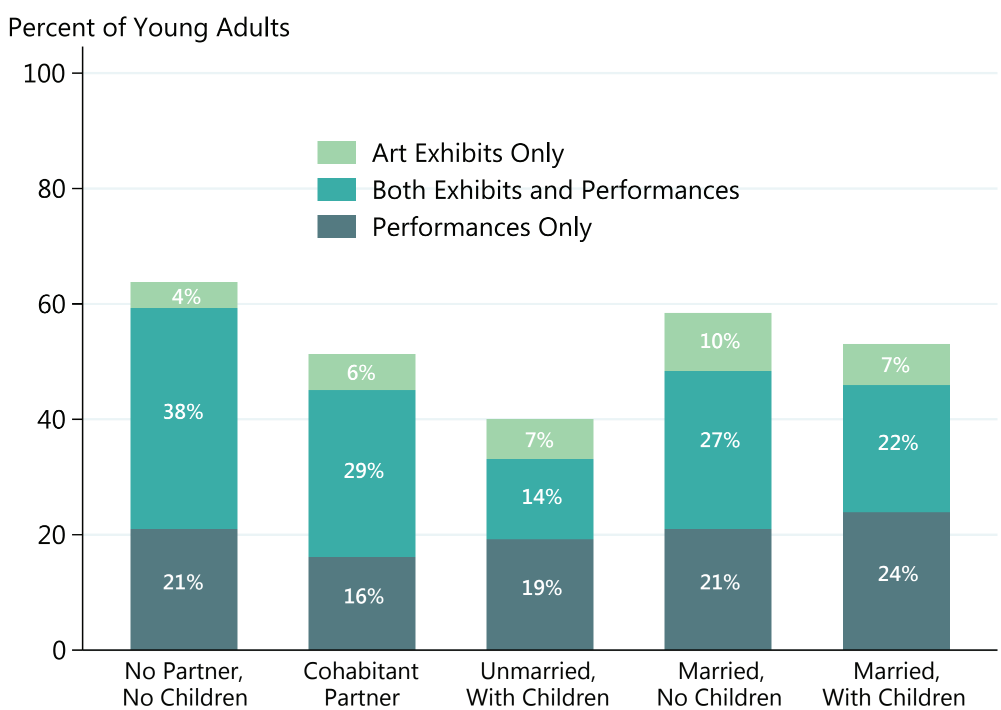
Overall, the main difference we observe among young adults with children under age six versus their same-age peers without young children is that they are significantly less likely to mention visiting a specific location as a draw in their arts attendance. However, when looking at reasons for attendance among parents of young children, it is important also to consider how motivations may differ depending on whether these parents are attending with or without their children.

When parents of young children attend with their child(ren), they are much more likely to cite, as major reasons for attending, the ability to socialize with friends and family, the desire to learn, the celebration of cultural heritage, or the low cost of attending the event. Yet, as Figure IV-5 illustrates, when parents of young children attend performances *without* their children, the desires to learn and to celebrate cultural heritage are rarely mentioned.

Parental Education Level and Family Attendance of the Arts

Recent studies have shown parents with bachelor's or higher degrees are more likely to ensure access to formal arts education, to take their children to arts events, and to encourage their children's participation in arts activities (Oskala et al., 2009; Rabkin & Hedberg, 2011). These patterns suggest that parents with higher levels of education might be more likely to attend the arts with their children; however, findings from the 2012 GSS (though related only to the most recent event attended) seem at odds with these earlier results.

Figure IV-3. Percentage of U.S. Adults Aged 18 to 34 Who Attended the Visual and/or Performing Arts in the Past 12 Months, by Household Structure and by Event/s (2012)



Parents whose highest educational attainment is a bachelor's degree and who have children under age six have 22 percent lower probability[25] of attending the arts with their children, compared with their less- and more-educated peers. With whom are these parents attending instead? Although overall the probability of attending with one's spouse or partner does not significantly differ by educational attainment, more- and less-educated parents are significantly more likely to attend with both their spouse or partner *and* their children. In contrast, parents with only a bachelor's degree appear more likely to attend arts with their spouse or partner, but without their children.

Although respondents with less than a bachelor's degree are significantly *less* likely to attend art exhibits and performances overall, these differences in children's co-attendance by parental educational level are sufficiently stark to warrant further investigation. We therefore estimated a multivariate logistic regression to predict having attended the arts with a child, conditional on the respondent's being a parent and having one or more children under age six (and no older children) at home.

Controlling for respondent's age, gender, marital status, and household income, we find that the probability of young children's attending the arts with their parent may not significantly differ if the parent attending holds a bachelor's degree, versus less than a bachelor's degree. Put another way, even though parents of young children who hold bachelor's and higher degrees have four times higher odds (30 percentage points higher probability) of having attended the arts in the past year, parents with bachelor's (but not higher) degrees rarely attend the arts with their children—so rarely, in fact, that the probability of these parents attending the arts *with their child* is not significantly different from that of less-educated parents.

Finally, consistent with our earlier findings on the role of educational attainment in motivating arts attendance, here we again find that less-educated respondents—in this case, just among parents with children under age six—are significantly more likely to cite low cost or free admission among reasons for arts attendance. About 63 percent of parents with less than a bachelor's degree mentioned this motivation, versus only 37.5 percent of parents with bachelor's and higher degrees.

Also, parents who have only bachelor's degrees may be less likely than parents with either higher or lower educational attainment to attend the arts as a means of learning about their family and cultural heritage. Only 4.9 percent of parents of young children with a bachelor's (but no higher) degree mentioned this reason for arts attendance. This finding is consistent with the relatively low rate with which only-bachelor's degree-holders who have young children choose to attend with them. It is also consistent with the generally low rates with which parents of young children cite celebration of cultural heritage as a motivation for attendance when their children do not co-attend. Parents of young children are also significantly more likely to cite wanting to learn new things as a major reason for arts attendance, provided that they hold either less than a bachelor's degree or hold a graduate degree. Only 12 percent of parents holding only bachelor's degrees said learning was a major motivation for attendance, versus 47 percent of those with less than a bachelor's degree, and 24 percent of those with graduate degrees.

Parents of School-Aged and Teenage Children

As children grow older and enter school, family attendance patterns shift again. Parents with school-age and teenage children are not significantly less likely than adults without children at home to attend the arts. Parents of preteen children, aged 6 to 12, are equally likely to attend exhibits versus performances, compared with respondents in households with no children, and their reasons for attending do not significantly differ by parental education level.

Compared with parents of younger children, parents of teenagers are significantly more likely to attend the arts with children out of a desire to see high-quality art (70 percent versus 55 percent of parents with younger children). Among parents of teenagers who attended the arts with a child, about four in five exhibit attendees, and two in three performance attendees, cited this reason for their attendance. Similarly, over half (55 percent) of parents of teenagers who attended the arts with a child, versus 37 percent of parents with younger children, said they attended to see a specific performer or artist.

Parents with young children were significantly more likely to have taken a child to a dance or theater performance, versus a live concert. However, we find almost no significant differences in child co-attendance rates by art form among parents with older children, with one exception. Teenagers' parents who attended a dance performance were almost twice as likely (63 percent versus 37 percent) to attend with a child, compared with parents of teenagers attending music or theater.

25 Results obtained from multivariate logistic regression, with controls for respondent's age, gender, marital status, household income, and event type.

The Arts as We Age

Empty-nesters[26] are middle-aged and older people in the labor force whose children are no longer living at home. Empty-nesters are more likely than other arts attendees to cite celebrating cultural heritage as a major motivation for their arts attendance.[27]

In this population, attendance at art exhibits is more frequently motivated by wanting to visit a particular venue or location, with half (50 percent) naming the location a major reason for attendance, compared with only 37 percent of exhibit-goers at other life stages.

When attending performances, empty-nesters are significantly more likely than other performance attendees to attend in support of community organizations or events, with 30 percent naming this as a major reason versus 26 percent of other performing arts attendees. Socializing with friends and family is also more often a major reason for their attendance (58 percent versus 50 percent for other performance-goers).

Retirees[28], like empty-nesters, are significantly more likely than other adult attendees to mention experiencing high-quality art among major motivations for arts attendance. Compared with other adult performance attendees, retirees were especially more likely to say experiencing high quality art was a major reason for attendance (44 percent versus 32 percent). Unlike empty-nesters, retirees were not significantly motivated to attend exhibits for that reason.

Retirees also differ from empty-nesters (but not from other adults) in that they are no more likely than other attendees to mention celebrating cultural heritage or supporting community among their reasons for attending. And, although wanting to learn is more frequently mentioned by retired exhibit attendees (92 percent versus 87 percent of other exhibit-goers), this is no more frequently a major reason for retirees than for other adult attendees of exhibits (about 60 percent for both groups).

In contrast with other arts attendees, retirees were less likely to indicate that socializing with friends or family is a major motivation for attendance generally (50 percent, versus 40 percent among other adult attendees). Regarding art exhibits in particular, only 35 percent of retired attendees mentioned socializing as a major reason for attending, versus 46 percent of other exhibit-goers. Similarly, for live performances only 45 percent of retired attendees, versus 53 percent of other performance-goers, named socializing as a major reason for attending.

Finally, retirees who attended art exhibits were also less likely than other attendees of exhibits to say their going was motivated by low cost or free admission (29 percent versus 45 percent). Meanwhile, retirees who attended performances were less likely to have mentioned the venue as a draw (54 percent versus 63 percent).

The most commonly mentioned barriers to arts attendance also shift as people transition into empty-nesting and retirement. Among interested non-attendees aged 18-54, cost and lack of time are the greatest barriers to attendance. But for individuals 55 and older, and for retirees in particular, the greatest barrier to attendance is the difficulty of accessing the location. Some 35 percent of retirees mentioned this as their most important barrier. In addition, the difficulty of finding someone to go with becomes an increasingly common concern as interested non-attendees age, particularly among retirees who want to attend a performance.

Compared with other adults who are married or living as married[29] with a "steady" cohabitant partner, retirees are substantially more likely to attend both exhibits and performances in the company of *only* their spouses or partners. Overall, 41 percent of retired attendees who have a cohabitant spouse/partner, compared with just 33 percent of non-retired attendees who have a cohabitant spouse/partner, went to exhibits and performances with only their spouses or partners.

26 We define empty-nesters are adults aged 45 and older who previously had one or more children living in their household, but who as of 2012 no longer have children residing at home. In contrast with retirees, these individuals reported their work status in 2012 as employed full-time, employed part-time, or temporarily unemployed / laid off. About 19 percent of the 2012 GSS sample are in this group.

27 Multivariate logistic regression result controls for race/ethnicity and immigration status, gender, marital status, presence of young children in the home, highest educational attainment, current higher education enrollment, household income, and urbanicity.

28 Retirees in this sample include as all individuals who explicitly responded as of 2012 that their working status is "retired," and who report having ever worked for at least one year. About 16.5 percent of the 2012 GSS sample are in this group.

29 The 2012 GSS survey instrument includes questions both on legal marital status, and also on the respondent's relationship and cohabitation status. For the latter question, respondents are asked to select one of several options, including "I have a steady partner, and we live in the same household," or, in another version of the instrument, "I am living as married and my partner and I together live in the same household."

Figure IV-4. Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months and Who Have Children Under Age 6, by Most Recent Events, by "Major" Motivations for Attending, and by Whether a Child Accompanied Them (2012)

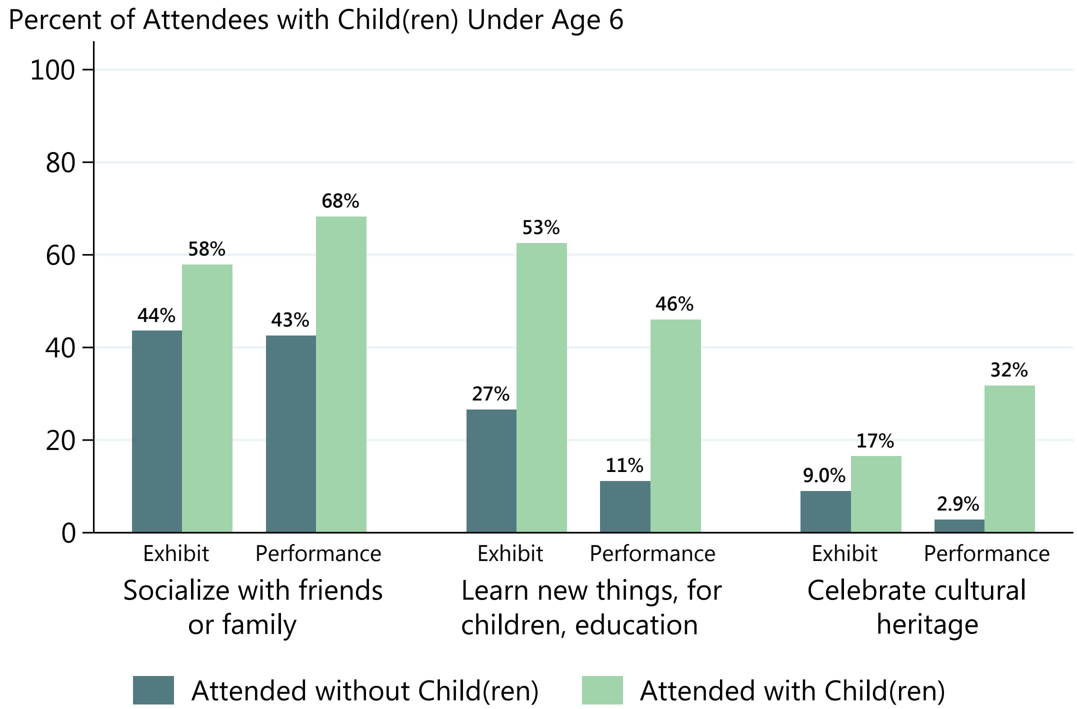
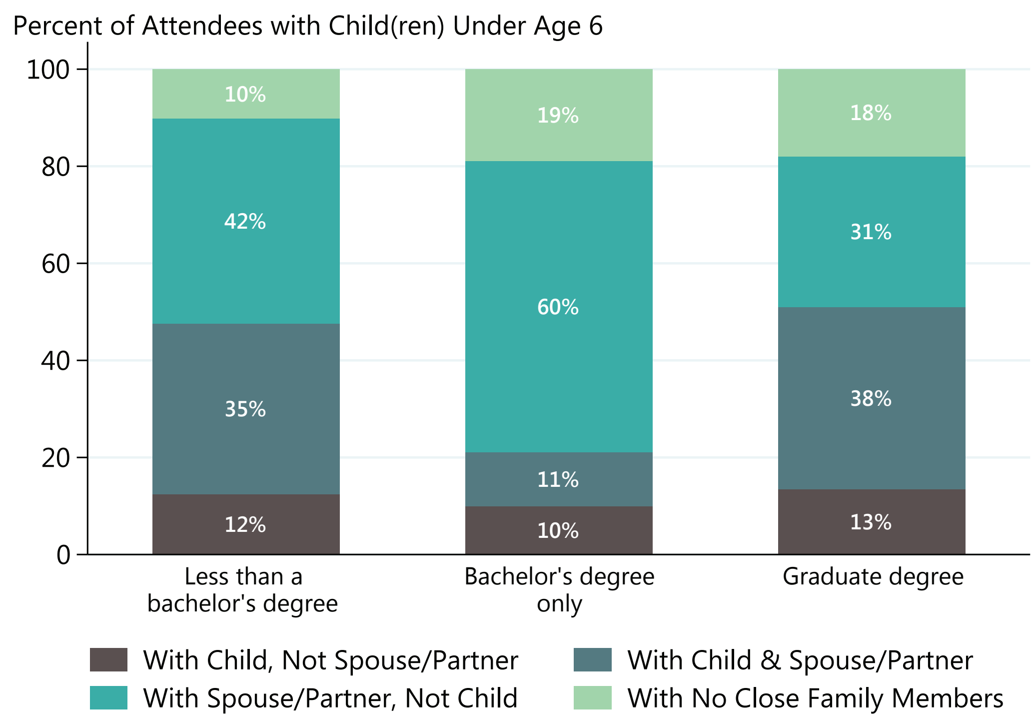


Figure IV-5. Percentage of U.S. Adults Who Attended the Visual and/or Performing Arts in the Past 12 Months and Who Have Children Under Age 6, by Family Co-Attendance at the Most Recent Event, and by Highest Educational Attainment (2012)



Declining Health and Social Isolation

Physical health and well-being are also significant determinants of arts attendance. As Figure IV-7 demonstrates, among U.S. adults aged 55 and older who reported spending less than a week of the past month in poor physical health, 58 percent attended at least one art exhibit or performance within the past year. In contrast, only 46 percent of individuals who spent a week or more in poor health, and only 30 percent of those who spent the entire previous month in poor health, attended any arts events during the previous year.

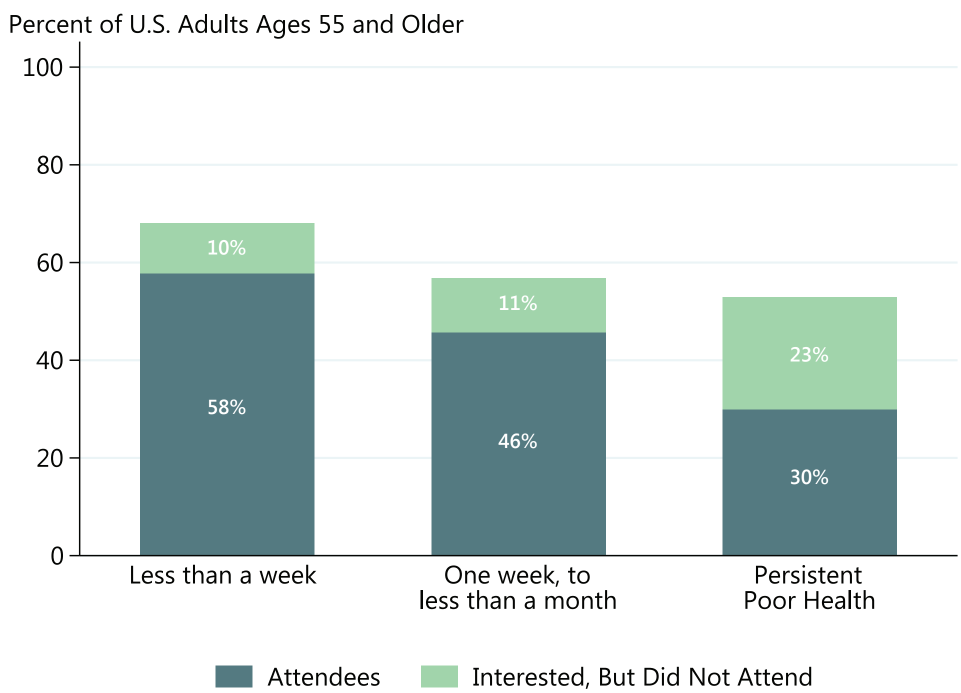
Not surprisingly, given declining rates of attendance among those in poor health, adults who were more often in this condition or who identified as disabled were significantly more likely than healthier individuals without disabilities to have been interested in attending an exhibit or performance without following through.

Poor physical health appears to have an impact on arts attendance primarily for individuals 45 and older, with adults aged 65 and older among the most affected. Over half (51.5 percent) of adults who reported being in poor physical health, overall, were 55 or older, even though these individuals comprise less than 37 percent of the sample. Among individuals in poor health, the most common barrier to attendance was difficulty getting to the venue (52 percent), and over one-third (36 percent) said access was their most important barrier. Similarly, difficulty getting to the location was a noteworthy barrier among disabled individuals of any age who wanted to attend exhibits.

In addition, among interested non-attendees aged 55 and older who spent less than a week of the past month in poor physical health, only 12.1 percent said their greatest barrier to attendance was finding someone to go with. But among those in persistent poor health, about 30 percent said not having anyone to go with was their most important barrier. Roughly 30 percent of retirees overall, and 38 percent of retirees reporting persistent poor health, also live alone.

Consistent with the notion that social isolation is a barrier for many older Americans' arts attendance, 36 percent of these particular retirees—those living alone, in poor health—said they would have been interested in attending the arts, but were unable to attend.

Figure IV-6. Percentage of U.S. Adults Aged 55 and Older Who Attended the Visual and/or Performing Arts in the Past 12 Months, or Who Expressed Interest in But Did Not Attend, by Frequency of Poor Physical Health (2012)



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Chapter V. Personal Values and Arts Attendance

Many quantitative studies of arts attendance have focused on differences in rates of arts attendance across standard demographic characteristics, such as age, race and/or ethnicity, educational attainment, and income. These statistics are particularly important for examining questions related to equity, social justice, and potential disparities in access (DiMaggio & Ostrower, 1992). However, prior research has also shown that observed differences in adults' attendance rates are often not due to fundamental differences arising from the demographic factors themselves. Rather, differences in attendance are often due to other socio-cultural factors, which may be incidentally correlated (but not caused by) immutable demographic categories.

Over three decades ago, published studies concluded that matters of "lifestyle, attitudes, and developmental experiences [were] both more conceptually useful variables with which to understand consumer behavior regarding the performing arts, and more empirically predictive than socioeconomic variables." (Andreasen & Belk, 1980). Personal values, as expressed in other activities, stated interests, and opinions have also been found to have greater predictive value than demographic variables, specifically for explaining arts attendance (Kotler & Scheff, 1997)

Despite this prior literature, to date relatively little attention has been paid to how the values and attitudes of arts attendees might differ from those of non-attendees. This knowledge deficit has occurred partly due to the lack of relevant variables in recent waves of the NEA's Survey of Public Participation in the Arts. For arts organizations seeking to reverse declines in attendance, therefore, the GSS data provides a unique perspective for understanding and relating to the "missing audience" of interested non-attendees, and also for retaining current attendees through better knowledge of their values, motivations, and concerns.

Key Findings

- Arts attendees placed greater value than non-attendees on listening to others' opinions and understanding diverse perspectives
- Attendees who valued devotion and loyalty as important were more likely to attend performances to socialize with their family members or friends, compared with those attendees who placed less importance on these qualities
- Republicans and Democrats are equally likely to have attended the arts within the past year
- Interested non-attendees tend to have stronger interest in safety, crime reduction, and public welfare programs, and are more likely to be independent voters
- Attendees and interested non-attendees both tend to have strong interest in public education and funding scientific research for its benefits to future generations

Personal Value Statements

Attending the arts with friends and family, and doing so within the structures of one's chosen communities, provides a sense of comfort and reassurance. This impression of personal security that arises from belonging to a community or being "embedded" in one's social network can help to lessen the perceived risks of trying out new activities, whether exploring a new art form, attending a new type of event, or traveling to a new venue.

At the same time, to create a sense of "belonging" to a community or a social network, people seek those who share their interests, values, or experiences (Sander & Putnam, 2010). The ways in which individuals perceive themselves and the values they hold can, as much as any innate demographic factor, influence the communities with which they choose to associate. Understanding the self-perceptions of adults who do attend the arts, and of those who are interested in the arts but experience barriers that inhibit their attendance, can thus provide critical insights.

The 2012 GSS includes a series of broad-ranging value-statements that assess the extent to which people agree with the importance of taking risks, listening to opinions different from one's own, and preserving family and religious traditions, among other items. As suggested in earlier literature, personal values can help explain more about the rates of arts attendance than can socio-demographic variables alone.

After controlling for the influence of socio-demographic differences,[30] some personal values appear to predict higher chances of attending, while others predict lower chances of attending. Figure V-1 shows the frequency of these values among recent attendees, interested non-attendees, and other non-attendees. The probability of attending the arts is significantly higher among those who:

- say it is important to be loyal to their friends, and to devote themselves to people close to them;
- say it is important to listen to people who are different from them, and that even when the respondent disagrees, he or she wants to understand the other person's perspective;
- enjoy variety and trying new and different things;
- value being creative and doing things in their own original way; and
- look for adventures and like to take risks, wanting to have an exciting life.

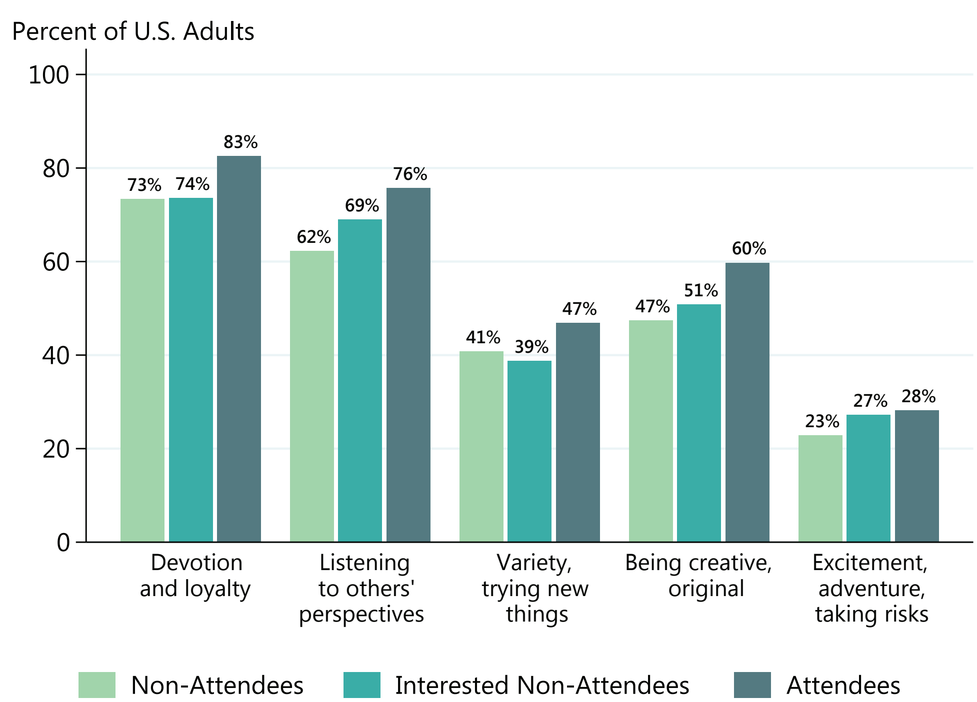
30 The personal value statements highlighted here remained statistically significant predictors of arts attendance in multivariate logistic regression models controlling for the respondent's age, gender, marital status, presence of children in the home, highest educational attainment and whether the individual was currently enrolled in school full-time, household income, whether the individual had retired from the workforce, political party affiliation, immigrant status, and self-identified social class.

Devotion and loyalty to people close to them is a particularly significant predictor of arts attendance among both men and women. After controlling for other socio-demographic differences (see footnote on prior page)—including gender differences in the distribution of responses to each value statement—we find the probability of attending the arts is 12 percentage points higher among individuals who share this value, all else equal, with no difference for men versus women. Likewise, the probability of attending arts is 8.7 percentage points higher among those who value variety and trying many new and different things, and 7.8 percentage points higher among those who feel it is important to listen to others with differing opinions and understand their perspectives, all else equal.

Men and women who value being creative and doing things in their own original way are 8.6 percentage points more likely to attend the arts, but this value is especially predictive of arts attendance among men. Men who attend the arts have 15 percentage points higher probability of saying they value creativity and originality, as compared with uninterested non-attendees who share similar sociodemographic characteristics.

Individuals who look for adventure and excitement, and like taking risks, are also significantly more likely to attend the arts. But again, holding this value is more salient for men's attendance and interest in the arts than for women's. Men who share this value are 12-13 percent more likely both to express interest in attending and to follow through on attending the arts, compared with men of similar

Figure V-1. Percentage of U.S. Adults Who "Agree" or "Strongly Agree" with Value Statements Significant in Predicting Arts Attendance, by Whether They Attended or Were Interested in Attending the Visual and/or Performing Arts in the Past 12 Months (2012)



socio-demographic backgrounds who do not share this value. By contrast, men who feel it is important to be humble, modest, and not draw attention to oneself, are 11 percentage points less likely to attend the arts—especially exhibits—all else equal, whereas those who value success and recognition for their achievements are 12 percentage points more likely to attend.

Compared with exhibit attendees, performance-goers more often said physical safety and security was important to them. And, among performance attendees, concert-goers and attendees of dance performances also appear somewhat different in the values they espouse. For example, concert-goers are significantly more likely than other performance attendees to say it is important to them to show their abilities, be admired, and achieve success and recognition. Male concert-goers also more often emphasize the importance of being free and independent.

By contrast, dance attendees were significantly less likely to say they valued success and recognition from others for their achievements, and theater-goers were significantly less likely to say it is important to them to command others' respect, compared (in each case) with other performance attendees with similar socio-demographic characteristics.

Instead, male and female performance attendees who emphasized having fun, and helping those around them—caring for their wellbeing—were more likely recently to have attended a dance performance. In our fully-specified model, including socio-demographic variables and value statements, we find that supporting community organizations and events is still significantly more common as a major reason for dance than for music or theater attendance (see Chapter II).

In 1980, a study based on surveys in southern U.S. cities found that people who valued "traditionalism" were less likely to attend either the theater or the symphony, compared with adults who did not espouse such values (Andreasen & Belk, 1980). In this study, traditionalism was understood as an aversion to taking risks, and as the upholding of normative family and gender roles, "church-going, old-fashioned tastes, a feeling that things are moving too fast, and a wish for the good old days."

The 2012 GSS similarly asks about the importance respondents place on observing family or religious traditions and customs; overall, we find no relationship between individuals' valuing tradition and whether or not they attended the arts in the past year. Approximately 49 percent of arts-goers and non-attendees alike reported valuing tradition and following family or religious customs. Among performance attendees, however, valuing family and/or religious traditions or customs was in fact significantly more common among theater (60 percent) and dance attendees, versus among those attending live music performances.[31] At the same time, theater attendees are more likely than other performing arts-goers to say they like variety, and trying new and different things.

31 Arts attendees who say tradition is important or very important to them are also significantly more likely to have attended arts to learn about or celebrate their own cultural heritage.

Changing Attitudes Over Time

Between 1993 and 1998, two years in which the GSS asked a set of the same questions, U.S. adults' attitudes toward "excellence" in the arts seemed mixed. On the one hand, people seemed to become more open-minded and democratic about who could judge art; by 1998, a significantly smaller proportion of adults (42 percent) agreed with the statement, "Only a few people have the knowledge and ability to judge excellence in the arts." Notably, those who had visited an art museum or gallery were significantly more likely to agree that only a few people could judge artistic excellence, whereas those with at least a college degree were significantly less likely to agree that only a few people could judge artistic excellence. On the other hand, nearly all U.S. adults agreed in 1993 that artistic excellence could be found in popular and folk arts, in addition to in fine art. At the same time, U.S. adults also seem to have increased appreciation for modern visual art over this period.

Self-Reported Statements	1993	1998
"Only a few people have the knowledge and ability to judge excellence in the arts.	49%	42%
"Modern painting is just slapped on: a child could do it."	41%	31%
"Artistic excellence can be found in popular and folk culture just as much as in the fine arts."	95%	n/a

Positive associations between arts-going and valuing open-mindedness and/or being original and creative were also found two decades ago, in the 1993 GSS. A study using these earlier data found that adults who visited art museums were more likely to be open-minded and have positive attitudes toward people different from themselves.

This earlier data also found that individuals who attended art museums prioritized having friends who were cultured, creative, and intelligent (DiMaggio, 1996). In the 2012 GSS, we find that individuals who believe it is important to listen to others' opinions and perspectives have 11 percentage points higher probability of having attended an art exhibit in the past year. Exhibit attendees were also less likely than performing arts attendees to say it is important to behave properly and avoid doing anything people might say is wrong, or to be modest and avoid attracting attention.

Political Party Affiliation

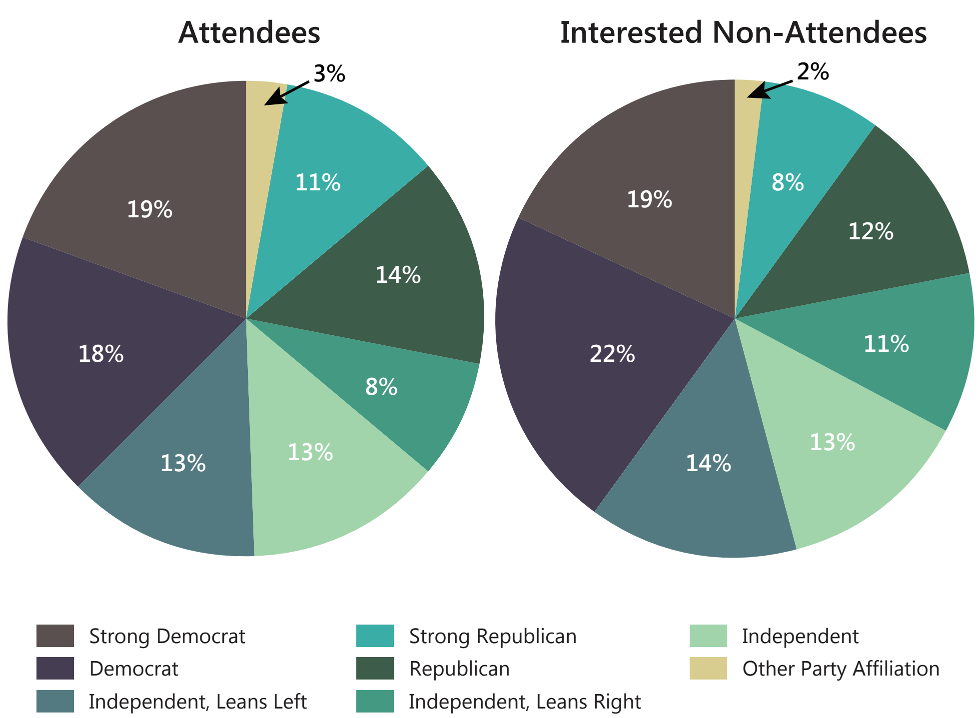
In addition to asking adults about personal value statements, the GSS also probes for sociopolitical attitudes through questions about political party affiliation, support for various domains of public expenditure, confidence in government agencies and processes, and more. To some extent, political party affiliation may summarize value sets that individuals already hold. However, a person's choice to identify with one political party or another may in itself be meaningful, given decades of documented declines in civic engagement (Sander & Putnam, 2010). For example, a 2013 Gallup poll reported that 31 percent of Americans identified as Democrats, 25 percent as Republicans, and a record 42 percent identified as independent.[32]

Figure V-2 presents for comparison the distributions of individuals' self-identified political party affiliations among current arts attendees versus interested non-attendees. Arts attendees span the political spectrum, with no statistically significant differences in the shares of Democrats and Republicans who reported having attended at least one art exhibit or performance in the previous year. Roughly 55 percent of Democrats, and 57 percent of Republicans, attended at least one art exhibit or performance.

Overall, individuals who reported identifying with either the Democratic or Republican party were significantly more likely to attend the arts than their independent peers. Among Americans who reported interest in attending the arts but who experienced barriers to their attendance, 40 percent identified as Democrats, 20 percent identified as Republicans, and 38 percent identified as Independent (see Figure V-2). It appears that individuals who identify more strongly with the Republican party are more likely to have followed through on any interest in attending the arts, with over 25 percent of arts attendees indicating Republican party affiliation versus just 20 percent of interested non-attendees.

32 See: http://www.gallup.com/poll/166763/record-high-americans-identify-independents.aspx, last accessed 17 September 2014.

Figure V-2. Percentage of U.S. Adults who Attended the Visual and/or Performing Arts in the Past 12 Months, or Who Expressed Interest in Attending But Did Not Follow Through, By Political Party Affiliation (2012)



In contrast, those who identified more weakly with the Democratic party, and left-leaning independent voters, were more likely to experience barriers to attendance. These individuals comprised 36 percent of interested non-attendees and 31 percent of current attendees. Finally, interested non-attendees were disproportionately independent or “swing” voters (38 percent, versus 34 percent of current attendees)

Public Expressions of Priorities, Values, and Needs

Personal values are also expressed through individuals’ priorities for the magnitude and distribution of government expenditures across different topical areas. Examining how these priorities differ among arts attendees, non-attendees with interest in attending, and uninterested non-attendees will prove instructive.

For example, interested non-attendees are significantly more likely than current arts attendees to support increasing public expenditures for law enforcement and crime reduction. To some extent, this reflects the negative correlation between support for increased public expenditures in this category, and both household income and highest educational attainment. However, this spending priority also tends to receive strong support from non-Hispanic Black or African-American and multiracial U.S. citizens, two racial/ethnic groups that are disproportionately represented among interested non-attendees.

Interested non-attendees are also significantly more likely than either actual attendees *or* uninterested non-attendees to support increasing public expenditures on welfare and income assistance for the poor. Support for this priority significantly increases in inverse proportion to household income. Accordingly, arts attendees—who tend to have higher household incomes overall—are significantly less likely than interested non-attendees to support increased spending in the category.

Surprisingly, though, support for this spending priority is also a significant positive predictor of interest in arts attendance among *non*-attendees. In fact, even after controlling for a variety of factors (gender, race/ethnicity, age, household income, urbanicity, educational attainment, marital status, households with young children, and political party affiliation), we still find that interested non-attendees are significantly more likely to support increasing public expenditures to assist the poor.

Similar to current arts attendees but even more strongly, interested non-attendees support increasing public expenditures for education.[33] Interested non-attendees are also more likely than either current attendees or uninterested non-attendees to say it is “extremely important” for young people to complete formal schooling, and to express that they are very interested in local school issues, but nonetheless that they have little or no confidence in the nation’s schools and educational system. Interested non-attendees also more often say it is “very unfair” that families with higher incomes can afford better education for their kids.

GSS data reveal several additional areas of public expenditure where interested non-attendees’ views tend to be part-way between those of current attendees and non-attendees. One such area is expenditures on mass transit, bridges, highways, and roads. Adults who report barriers to access in arts attendance—that is, it was too difficult to get to the exhibit or performance they were interested in attending—are correspondingly more likely to support increased public expenditures on mass transit, highways, and roads. Some 62 percent of interested non-attendees who said they found it too difficult to get to the exhibit or performance venue also supported increased expenditures on transportation infrastructure, compared with fewer than half of other interested non-attendees.

Individuals who expressed this specific combination of barriers to access and a desire for greater investment in roads and highways were most commonly African Americans and Hispanics living in suburban communities around the largest U.S. cities, or residents of rural areas.

33 The difference between interested versus uninterested non-attendees is significant even in a fully-specified model like the one described in the previous paragraph.

Special Focus: Interest in Science, Scientific Occupations, and Arts Attendance

As noted in the first chapter of this report, the National Science Foundation is a major funder of the General Social Survey. Because cultural policy-makers, funders, and practitioners have evinced growing interest in the connections between art and science (popularized by the slogan "STEM to STEAM"), this chapter considers how arts attendance is related to pro-science attitudes and scientific occupations.

According to the 2012 GSS results, arts attendees and interested non-attendees are both significantly more likely than uninterested non-attendees to support increasing public expenditures for scientific research, and over 43 percent indicate they are very interested in new scientific discoveries, compared with 30 percent of uninterested non-attendees of the arts.

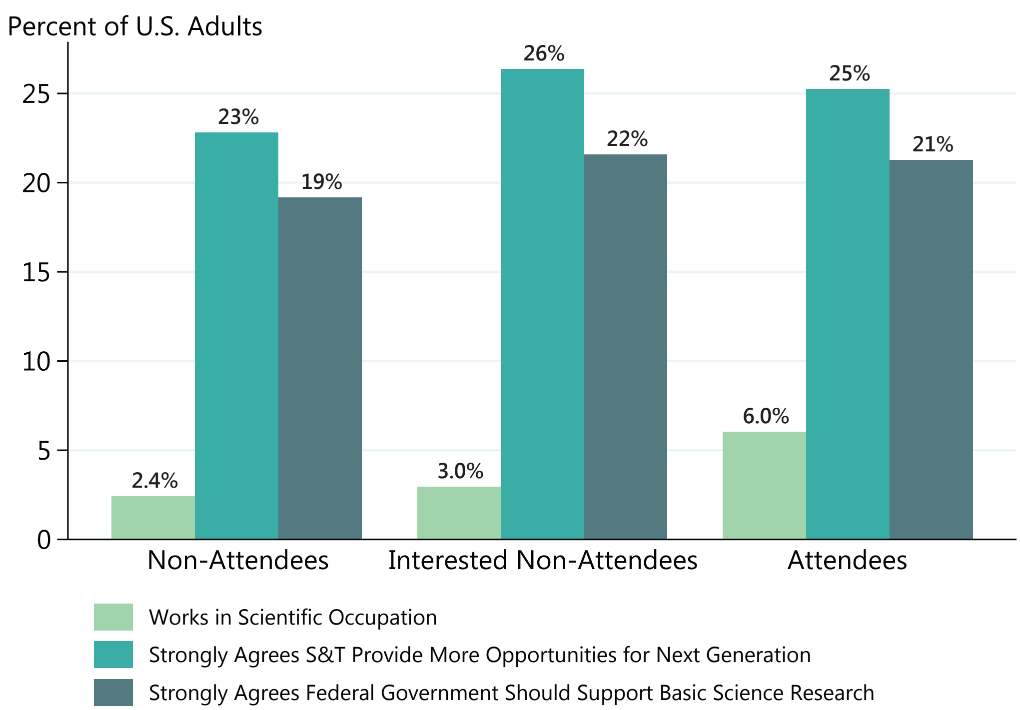
In addition, arts attendees are significantly more likely to value basic scientific research, that is, to agree or strongly agree that, "Even if it brings no immediate benefits, scientific research that advances the frontiers of knowledge is necessary and should be supported by the federal government."

Among adults in the U.S. workforce, arts attendees are significantly more likely than non-attendees to work in scientific occupations, even after controlling for educational and income levels. This finding is corroborated by a 2007 study finding that "engineering or technology" ranked third out of the top 12 occupations reported by adults attending arts events at 14 major university-based arts presenters (Brown, 2007). Among adults aged 25 and over who had completed high school but had no bachelor's degree and were not currently enrolled in school, individuals working in scientific occupations had a 21 percent higher probability of attending the arts than their similarly educated peers.

For adults working in scientific occupations, arts attendance is less often influenced by a desire to socialize. Attendees who work in scientific occupations are significantly less likely to name socializing with family or friends as a major reason for attending, and they are also much less likely than other workers to say that not having someone to attend with prevented them from going. Instead, compared with other U.S. adult attendees, scientists more often name wanting to experience high-quality art as a major reason for exhibit attendance, and their attendance at performances is more often motivated by a desire to see a specific performer.

People working in scientific occupations who expressed an interest in attending the arts—but did not follow through—most often say that work commitments or lack of time prevented them from attending a performance: 65 percent of scientists named this barrier to attendance, versus 47 percent of other adults in the workforce. In contrast, only four

Figure V-3. Percentage of U.S. Adults Who Hold Scientific Occupations or Science-Related Values, by Whether They Attended the Visual and/or Performing Arts in the Past 12 Months or Expressed an Interest in Doing So (2012)



percent of workers in scientific occupations felt the location of an exhibit was too difficult to get to, versus 30 percent of other workers who were interested but did not attend the arts.

Workers in scientific occupations were relatively less likely than other workers to attend the arts alone, and they were significantly more likely to attend with their spouses or partners. In addition, people working in scientific occupations were less likely than other attendees to attend the arts with their friends. At the same time, those in scientific occupations who feel it is very important to help those around them and care for their well-being were overwhelmingly more likely also to attend the arts. Perhaps linked to this apparently greater family focus in their arts attendance, science workers were relatively less motivated to attend the arts out of support for their greater community.

Previous analysis using data from the 1993 GSS found that while art museum visitors and non-visitors did not differ significantly in their reported levels of confidence in major institutions (i.e., business, places of education, the executive branch of the government, Congress, the press, or television), arts attendees nonetheless were *more* likely to cite confidence in the scientific community than were adults who did not attend ($p \leq 0.001$) (DiMaggio, 1996). Consistent with these earlier findings, the 2012 GSS shows significant differences across arts attendees, interested non-attendees, and other non-attendees in their confidence in the scientific community, with high confidence reported at rates of 46 percent, 41 percent, and 36 percent, respectively, across these groups.

Finally, perhaps consistent with the significantly greater support we observe for increasing public expenditures in education among interested non-attendees, it appears that interested non-attendees are most likely to strongly value science and technology for the opportunity it gives future generations versus other (disinterested) non-attendees and current arts attendees.

Implications for Arts Practice

Our findings suggest a few strategies for arts organizations wishing to increase their attendance, based on the major audience segments we identify below, each at the nexus of observable demographics and less-observable values and motivations.

First, arts organizations and presenters seeking to build a more diverse audience base should recognize that wanting to learn and experience new things is a strong motivator for attendance, and that motivation is just as strong—if not stronger—among individuals with lower incomes and with no bachelor's or higher degree.

Especially when presenting unfamiliar or experimental works that many might perceive as outside their comfort zone, organizations might consider coupling low-cost or free admission with an explicit focus on making the event accessible to adults motivated by learning new things. However, these organizations should also be aware that—unlike the second audience segment we present below—individuals who are motivated to attend the arts primarily due to low-cost or free admission also tend to have more material focus than those who attend for other reasons, placing higher value on wealth and having expensive things, and lower value on modesty or humility.

Second, interested non-attendees are more likely than others to value public investments in education and schools, and they are more concerned with physical safety and reducing crime. Current attendees who share these same priorities are more frequently motivated to attend the arts in order to support community organizations and events.

Individuals who attend exhibits to support their communities tend to have lower household incomes, compared with other exhibit attendees, and individuals who attend performances for this reason tend to value modesty and humility more (and wealth or having expensive things less) than other performance attendees. Given these findings, local community-based arts organizations wishing to attract members of this missing audience might benefit from increasing their community engagement—for example, offering educational activities for adults and families—and also from considering partnerships with schools or other community organizations to provide a safe, welcoming, and accessible venue for arts participation.

The third and fourth audience segments we identify are both primarily motivated to attend the arts to socialize with friends and family. However, they have different demographic and household characteristics and they also tend to hold somewhat different sets of personal values. The third segment is dominated by people who strongly value devotion and loyalty to those close to them. Among performance attendees, these are often women, or married men with no young children at home, who attend the arts with their spouses or partners. Marketing strategies that encourage couples' attendance, recognizing that arts attendance is just one choice couples might make for time they spend together, would likely speak to these individuals.

By contrast, the people in the fourth segment are less likely to attend with a spouse or partner, and are more likely to attend with friends or other guests outside their immediate family. These individuals include unmarried women who attend art exhibits and who perceive themselves as creative and original, and performance attendees who prioritize adventure and risk-taking, and who value having wealth and expensive things. The barrier that interested non-attendees with similar demographics and values most often experience is lack of time, but cost is rarely an issue.

Many of the individuals in this fourth segment, like the empty-nesters discussed in Chapter III, also said that experiencing high-quality art was a major reason for their attendance. Those who attended for this reason tended to emphasize listening to others' opinions, even if different from their own. Exhibit-goers in this group were less concerned than other exhibit-goers with public education and placed less importance on devotion and loyalty to others. They were also more likely to be non-Hispanic Whites and first-generation immigrants residing in the largest U.S. cities.

Consistent perhaps with the risk-taking value noted above, those who attended performances to experience high-quality art were also significantly less concerned with physical safety and reducing crime. Individuals with bachelor's and higher degrees were significantly more likely than individuals with lower levels of educational attainment to attend performances for this reason.

Considering these findings, we believe that organizations providing opportunities for attendees to socialize, meet new people, and experience new art forms, in a flexible format that combines the arts with other activities these individuals enjoy, may be better able to attract and retain audience members from this group. For visual arts and live music performances, the top-donor gala events held in recent years at the Guggenheim and Museum of Modern Art in New York City, and similar events elsewhere that combine a cocktail party atmosphere with opportunities simultaneously to socialize and to enjoy the arts, might serve as an example.

Chapter VI. Conclusions

The documented decline in attendance at "benchmark" arts events over the last two decades is a continuing challenge for the nonprofit arts sector. The 2012 General Social Survey (GSS) provides nationally representative data that enable us to understand in greater depth why U.S. adults choose to attend (or not to attend) art exhibits and live performances. This report examined motivations for and barriers to arts attendance, taking advantage of the wide range of covariates available in the 2012 GSS: socio-demographic variables, life stages and family circumstances, and personal values.

By capturing data on interested non-attendees—individuals who expressed interest in attending at least one exhibit or performance within the past year, but who ultimately chose not to attend—the 2012 GSS provides unique insights into *who* is in the missing audience, and *why* they do not attend. Greater attention to the values, perceptions, and attitudes that actual attendees and interested non-attendees hold—and the effects of life stages and life cycle transitions on motivations and barriers to attendance—may help us construct better pathways to grow arts participation overall, making the presentations and performances both more relevant and more accessible to the public.

The GSS variables also provide insights and help us begin to better understand when disparities in attendance arise from differences in opportunities and not from differences in preferences or tastes for the arts.

It is important to reiterate that, historically, the types of events measured as "arts attendance" have been narrower than what is collected by the GSS. Much research and discussion within the nonprofit arts sector have been driven by reliance on the National Endowment for the Arts' long-standing measures of attendance at "benchmark" arts events. Although this measure continues to prove useful for trend analysis, the NEA recently has seen fit to expand the survey so that other types of arts attendance are captured. Asking about arts attendance in a more inclusive way likely leads respondents to consider a wider range of events that they attend, or that they would be interested in attending. Thus, analyzing the 2012 GSS' arts questions (based on revised SPPA questions of the same year) necessarily entails a broader set of arts activities than have figured in empirically rooted discussions about attendance.

Describing *who* attends the arts based solely on traditional demographic categories may be useful for policymakers concerned with equal access, but demographics alone provide little insight into why people do or do not attend the arts. This report instead integrates an understanding of the changing role that arts-going plays in the course of people's lives, and the varied opportunities the arts may present for individuals to socialize and bond with their families and broader communities—whether with communities of geography, communities of shared cultural heritage, or communities of common interests. This report also offers quantitatively based insights for arts stakeholders and organizations.

Many U.S. arts organizations that offer live performances or exhibits are grappling with the impact of shifting demographics and the nation's rapidly changing participatory culture. Although the art itself is often the basis of arts organizations' missions, it may not be the quintessential element driving their audiences' decision to attend. At the same time, these perspectives need not be at odds. Instead, these observations should spur artists and arts organizations to consider how they might better satisfy arts attendees' motivations for attending, and potentially relieve barriers for those who express an interest in attending but do not currently follow through.

Socializing is a strong motivation for attending live performances, regardless of one's income level. Yet one's life stage influences a person's social networks, with whom one is likely to attend the arts, and the dynamics of socializing at the event itself. Because spending time with family and friends so often motivates individuals' attendance, in the aggregate this may create an environment that precludes individuals from feeling comfortable attending alone.

About one in five interested non-attendees said they ultimately didn't attend because they could not find anyone to accompany them. This concern was equally prevalent among those interested in attending exhibits and performances, although those interested in attending performances were more likely to name the lack of a companion their "most important" barrier. Our analyses found that not having someone to go with is particularly a barrier to arts attendance among non-Hispanic Blacks and African Americans, as well as among Mexican-Americans. This barrier to attendance also appears salient for seniors aged 65 and older, especially those who are retired and live alone.

The notion that co-attendance is more important—possibly even a deal-breaker—for *prospective* performance attendees is consistent with *actual* performance attendees' significantly higher reported motivation to attend in order to socialize with family and friends. In addition, with so many arts attendees motivated to go primarily for a social experience—albeit one centered on art—arts organizations should consider how they can foster the types of relational experiences current and prospective attendees are seeking, and how they can use these linkages to build an audience that shares common interests and values.

For example, in some communities, this goal may best be realized by promoting opportunities for multiple generations to come together to celebrate their family's racial or ethnic heritage, and to preserve and share their traditions and customs. In other communities, an audience might instead be built around people's shared interest in experiencing and learning from a wide variety of new and different, high-quality arts presentations, with opportunities to discuss and socialize with others who have opinions different from one's own.

Budget and time constraints are real, but it is not clear whether removing these barriers would in fact increase arts attendance. With respect to cost, subsidizing arts organizations' costs to lower the price of admission may strongly influence the decisions of some, especially those with household incomes below the top quartile. However, our report finds that only one in four attendees at free events claimed low cost was a "major reason" for their attendance. More often, attendees at free events were motivated by a desire to support events or organizations in their communities, or by an intrinsic desire to learn new things, regardless of the importance of low cost itself in their decisions.

Although lack of time—as we discuss in the section below—is a difficult barrier to address, one time-use-related finding is particularly worth noting. Parents with children under age six at home are significantly less likely to attend arts overall, and they are especially less likely to visit art museums. The most common barrier cited by interested non-attendees in this group is lack of time; and yet, these same individuals were about four times more likely to have visited the zoo one or more times in the past year.

Perhaps recognizing these trends, some arts organizations have teamed up with zoos to make the arts more accessible to young families. Some examples of such efforts include Art on the Zoo Fence, a Hawaiian non-profit that organizes exhibitions of artworks next to the Honolulu Zoo, the Brandywine Zoo's Art in the Ark family program, which provides arts education classes (e.g., drawing, painting) with zoo animals as subjects, and the Zoo Music Concert Series at Albuquerque's BioPark, which presents live music performances outdoors at the zoo, with open seating so families can come and go if needed. Co-locating arts events with other family-friendly attractions and sites not only raises awareness and familiarity among non-attendees; it also effectively reduces the cost of attendance by reducing travel time.

Implications for Research

Although this report presents a great deal of descriptive evidence from the 2012 GSS, more still can be learned from these data. As noted, lack of time was the most commonly cited barrier to attendance among the 13.3 percent of U.S. adults who reported interest in attending an exhibit or performance, but who did not follow through. More research is needed to understand differences in arts attendees' and non-attendees' respective leisure time constraints, and individuals' priorities in how they choose to allocate their leisure time. Analyses of detailed time-use survey data may also provide greater insight into the opportunity cost that arts attendees incur, as well as offer suggestions for how arts organizations can effectively collaborate with other groups to help interested non-attendees find the time for arts attendance.

In addition, though some of the descriptive variables we generated for this report leveraged findings from earlier waves of the GSS, our analyses did not explicitly take advantage of the survey's rolling panel design. Future research could examine not only the effect on arts attendance of particular life stages as we have done here, but also the impact of transitions that occurred during the panel—for example, considering individuals who transitioned from full-time work in 2008 to retirement in 2012.

The 2012 GSS arts module provides important, nationally representative data assessing motivations and barriers to arts attendance, in the context of a larger survey of U.S. adults' attitudes, values, and perceptions. If similar data are collected in future GSS surveys, we would suggest the following potential improvements:

- Re-introduce questions about attitudes towards arts, as in the 1993 and 1998 GSS Arts and Culture modules, including support for public expenditure on arts, to be asked of both attendees and non-attendees;

- Capture information to shed light on possible perceptual barriers among those who did not attend, including among those who did not express interest in attending any specific event;

- Obtain more detailed information about the types of art individuals attended, so that we can better discern, for example, whether there exist differences in motivations among attendees of classical music versus popular music concerts; and

- Given the importance of location as a motivation for exhibit attendance, explicitly determine whether exhibit attendees are describing a visit to an art museum versus an exhibit in another type of venue.

Implications for Policy

Prior research on arts attendance has determined that, on average, higher incomes and higher levels of educational attainment positively predict arts attendance. But for arts and cultural policymakers, addressing such systemic issues as disparities in education and income is a daunting task. Our analyses of the 2012 GSS identified these same descriptive trends, but also examined a broader range of related factors that may assist policymakers and arts organizations seeking to provide opportunities for greater participation in arts attendance from a more diverse audience base.

By looking at how income and education correlate with the values, perceptions, and behaviors with which individuals create their sense of identity, we can better understand how these preferences affect individuals' arts attendance, and offer touch-points or levers for change.

One key finding from Chapter III was that much of the apparent education-related gap in attendance is due not to lack of interest among less-educated individuals, but rather to the barriers to attendance that they experience or perceive. Furthermore, while people at lower-income levels are less likely to attend performing arts events, they are just as likely as those at higher-income levels to attend art exhibits, which more often offer free admission.

When these people do attend the arts, they attend more often to support their communities, to celebrate their cultural heritage, and because they want to gain knowledge and learn new things. But for some—and especially for racial and ethnic minorities—not having anyone to go with and difficulty in getting to the venue are more significant barriers than the price of admission. Focusing on addressing these motivations and barriers to attendance, rather than on systemic gaps in educational attainment or income, may help change perceptions and behavior around arts attendance.

Overall, available data on arts participation among U.S. adults has documented a decline in arts attendance. As the nonprofit arts sector works to adapt to demographic shifts in the population and the changing cultural landscape, the field will need to go beyond observations about behavior into the reasons driving that behavior—*why* people do or do not attend, or why they aren't even interested. The answers to these questions will provide vital information for helping the nonprofit arts sector adapt and change to meet new audience interests, tastes, and preferences.

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National Assembly of State Arts Agencies
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State Legislative Roundup
August 2018

Introduction

State legislatures around the country consider every year hundreds of bills relevant to state arts agencies (SAAs) and the cultural sector. The 2018 legislative session, which for most states was January through June, is no exception. This year, NASAA reviewed more than 570 arts related bills and closely tracked 140 of them. This roundup summarizes more than 60 of the most important bills considered in state legislatures this year and—by grouping them in eight categories—highlights current legislative trends in cultural policy.

The roundup is designed to equip cultural policy leaders—including SAA staff and council members as well as arts advocates, local arts councils, individual artists and other stakeholders—with the knowledge to advance policies that ultimately can be *beneficial* to the arts at the state level. As a result, it considers a broad cross-section of legislation, including bills that could foster the arts as well as those that could have negative, neutral or uncertain impact. Likewise, it includes enacted and failed bills as well as those at other stages of the legislative process at the time of this writing.[1]

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Throughout the year, NASAA tracks relevant legislation in every state, monitors news sources, and, most importantly, listens to members about legislation affecting their agencies and departments. If you learn of a bill that is important to your agency—or that may be informative to other SAAs—NASAA would like to know about it. You can share legislative information by contacting NASAA Research Manager Paul Pietsch. If you are interested in initiating legislation in your own state, NASAA can help by identifying sample bills and information on similar efforts in other states.

[1] In this report, an *engrossed* bill has passed one chamber of a state legislature and been sent to the other chamber. An *enrolled* bill has passed both chambers and been sent to the governor. *Enacted* bills have been signed by the governor and become law. A *resolution* is a mechanism for legislative expression that is typically nonbinding. Resolutions aren't enacted but *passed,* as they become operative upon approval of both legislative chambers and don't require the governor's signature.

Legislative Status by Category of Bills Summarized

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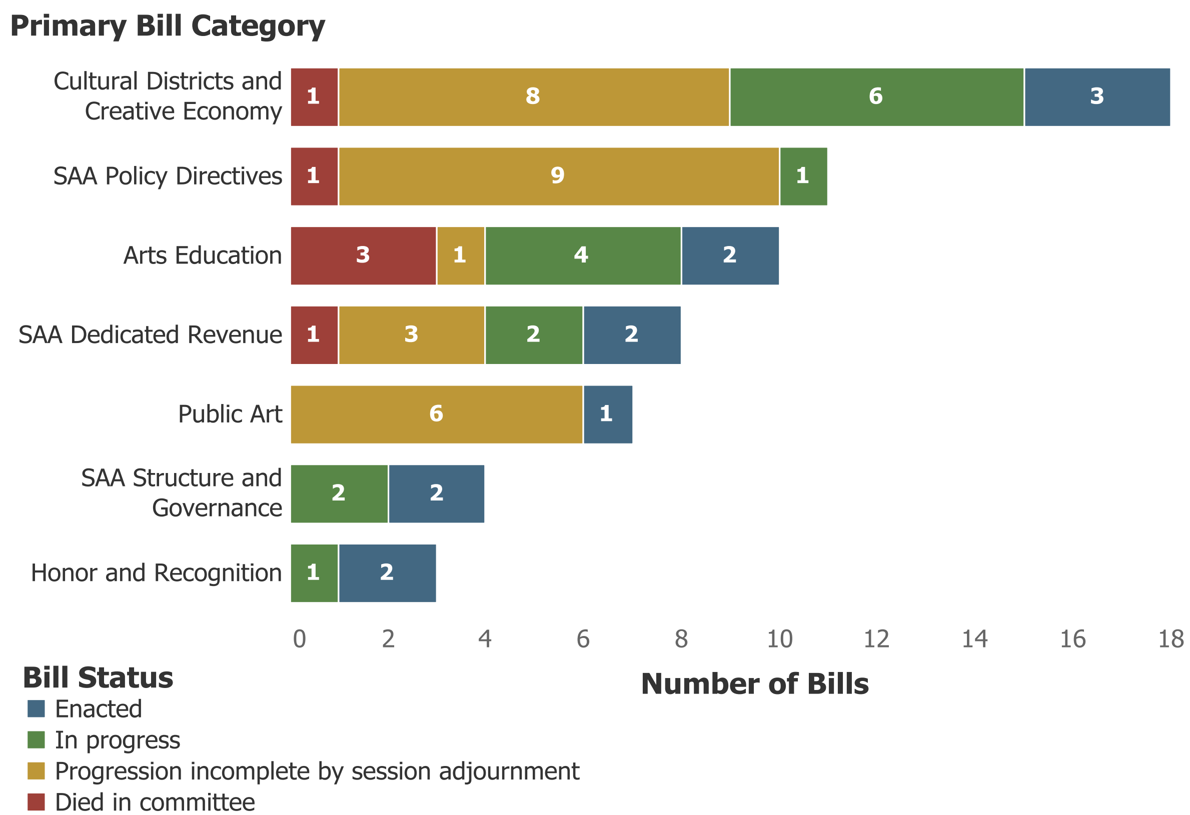
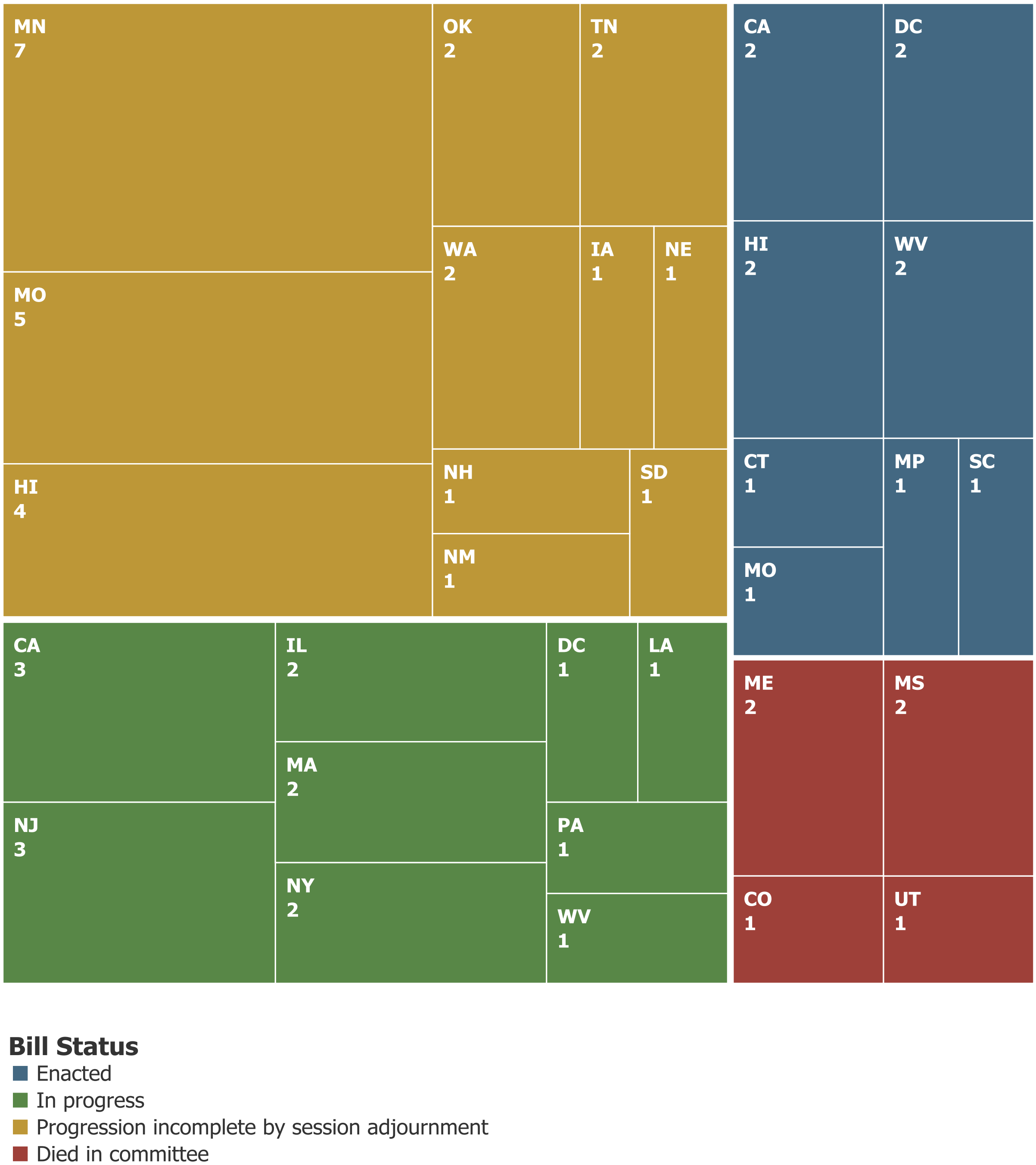


Legislative Status by State of Bills Summarized [Return to TOC]



Highlights of Individual Bills

SAA STRUCTURE AND GOVERNANCE Return to TOC

As state agencies, SAAs are under the purview of state legislatures, which exposes them to structural changes driven by various political philosophies about government support for the arts. Every year, NASAA watches closely for legislation that would alter the core authority of SAAs as well as their placement within state government. This year, only one state, West Virginia, considered legislation designed to restructure state government in a way that would affect the SAA. Lawmakers also can expand SAA portfolios by creating interagency commissions and other state bodies, as is the intent of a bill under consideration in New Jersey.

SAA Structure and Governance Resources

NASAA's resources on SAA structure and governance include information about SAAs' placement within state government, staffing and organizational structures, and council terms, powers and duties.


National Assembly of State Arts Agencies
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State Arts Agency Placement: Frequently Asked Questions

State Arts Agency Placement within State Government
Fiscal Year 2018

New Jersey
A. 704—Establishing the New Jersey Business and the Arts Commission
Status: In committee
Summary: This bill would establish the New Jersey Business and the Arts Commission within the Department of State and task it with encouraging the public, private and nonprofit sectors to showcase the arts in public and private spaces. The commission also would assist the New Jersey State Council on the Arts (NJSCA) with its percent for art program. The commission would have 11 members, including the NJSCA chair.

West Virginia
H.B. 101, H.B. 4006 and S.B. 1001—Creating the West Virginia Department of Arts, Culture and History
Status: H.B. 101 enacted, H.B. 4006 enacted and S.B. 1001 in committee
Summary: These bills reconstituted the West Virginia Division of Culture and History—the parent agency of the West Virginia Commission on the Arts—as the Department of Arts, Culture and History. The new department is an independent agency within the executive branch. The former Division of Culture and History was part of the Department of Education and the Arts, which the legislation eliminated.

SAA DEDICATED REVENUE Return to TOC

Every state arts agency secures Partnership Agreement funding from the National Endowment for the Arts and appropriations from its state legislature. Some SAAs, however, have additional sources of dedicated funding—such as a cultural trust or a designated stream of tax revenue—that are legislatively authorized. Examples of bills this year that would yield or continue dedicated revenue for the SAA were seen in Mississippi, Missouri and Washington, D.C. Conversely, a bill in Massachusetts would reduce the SAA's revenue from state lottery proceeds, and one in South Dakota would have reduced the rate of a tourism tax that generates substantial income for the SAA. A bill in Tennessee would have been revenue neutral but would have directed how the SAA used revenue from state sales of personalized license plates.

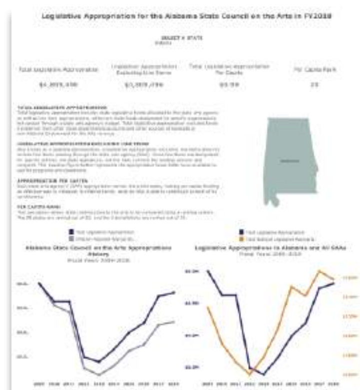
Massachusetts
H. 4758—Reducing Allocation from State Gaming Fund to Massachusetts Cultural Council
Status: In committee
Summary: This bill would reduce the amount of money allocated from the Massachusetts Gaming Revenue Fund to the Massachusetts Cultural Council from 2% to 0.28% of the fund.

Mississippi
H.B. 893—Reauthorizing of the Mississippi Building Fund for the Arts
Status: Died in committee
Summary: This bill would have reauthorized through June 2021 the Mississippi Arts Commission (MAC) to draw money from the Mississippi Building Fund for the Arts. MAC would have been allowed to use the funds to award grants to nonprofit arts organizations that support the construction of new buildings and facilities—as well as the repair, renovation or expansion of existing buildings and facilities—designed for the presentation, teaching or exhibition of the arts.

Missouri
H.B. 1897, H.B. 2572 and S.B. 773—Extending Nonresident Entertainer and Professional Athletic Team Tax
Status: S.B. 773 enacted, and H.B. 1897 and H.B. 2572 in committee at session adjournment
Summary: The enacted law extends by 10 years to 2030 a statutory provision that directs 60% of the revenue generated by Missouri's nonresident entertainer and professional athletic team income tax to the Missouri Arts Council Trust Fund.

SAA Revenue Resources

NASAA's website features a number of resources for analyzing SAA revenue, including dynamic data visualizations of funding trends, state-by-state funding comparisons, and reports and policy briefs about dedicated revenue strategies.



South Dakota
H.B. 1206—Reducing State "Tourism" Tax
Status: In committee at recess
Summary: This bill would have reduced the state's tourism tax—which is applied to tourism related goods and services such as lodging, car rentals and spectator events—from 1.5% to 1%. Such a cut would have negatively impacted the operations of the South Dakota Arts Council, as revenue from the tax accounts for a large part of its annual budget.

Washington, D.C.
B. 22-0737 and B. 22-0901—Creating Dedicated Revenue Streams
Status: B. 22-0901 enacted and B. 22-0737 in committee
Summary: The enacted law allocates 0.3% of the district's sales tax revenue to the D.C. Commission on Arts & Humanities (DCCAH) as a dedicated revenue stream. It also authorizes a specialty arts license plate program to raise funds for DCCAH, and a recurring annual appropriation for the agency of up to $2.5 million to be drawn from the year-end balance of the district's Delinquent Debt Fund.

PUBLIC ART Return to TOC

States foster the exhibition of art in public spaces to generate opportunities for artists, increase access to culture, and enliven government buildings, town squares and other community spaces. In 2018, for example, the Minnesota legislature considered a bill that would have created an advisory committee charged with facilitating the exhibition of art in the state capitol. Many other SAAs support public art through a percent for art program. These programs—through which a small portion (typically 1%) of the capital costs of constructing or renovating state-owned buildings is set aside to underwrite public art—generally have statutory authorization, which makes them vulnerable to legislative challenges. This year, a bill enacted in Connecticut imposes a two-year moratorium on the state's percent for art program. A similar bill was considered but not enacted in Oklahoma. Legislation in Washington, meanwhile, strengthened ArtsWA's percent for art program by allocating more money for the upkeep of projects after their installation.

Public Art and Percent for Art Resources

NASAA's Percent for Art State Policy Brief succinctly summarizes the benefits and components of statewide percent for art programs.


STATE POLICY BRIEFS

For more information about individual states' programs, see NASAA's Public Art page.

Connecticut
S.B. 1502—Moratorium on Statewide Percent for Art Program
Status: Enacted
Summary: This law places a two-year moratorium, effective 2018-2019, on Connecticut's Art in Public Spaces program.

Minnesota
H.F. 4256 and S.F. 3797—Creating the Capitol Art Advisory Committee
Status: In committee at session recess
Summary: These bills would have created the Capitol Art Advisory Committee and tasked it with advising the Capitol Preservation Commission on exhibiting art in the state capitol. The committee would have included two council members of the Minnesota State Arts Board.

Oklahoma
S.B. 884 and S.B. 1317—Moratorium on Statewide Percent for Art Program
Status: In committee at session adjournment
Summary: These bills would have placed a moratorium on Oklahoma's Art in Public Places program. One would have established a one-year moratorium in any fiscal year in which total state revenues decline (as certified by the Board of Equalization) and the other a two-year moratorium. (A previous three-year legislative moratorium on the program ended in 2014.) In addition, one of the bills would have made participation in the statewide percent for art program optional rather than mandatory.

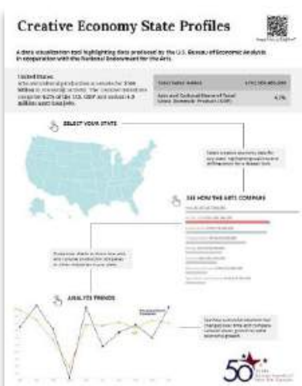
Washington
H.B. 2809 and S.B. 6064—Amending Statewide Percent for Art Policy
Status: H.B. 2809 engrossed (passed house) and S.B. 6064 in committee at session adjournment
Summary: These bills would have increased from $100,000 to $200,000 the amount ArtsWA would have been able to dedicate to conserving or maintaining pieces of art installed through its Art in Public Places program. In addition, they would have allowed state agencies receiving a percent for art installation to expend up to 10% of the projected allocation to select an artist and design the artwork.

CULTURAL DISTRICTS AND CREATIVE ECONOMY Return to TOC

This year, a number of state legislatures considered legislation pertaining to cultural districts and the creative economy. New York, for example, is considering a bill to establish a statewide certification program of cultural districts, which are designated geographic areas that concentrate the presence and work of artists, arts organizations and other cultural institutions. Pennsylvania and Hawai'i, meanwhile, had bills to initiate studies of cultural districts. Similarly, legislation in Nebraska, New Mexico and New Hampshire would have facilitated research of state based creative economies, while a bill in Hawai'i would have expanded the state's Creative Economy Lab. Bills in Louisiana, Missouri, New Jersey and Northern Mariana Islands addressed tax incentives designed to spur creative economic development. Finally, legislation in Mississippi would have created a state commission tasked with leveraging gospel music as a cultural tourism asset.

Creative Economy Resources

NASAA has a number of creative economy resources, including facts and figures, an interactive dashboard for exploring arts employment data, a database of state focused research, and a curated collection of creative placemaking literature.



Hawai'i
H.B. 2558—Expanding Hawai'i's Creative Economy Lab
Status: Engrossed (passed house) at session adjournment
Summary: This bill would have appropriated funds to match a grant from the U.S. Department of Commerce to Creative Lab Hawai'i—which is an effort of the Creative Industries Division of the Hawai'i State Department of Business, Economic Development and Tourism to cultivate cultural entrepreneurship—to expand the program's geographic reach and to underwrite new staff positions.

Hawai'i
H.B. 2699—Statewide Creative District Certification Program
Status: In committee at session adjournment
Summary: This bill would have authorized and funded the creation of a statewide creative district certification program and charged the Hawai'i Department of Business, Economic Development and Tourism with managing it. As part of that, the department would have been responsible for developing incentives to promote the establishment, designation and enhancement of creative districts and reporting on its certification efforts to the state legislature.

Hawai'i
H.C.R. 173 and H.R. 145—Cost-Benefit Analysis of Creative Districts
Status: Passed
Summary: These resolutions call on the Hawai'i State Foundation on Culture and the Arts to conduct a cost-benefit analysis for establishing a statewide creative district program and to report its findings—including the location of potential creative districts and any legislation necessary to enable a statewide program—to the state legislature prior to its 2019 session.

Louisiana
S.B. 11—Capping Historic Rehabilitation Tax Credits
Status: In committee
Summary: This bill would establish an annual cap of $110 million for the amount of tax credits available from the Louisiana Division of Historic Preservation for rehabilitating historic structures in cultural districts. It also would extend the program's authorization by three years through June 2025 and would permit unused tax credits in any fiscal year to be available the following year.

Mississippi
H.B. 1421—Creating the Mississippi Gospel Music Commission
Status: Died in committee
Summary: This bill would have created the Mississippi Gospel Music Commission and charged it with studying how the state's gospel music culture could become a cultural tourism asset. The executive director of the Mississippi Arts Commission (MAC) would have been a member of the commission, which would have coordinated its work with MAC and assisted the Mississippi Development Authority with developing the Mississippi Gospel Music Trail.

Missouri
H.B. 2691, S.B. 611 and S.B. 617—Managing Revenue from Local Museum and Cultural Tax Districts
Status: In committee at session adjournment
Summary: These bills would have transferred the collection and administration of taxes levied in local museum and cultural tax districts from the governing body of the local district to the Missouri Department of Revenue.

Cultural Districts versus Cultural Tax Districts

Cultural districts are geographic concentrations of artists, arts organizations and other cultural institutions that are so designated to foster economic development and community vitality. Thirteen state arts agencies have a program to certify and support cultural districts.

Cultural tax districts are specific portions of municipalities or counties subject to a locally authorized tax levied to support arts and culture activities and investments within them.

Nebraska
L.R. 444—Encouraging Partnerships between Nebraska's Arts Council, Tourism Commission and Department of Economic Development
Status: In committee at session recess
Summary: This resolution would have directed the unicameral legislature's Appropriations Committee to study opportunities for conducting a study of the economic impact of film and media production in Nebraska as well as the potential for the Nebraska Arts Council, the Nebraska Tourism Commission and the Nebraska Department of Economic Development to cooperate on developing strategies to increase film and media production in the state.

New Hampshire
S.B. 112—New Hampshire Council on the Creative Economy
Status: Engrossed (passed senate) at session adjournment
Summary: This bill would have established the New Hampshire Council on the Creative Economy and tasked it with identifying ways to develop, strengthen and promote the creative economy through partnerships and joint programming initiatives. The council would have included the director of the New Hampshire State Council on the Arts as well as the commissioner of its parent agency, the New Hampshire Department of Natural and Cultural Resources.

New Jersey
A. 3832 and S. 2459—Authorizing Local Cultural Tax Districts
Status: In committee
Summary: These bills would authorize municipalities to establish, through a voter referendum, a local cultural tax district. Municipalities levying an arts and culture tax would be required to designate a local arts council to facilitate public support for the arts funded by the tax.

New Mexico
S.M. 120—Creative Economy Impact Study
Status: In committee at session adjournment
Summary: This resolution would have called on the New Mexico Music Commission, a state agency administratively attached to New Mexico Arts, and its 501(c)(3) support organization to review existing research on the economic impact of the state's arts and music industries.

New York
A. 392 and S. 3108—Establishing a Statewide Cultural District Program
Status: A. 392 in committee and S. 3108 engrossed (passed senate)
Summary: These bills would establish a statewide cultural district certification policy and charge the New York State Council on the Arts with creating a cultural district program.

Northern Mariana Islands
H.B. 20-42—Income Tax Benefits for Artists
Status: Enacted
Summary: This law exempts from income tax the first $20,000 of original artwork sales by artists registered with the Commonwealth Council for Arts and Culture and applies a 1% tax rate to sales over $20,000. The preamble of the legislation enacting the new law asserts that helping "artists become self-sufficient while promoting our culture and traditions is mutually beneficial and rewarding to all."

Pennsylvania
S.R. 383—Cultural District Study
Status: In committee
Summary: This resolution would direct the Joint State Government Commission—which serves as the bipartisan and bicameral research agency of the state legislature—to establish an advisory committee to study existing cultural and creative districts in Pennsylvania and how the state can further support them through policy, practice and procedures. The advisory committee would include the executive director of the Pennsylvania Council on the Arts.

Cultural Districts Resources

NASAA's State Cultural Districts Policy Brief is a primer on the goals, challenges, evaluation practices and other key components of statewide cultural district certification programs. For a deeper dive, see NASAA's State Cultural District Programs Strategy Sampler, which explores issues of and approaches to program management.


National Assembly of State Arts Agencies
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STRATEGY SAMPLER
State Cultural District Programs
Key Issues, Strategies and Management Practices

ARTS EDUCATION Return to TOC

While arts education policy and funding can be points of conflict in state legislatures because of differing philosophies about the government's role in education and the arts, most state legislation this year pertaining to arts education aimed to improve the quantity and quality of arts learning opportunities. California and Illinois, for example, considered bills to increase funding for arts education. Washington, D.C., passed a resolution to develop arts-integrated curricula, while legislation in Colorado would have created arts education performance indicators and a bill in Iowa would have aligned existing arts education standards with those of the federal Every Student Succeeds Act. A bill in Maine sought to change graduation requirements in a way that would have reduced focus on developing skills in the arts and other content areas.

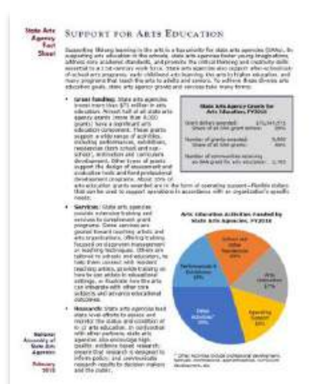
California
A.B. 2683—Student Author Art and Literacy Project Grant
Status: In committee
Summary: This bill would create the Student Author Art and Literacy Project Grant, appropriate $1 million to underwrite the program and charge the California Arts Council with running it. The program would fund writing workshops for public school students in grades 6 through 12 who live in public housing.

California
S.B. 840 and S.B. 933—Arts Education Funding for State Department of Education
Status: S.B. 840 enacted and S.B. 933 enrolled
Summary: The enacted law appropriates, on a one-time basis, $44 million to the California State Department of Education to underwrite grants to local educational agencies and charter schools to enhance visual and performing arts education.

Colorado
S.B. 8—Arts Education Performance Metrics
Status: Died in committee
Summary: The bill would have created, for the purposes of accreditation, an arts education performance indicator to be applied annually to each public school and school district in the state as well as to the state charter school institute. The metric would have been the number of courses in dance, drama, music and visual arts offered at every grade level.

Arts Education Resources

NASAA's Arts Education page features a collection of statewide arts education assessments, professional development resources for SAA staff, links to national partners and a collection of research tools, including the Arts Education Partnership's ArtScan database of policies across all 50 states.



Illinois
H.B. 5346 and H.B. 4046—Funding Arts Education in Low-Income Communities
Status: In committee
Summary: These bills would appropriate $10 million to the Illinois State Board of Education to fund after-school arts programs in schools where more than 70% of students qualify as low-income according to the Illinois Department of Human Services. It also would appropriate $10 million to the Illinois Arts Council to fund community based arts education and art therapy programs located in census tracts that are 125% below the poverty level.

Iowa
S.R. 112—Committee to Align Arts Education Standards with Federal Every Student Succeeds Act (ESSA)
Status: In committee at session recess
Summary: This resolution would have called on the state's legislative council—which serves as the legislature's steering committee—to establish an interim committee of state senators and representatives tasked with aligning arts education in Iowa's classrooms with the fine arts standards of the Iowa State Board of Education and the federal Every Student Succeeds Act. The committee would have reviewed the availability of arts education resources and opportunities for federal funding for professional development and for expanding arts learning opportunities.

Maine
H.B. 1898 and H.B. 1900—Changing High School Graduation Requirements
Status: Died in committee
Summary: These bills would have changed high school graduation requirements so that students would be required to demonstrate "achievement" instead of the current standard of "proficiency" in the visual and performing arts as well as in seven other content areas. The more rigorous proficiency standard, which was enacted in 2012, requires students to exhibit mastery of specific skills—including those in the arts—in addition to completing courses.

Washington, D.C.
P.R. 22-0523—Developing Curricula that Fully Incorporates Arts and Humanities Education
Status: Passed
Summary: This resolution calls on public schools and public charter schools in Washington, D.C., to facilitate the development of curricula that fully incorporate the arts and humanities.

SAA POLICY DIRECTIVES Return to TOC

State legislatures have the authority to enact arts focused policy directives and task state agencies with realizing them. Legislation, like bills in Hawai'i and Utah, can fund grant programs that enable an SAA or its parent agency to better serve constituents. Other bills, such as those in California, Iowa and Minnesota, amend the grant-making policies and practices of SAAs. Bills in Massachusetts and South Carolina address honorary positions within the state designed to celebrate and promote the arts.

California
A.B. 2456—Authorizing Per Diems, Honorariums and Travel Reimbursement for Grant Panelists
Status: Engrossed (passed assembly)
Summary: This bill would authorize the California Arts Council to offer a per diem, an honorarium and travel reimbursement to people serving on its grant-adjudication panels.

Hawai'i
H.B. 2515 and S.B. 2205—Creative Artist Fellowship Grant
Status: H.B. 2515 in committee and S.B. 2205 engrossed (passed senate) by session adjournment
Summary: These bills would have appropriated funds to the Hawai'i State Foundation on Culture and the Arts for an artist fellowship program that would have awarded fellowship grants of at least $25,000.

Minnesota
H.F. 3269, H.F. 3421 and H.F. 4167—Amending Policies of Arts and Cultural Heritage Fund
Status: H.F. 3269 in committee, H.F. 3421 engrossed (passed house) and H.F. 4167 engrossed (passed house) at session recess
Summary: These bills would have modified the Arts and Cultural Heritage Fund of Minnesota's Legacy Amendment to require that grantees of the fund must be state residents and complete their project within the state. The bills also would have prohibited grants from supporting projects that promote domestic terrorism or criminal activities.

Minnesota
H.F. 4402 and S.F. 3991—State Arts Board Review of Grants Awarded by Regional Arts Councils
Status: In committee at session recess
Summary: These bills would have required the Minnesota State Arts Board, or a panel it appointed, to review and approve grants proposed by regional arts councils using money from the Minnesota Arts and Cultural Heritage Fund, which is underwritten by dedicated sales tax revenue per the state's 2008 Legacy Amendment.

Memorials, Monuments and Political Imagery in Public Space

In recent years, there have been a number of protests in support of and against public display of emblems of the Confederacy, such as flags, statues, and other objects and images. In 2018, a number of state legislatures addressed this issue, and NASAA tracked more than 30 bills pertaining to political imagery in public spaces. Many of the bills aimed either to facilitate or to restrict the removal, relocation or alteration of memorials and monuments to the Confederacy. Others took a broad approach and only addressed policies of display regarding all memorials and monuments on public property. A few addressed specific political imagery, such as a state song that is pro-secession and a state flag that incorporates the design of the Confederate battle flag. Most of these policy debates fall outside the purview of state arts agencies, but NASAA's Communicating about Arts Controversies is a practical guide and NASAA can recommend additional relevant resources upon request.

Tennessee
H.B. 1582 and S.B. 1641—Stipulating Use of Proceeds from Personalized License Plates
Status: In committee at recess
Summary: These bills would have amended a state statute allocating revenue from personalized license plates to the Tennessee Arts Commission (TAC) to stipulate how TAC could use the money: TAC would be required to use half of the proceeds to award grants that underwrite the salaries of new art teachers in low-performing schools and the rest to support arts groups in urban and rural communities.

Utah
H.B. 424—Establishing the Heritage and Arts Grant
Status: Died in committee
Summary: This bill would have established the Heritage and Arts Grant within the Utah Department of Heritage and Arts, which is the parent agency of the Division of Arts & Museums. The program would have awarded grants of up to $50,000 for heritage, arts or cultural development projects provided that grantees would not request line item funding from the state legislature for the funded effort. Projects seeking more than $50,000 would have required line item funding.

HONOR AND RECOGNITION Return to TOC

State lawmakers honor and recognize—through both legislation and resolutions (which are typically nonbinding but are important indicators of legislative climate nonetheless)—the people, actions and ideas they see as significantly benefiting the communities they represent. This year, a bill under consideration in Massachusetts would establish an honorary state musician laureate position, while legislation enacted in South Carolina clarified the terms of service for the existing state poet laureate position. A resolution in California, meanwhile, proclaimed the state's arts education month.

California
A.R. 87—Arts Education Month
Status: Passed
Summary: This resolution proclaimed March 2018 to be California's Arts Education Month, thereby encouraging elected officials to engage with educators, students and the public in arts learning activities.

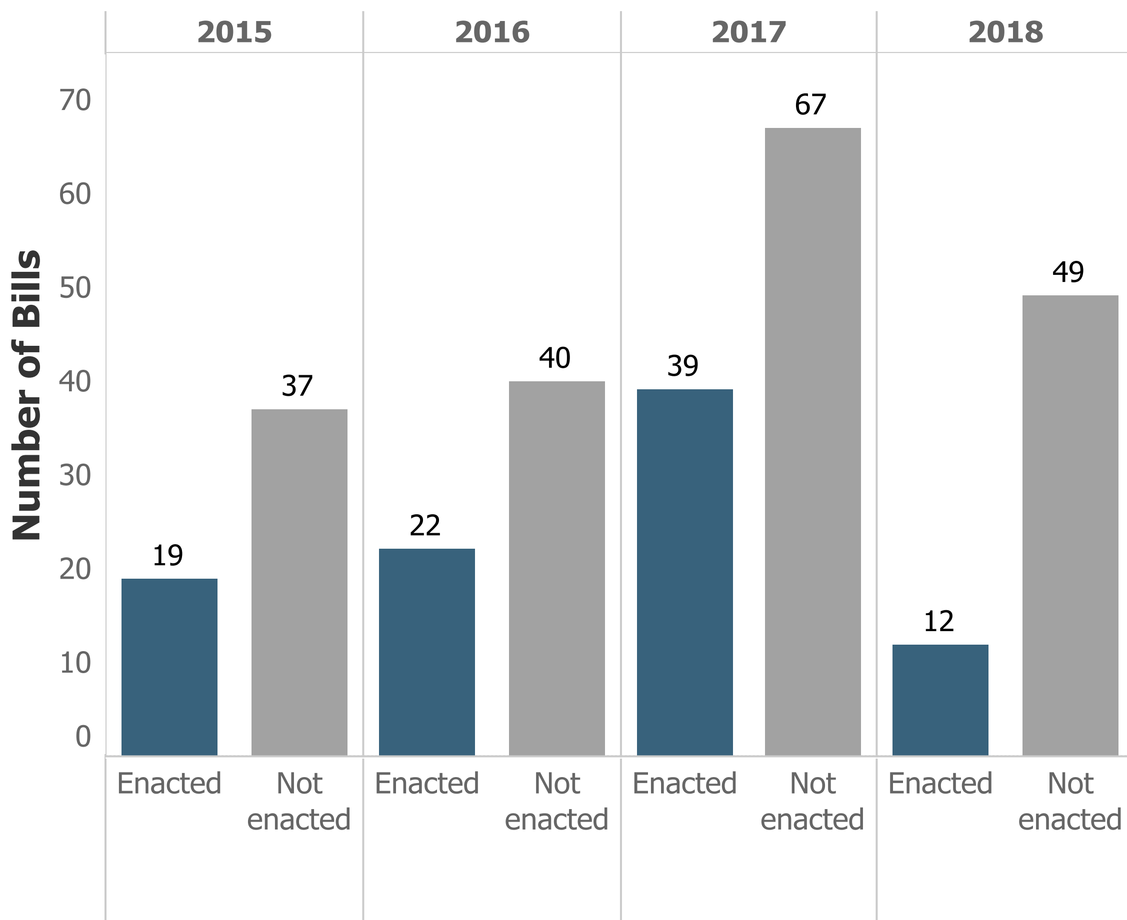
Massachusetts
S. 2225—State Musician Laureate
Status: Engrossed (passed senate)
Summary: This bill would create the honorary position of state musician laureate, which would be responsible for representing Massachusetts's musical legacy, commemorating important events in song and advising the governor in musical matters. Laureates would serve two-year terms and be appointed by the governor at the recommendation of a nominating committee that would include a council member of the Massachusetts Cultural Council.

South Carolina
S. 340—Establishing Terms of Service for South Carolina Poet Laureate
Status: Enacted
Summary: This law amends the authorizing statute of South Carolina's poet laureate program so that the South Carolina Arts Commission will advise the governor on selecting future laureates. It also sets laureates' terms of service at four years with one possible reappointment. Previously, there were no term parameters for the honorary position.

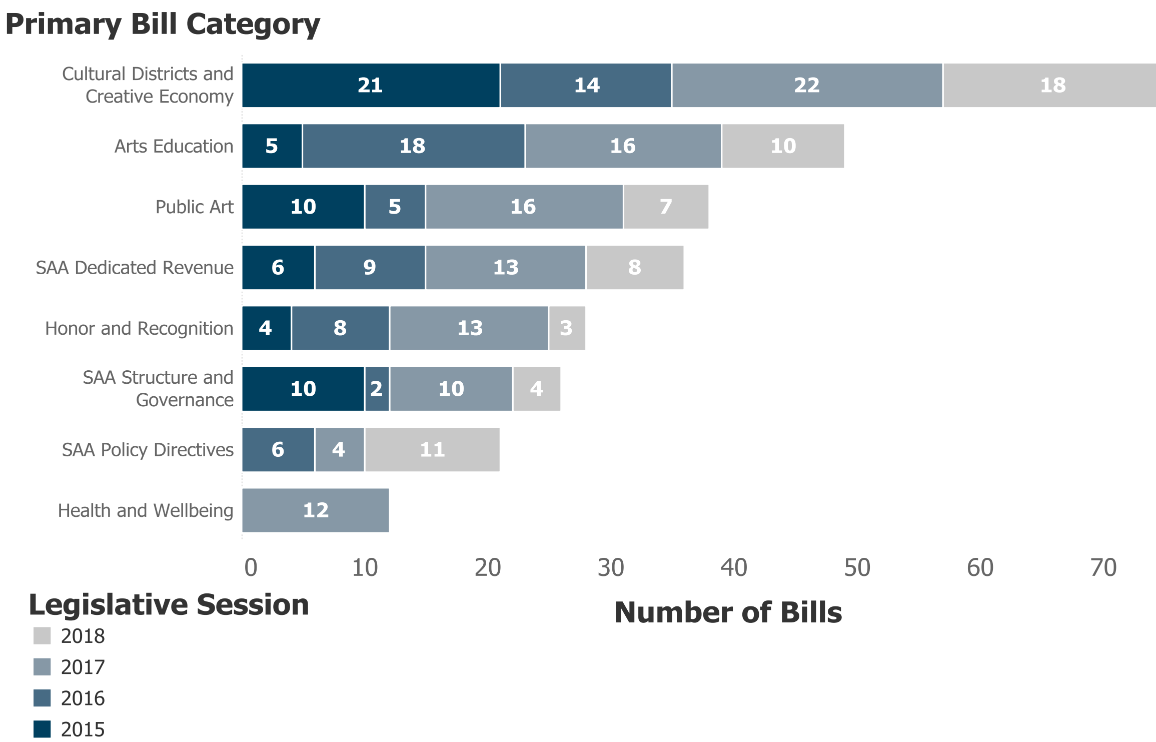
Recent Trends in State Legislation Return to TOC

The 2018 State Legislative Roundup is the fourth edition of NASAA's annual summary of state legislation pertaining to state arts agencies and their constituencies. With this edition, there is now sufficient data for a longitudinal analysis of state legislative trends relative to the arts. Below are three visualizations of the legislation NASAA has described in its Legislative Roundup reports.

Number of Bills Featured in the State Legislative Roundup by Year (2015-2018)

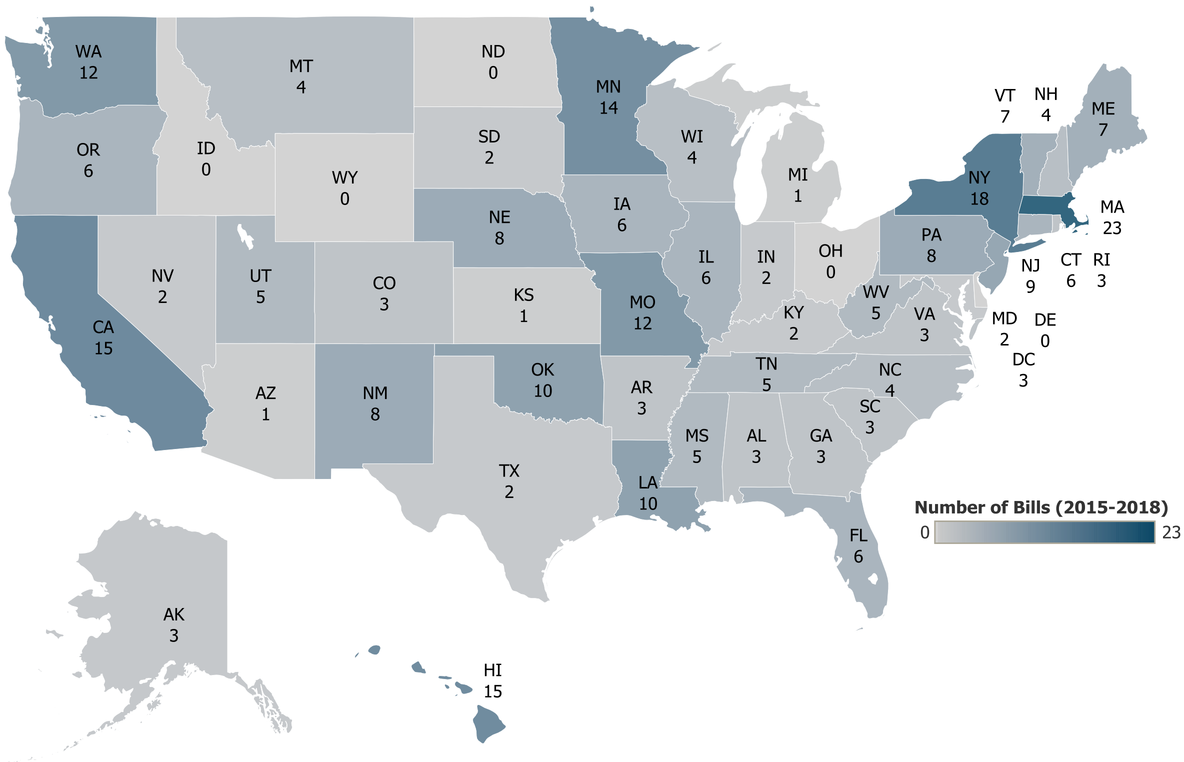


Bills Summarized in the State Legislative Roundup by Category (2015-2018)



NOTE: The above chart reflects the bill categories NASAA used in 2018 and 2017 to track legislation. To enable a longitudinal comparison of four years of state legislative research, NASAA recategorized some bills from the 2016 and 2015 State Legislative Roundup reports as NASAA has amended some of the categories since it first published the State Legislative Roundup in 2015.

Total Bills by State Highlighted in the State Legislative Roundup (2015-2018)



For More Information Return to TOC

For more information, contact NASAA Research Manager Paul Pietsch, who authored this roundup in August 2018.

The National Assembly of State Arts Agencies (NASAA) is the nonpartisan membership organization that serves the nation's state arts agencies. NASAA helps state arts agencies fulfill their many citizen service roles by providing knowledge services, representation and leadership programs that strengthen the state arts agency community. NASAA also serves as a clearinghouse for data and research about public funding and the arts. For more information on the work of state arts agencies, call 202-347-6352 or visit nasaa-arts.org.

Mass Cultural Council

Power of culture

Massachusetts Cultural Facilities Fund

FACT SHEET:

- The Cultural Facilities Fund (CFF) invests in the acquisition, design, repair, renovation, expansion, and construction of nonprofit and municipal cultural facilities.

- CFF grants support projects that create jobs in construction and cultural tourism; expand access and education in the arts, humanities, and sciences; and improve the quality of life in cities and towns across the Commonwealth.

- Over ten years CFF has awarded grants of $110 million to 853 projects across the Commonwealth.

- These organizations employ more than 7,000 workers and generate $1.7 billion in annual economic activity through organizational spending.

- Facilities are vital to the success of these organizations and the communities they serve. The Commonwealth of Massachusetts recognized this fact when it passed economic development legislation that created CFF in 2006.

- CFF has leveraged about $2.6 billion in spending on arts, history and science building projects. All grants are matched 1:1 with private or municipal funds.

- CFF projects have hired over 25,500 architects, engineers, contractors, and construction workers between 2007 and 2017.

- CFF grantees plan to add 2,196 new permanent jobs after completing their projects.
- CFF has helped restore many of our nation's most treasured historical and cultural landmarks, driving tourism, Massachusetts' third largest industry. About 16 million people visit these sites annually, nearly one third from out of state.

- CFF grants have helped a wide range of organizations large and small, in 135 communities.

- CFF helps cultural organizations become better stewards of their facilities through third party capital needs assessments, reserves, and systems replacement plans.

- Since FY09 Governors Patrick and Baker have committed $74 million in capital funds to CFF from the Executive Office of Administration and Finance (A&F). In July 2014 the Legislature reauthorized CFF through a new capital bond bill with another $50 million for the next five years.

- Demand for CFF grants continues to outpace supply: In a 2017 survey 164 organizations reported $114 million in capital expenses through 2019.

- CFF is administered through a partnership between MassDevelopment and the Massachusetts Cultural Council (MCC), and is overseen by a nine-member CFF Advisory Committee.

THE CULTURAL FACILITIES FUND:

- **Supports Cultural Organizations of Every Size**: More than half of these grants go to nonprofit organizations with budgets of less than $1 million.

- **Benefits Every Region of the Commonwealth:** Seven of every ten grants awarded since CFF began in 2007 have gone to cultural organizations outside Boston. And nearly one in four grants has been invested in Gateway Cities, economically struggling communities targeted for state development aid.

- **Supports Education for Children:** Every day young people explore their creativity and learn about art, history and science in buildings restored with CFF grants. These include child-centered spaces at the Discovery Museums in Acton, Springfield's Community Music School, and the Eric Carle Museum of Picture Book Art in Amherst; and buildings that house nationally renowned programs for vulnerable teens such as RAW Artworks in Lynn and Shakespeare & Co. in the Berkshires.

- **Helps Working Artists:** From Provincetown's Fine Arts Work Center, to the Essex Arts Center in Lawrence and Somerville's Mudflat Pottery Studios, CFF grants have created and restored vital studio, rehearsal, and performance spaces.

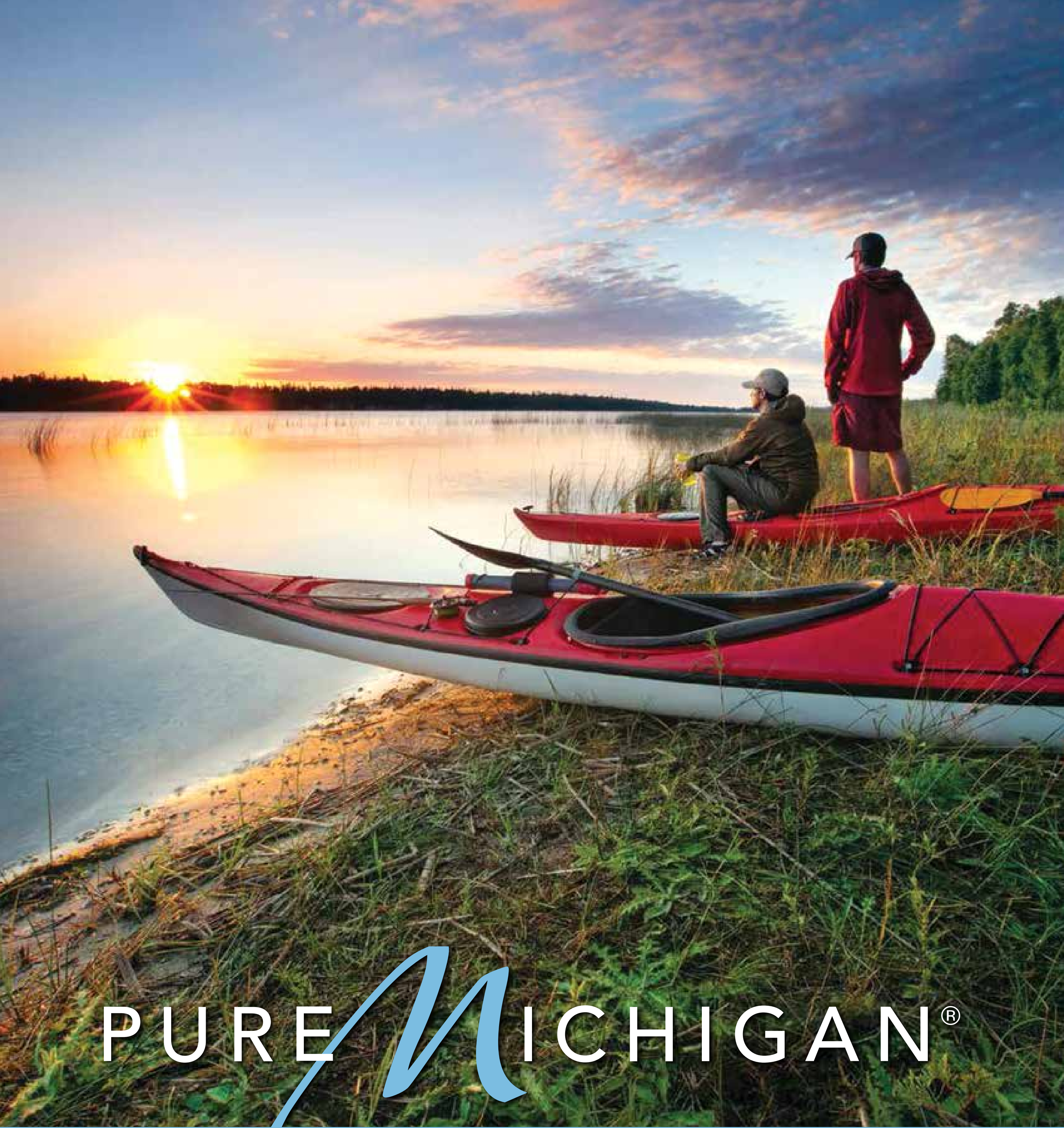
NASAA Notes: November 2017

Paul Pietsch

November 6, 2017

Massachusetts: EBT Card to Culture

Knowing that serving underserved communities starts with effective outreach and engagement strategies, the Massachusetts Cultural Council partnered with another state agency—the Department of Transitional Assistance (DTA) within the Massachusetts Executive Office of Health and Human Services—to ensure equitable access to arts and cultural opportunities around the state for low-income residents. Through the new EBT Card to Culture program, Mass Cultural Council and DTA are enabling free or discounted admission at nearly 140 nonprofit arts, history and science venues for families, older adults and people with a disability who receive state-supported Supplemental Nutrition Assistance Program (SNAP) benefits and/or transitional or emergency cash assistance. There is no cost for organizations to participate in the program, and they individually determine the extent of their discount or gratis offerings. Currently, Mass Cultural Council and DTA are unable to subsidize participating groups, but they do provide marketing benefits, such as directly promoting the program and its partner organizations to 450,000 EBT cardholders. Furthermore, the program's strong community focus and commitment to inclusivity—which support the goals of Mass Cultural Council's Universal Participation (UP) Initiative—may spark new fundraising and partnership opportunities for affiliated organizations. To learn more, contact the Council's Cultural Investment Portfolio Program Officer Kalyn King.



a plan
FOR THE INDUSTRY BY THE INDUSTRY

2012–2017 Michigan Tourism Strategic Plan

Prepared by Dr. Sarah Nicholls, Michigan State University

From the Michigan Travel Commission

Michigan's tourism industry has seen impressive growth over the past few years.

As a $17.7 billion industry that generated nearly $1 billion in state tax revenue and supported nearly 200,000 jobs in 2011, tourism remains a vital sector in Michigan's economy.

Since the implementation of the 2007–2011 Michigan Tourism Strategic Plan, this industry has made great progress to regain our share of the overall tourism market. We are seeing record numbers in out-of-state visitor spending, as well as record hotel occupancy rates across the state. This is the extremely promising foundation upon which the 2012–2017 Michigan Tourism Strategic Plan will build.

This plan identifies a series of goals and objectives important to the industry's continued growth and vitality. It was shaped from the input of hundreds of industry members from every region in the state and will ensure tourism continues to play a role in overall economic development in Michigan.

We are proud that Michigan is one of the only states in the country that has engaged in a strategic planning process that is this comprehensive in scope and inclusive in design. This is not a marketing plan; rather, it is a blueprint for identifying and taking action on the critical issues that will drive the tourism industry forward for the next five years and beyond.

We express our sincere gratitude to all those who participated in developing this plan —whether it was serving on the Advisory Council, participating in a visioning session or taking one of the online surveys. This plan is truly "for the industry, by the industry" and that is its true strength.

As members of the Michigan Travel Commission, we were committed to leading the effort to secure funding for this plan and guiding its creation. We now look forward to working with the tourism industry on the most important step of the process, its successful implementation.

The Michigan Travel Commission

As a $17.7 billion industry that generated nearly $1 billion in state tax revenue and supported nearly 200,000 jobs in 2011, tourism remains a vital sector in Michigan's economy.

From the Strategic Plan Advisory Council

It has been a privilege to help lead this strategic planning process during such an exciting time for Michigan's tourism industry.

The levels of interest, participation and support from the industry over the course of the past year have been remarkable and have instilled great confidence as this plan moves from the planning stage into implementation. As a result of your financial, travel and time commitments, we have developed a dynamic plan to guide our industry over the next five years. Our appreciation also extends to Michigan State University's Dr. Sarah Nicholls as well as Travel Michigan for their assistance in facilitating the planning process.

It has been incredibly gratifying to see so many people within Michigan's tourism industry take an active role in helping to shape a plan that is truly "for the industry, by the industry." By coming together to share ideas, priorities and concerns, we were able to create a vision and a set of goals, objectives and suggested strategies that put us in the best possible position to realize continued growth in the industry in the coming years.

The development of the strategic plan has concluded and it is now time to put the plan into action. The Michigan Travel Commission will provide the critical leadership necessary to ensure that the 2012–2017 Michigan Tourism Strategic Plan is implemented effectively and with the support of the industry. We are confident that the commission's commitment to the long-term growth of our industry will keep this plan moving forward.

It has been a true honor to serve on the Advisory Council for the 2012–2017 Michigan Tourism Strategic Plan. Thank you for trusting us to help lead such a critically important effort.

The Michigan Tourism Strategic Plan Advisory Council Members



About the plan

Tourism is one of the largest industries in Michigan, generating $17.7 billion of direct spending, $995 million in state taxes and 200,000 jobs in 2011. In addition to the attraction of more visitors, an engaging and enjoyable travel experience can also be a critical first step in attracting new residents, entrepreneurs, and businesses to move to Michigan. The intent of the 2012–2017 Michigan Tourism Strategic Plan is to lay the foundation upon which tourism will continue to grow and prosper over the next five years, further contributing to the overall economic development of the state.

While awareness of the Pure Michigan campaign, and Michigan as a national travel destination, has grown—especially with the introduction of Michigan's first ever national advertising effort—the vast majority of tourism business still comes from residents here in the state. In 2011, 67 percent of tourists were Michigan residents and 33 percent of visitors came from outside the state. The fact that increases in visitor spending over the past several years have been primarily a result of increased out-of-state expenditure is a positive indication that the industry is on the right path. Further supporting this are record hotel occupancy rates in 2012 and continuing into 2013.

Michigan's tourism industry is at an important crossroads. By coming together as a united industry there is a tremendous opportunity to achieve the future envisioned in this strategic plan. The power of the plan is that it is "for the industry, by the industry." Hundreds of people have already claimed a stake in the success of this plan—by participating in sessions, responding to online surveys and by sharing their feedback on how best to work together to grow tourism in Michigan. After more than a year of preparation, the next chapter begins to achieve the vision that Michigan is one of America's favorite four season travel experiences.

The fundamental purpose of the 2012–2017 Michigan Tourism Strategic Plan is to define the Michigan tourism industry's desired future state and identify the actions necessary to make the desired state a reality. The planning process focused on three key questions:

1. Where is the industry and how is the industry performing at the present time?
2. Where and how would the industry like to be by 2017?
3. How can the industry achieve this desired future state?

> The Michigan Tourism Strategic Plan lays the foundation upon which tourism will continue to grow and prosper over the next five years, further contributing to the overall economic development of the state.

Evaluation of the 2007–2011 Strategic Plan was a critical first step in the process. During the evaluation process, reoccurring themes were identified, which ultimately led to the eight goals outlined in the following pages. The growth in scope of the strategic plan—from three goal areas in 2007 to eight in 2012—is reflective of progress made in the past five years and the continued engagement of the industry in defining its own destiny.

Like the previous plan, the 2012–2017 Strategic Plan serves as a guide to address problems and create opportunities for collective action. It is not the solution in and of itself. The responsibility remains with the industry, with guidance from the Travel Commission and support from Travel Michigan, to implement and execute the objectives and strategies presented in the plan to achieve the eight goals. The plan offers a wide range of options for co-operative action, so everyone can find one or more action items to rally around that will benefit them while moving the industry forward as a whole.




The planning process and timeline

January 2012
First Travel Commission meeting/presentation, including preliminary evaluation of implementation of 2007–2011 plan

January 2012
Establishment of Advisory Council

February 2012
Industry-wide evaluation of implementation of 2007–2011 plan using online survey

March 2012
Industry-wide vote on vision using online survey; 261 votes collected

March 2012
Visioning and goal-setting session with 100 participants held at conclusion of annual Governor's Conference on Tourism

Summer 2012
Twelve stakeholder sessions held around the state to gather input from 264 industry members

October 2012
Industry-wide review of plan goals and objectives through an online survey with 150 responses; draft strategic plan discussed by Advisory Council

November 2012
Draft strategic plan presented to and discussed by Michigan Travel Commission

December 2012
Industry-wide review of plan vision, goals, objectives and suggested strategies through an online survey

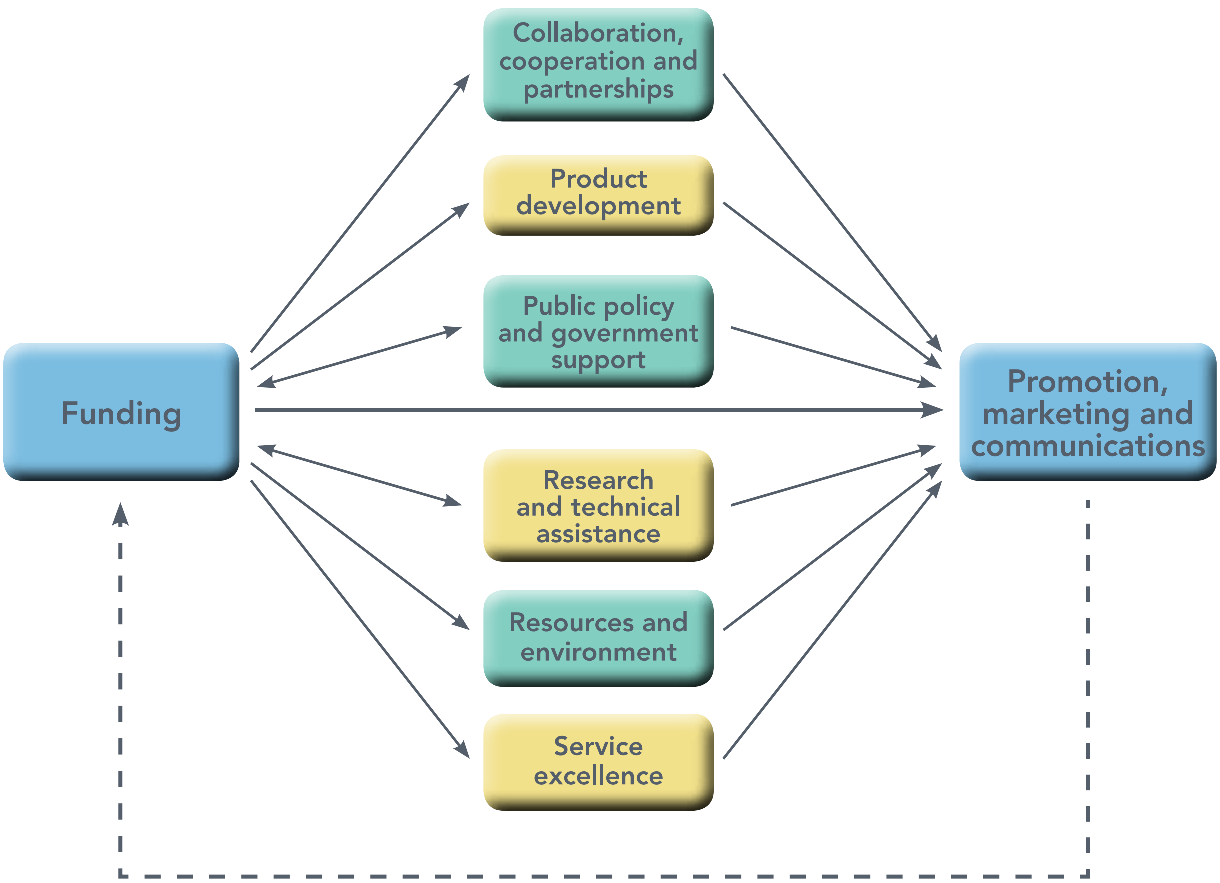
February 2013
Michigan Travel Commission adopts and assumes primary responsibility for coordinating the implementation of the strategic plan

April 2013
Michigan Travel Commission presents 2012–2017 Strategic Plan to the industry



Implementation of the plan

Planning is an ongoing process that does not end with production of the plan. Implementation of the 2012–2017 Michigan Tourism Strategic Plan will commence early in 2013 and should continue throughout the 2013–2017 period. The Michigan Travel Commission will provide the leadership for implementing the recommendations contained within the plan. However, much like the planning process itself, widespread involvement, commitment and collaboration will be vital to successfully achieving the goals set for the next five years.



While all eight themes are inter-related to some extent, the most significant relationships between them are illustrated here. Funding is clearly critical to all seven of the other themes, since all require some level of financial support to enable their realization. The quantity, quality and form of promotion, marketing and communications are dependant on all seven of the other goal themes.

Collaboration, cooperation and partnerships

The tourism industry is fragmented in nature, involving a wide variety of types and sizes of public and private entities. Informal and formal collaboration and cooperation between these entities is increasingly recognized as vital to the success of both individual tourism businesses and entire tourism destinations.

GOAL

Foster a culture of public-private collaboration, cooperation and partnerships—across the state and beyond—to continue to unify the tourism industry and help grow Michigan's economy.

Objective 1

Grow and strengthen partnership programs and communicate their success to the industry.

Objective 2

Establish an online statewide toolbox or clearinghouse to support collaboration, cooperation and partnerships.

Objective 3

Support the establishment or revitalization of regional tourism development organizations.

Objective 4

Increase the number and diversity of participants in the annual Governor's Conference on Tourism and in the associated industry awards programs.

Funding

Adequate funding— of the Pure Michigan campaign and of other strategic plan initiatives—was one of the most fundamental and critical issues identified during the planning process.

GOAL

Secure adequate and stable funding for all strategic plan initiatives.

Objective 1

Increase funding for the Pure Michigan tourism campaign to $50 million by 2017 and establish Michigan in the top five highest funded states for tourism marketing.

Objective 2

Identify sources of and raise sufficient funds to meet costs of other (non-promotion/marketing) strategic plan initiatives.

Product development

An adequate, accessible and interconnected supply of tourism products and services, including accommodations, public and private transportation, and attractions and events, is an essential characteristic of a successful tourism destination.

GOAL

Enhance infrastructure to support the delivery of a world class Pure Michigan travel experience.

Objective 1

Support the improvement and increased awareness of the quality, connectivity and diversity of tourist transportation options into and throughout the state.

Objective 2

Support the establishment and showcasing of Michigan as a state with a diverse, extensive and high quality network of motorized, non-motorized and water-based routes and trails.

Objective 3

Enhance the visitor's in-state travel experience.

Objective 4

Increase access to capital for travel-related businesses.

Promotion, marketing and communications

Many more opportunities exist to strengthen and diversify the Pure Michigan brand and to increase the volume and extend the reach of the Michigan tourism industry's promotional, marketing and communications efforts.

GOAL

Strengthen and grow the Pure Michigan brand through effective mediums at the regional, national and international levels to attract first-time and repeat visitors.

Objective 1

Increase regional and national awareness of the Pure Michigan campaign from 70 percent and 36 percent, respectively, in 2011, to 80 percent and 50 percent by 2017.

Objective 2

Increase visitor spending from $17.7 billion in 2011 to $21.5 billion in 2017.

Objective 3

Increase the return on investment on the Pure Michigan campaign from $4.90 in 2011 to $6 by 2017.

Objective 4

Improve Michigan's desirability as a place to visit (per the Portrait of the American Traveler Report) from 28th in 2010 to 15th or better by 2017.

Objective 5

Increase the Pure Michigan campaign's presence in international markets.

Objective 6

Increase Canadian visitation to Michigan from 1.54 million in 2011 to 2.15 million by 2017.

Public policy and government support

Visitors interact not only with hospitality employees but also with non-tourism businesses and the general population. As a result, better understanding of and support for the industry is needed among state legislators, county and local officials, businesses and residents.

GOAL
Empower the industry to encourage policy-makers at all levels to support the travel industry.

Objective 1
Improve understanding of the value of tourism and support for the tourism industry among state legislators, county and local officials, businesses and residents.

Objective 2
Improve existing and develop new organizational structures to enhance public sector interaction with and support of tourism policy and planning activities.

Research and technical assistance

The availability of accurate and timely research at appropriate spatial resolutions is critical to the planning and long-term development of individual tourism entities and the broader tourism industry.

GOAL
Establish a central, easily accessible and inclusive information system to capture and share timely, relevant and reliable industry research.

Objective 1
Define and prioritize the research and technical needs of the other seven plan goals.

Objective 2
Develop a financially sustainable online information system to capture and share relevant industry research.

Resources and environment

Michigan offers a rich variety of high quality natural, cultural, agricultural and built resources. Maintaining access to these resources, while simultaneously preserving their integrity, is critical to their long-term sustainability and integral to conserving the quality of life that makes Michigan a great place to live and a premier travel destination.

GOAL
Be internationally recognized for our stewardship of—and rich opportunities to experience—our natural, cultural, and heritage resources.

Objective 1
Support and expand efforts to inventory resources critical to Michigan tourism and communicate results to relevant entities.

Objective 2
Identify key issues facing and threats to the integrity of Michigan's tourism resources and raise awareness of and support for these issues.

Objective 3
Raise the profile of Michigan's tourism industry as a national leader in resource quality and stewardship.

Service excellence

Michigan and its tourism industry have only one opportunity to make a positive first impression on its guests. What can the tourism industry do to foster a welcoming atmosphere throughout the state, among all residents and employees? The notion of "southern hospitality" is well-established; what is Michigan's equivalent ethos of service?

GOAL
Foster a culture of service excellence that allows us to deliver on the Pure Michigan promise.

Objective 1
Define "service excellence" and "The Pure Michigan Promise" and share these definitions with the industry.

Objective 2
Improve our D.K. Shifflet leisure visitor satisfaction scores and maintain a ranking in the top five states.

Objective 3
Establish and increase satisfaction and intention to return/recommend levels among national and international visitors.

Conclusion and next steps

The 2012–2017 Michigan Tourism Strategic Plan is ambitious, but it is grounded in objectives that are possible to achieve—provided the cooperation and collaboration that drove the planning process remains present during implementation.

No one organization or entity will enjoy the ability to successfully implement any of the goals and objectives independently. Concerted and coordinated effort on the part of many organizations and entities across the state over an extended period of time will be required for success.

One of the first steps in the implementation process will be to prioritize the objectives underlying each goal and identify private, public and non-profit partners that could assist with implementation. Identification of funding sources for those items that require financial support is also clearly critical.

The Michigan Travel Commission, with assistance from Dr. Sarah Nicholls, the Advisory Council and Travel Michigan, will lead this process. The complete plan and all source documents are available at michigan.org and at tourismplan.anr.msu.edu.

This plan is the culmination of more than a year's work with participation of hundreds individuals who volunteered their time to make this first step in the strategic plan a success.

It is the hope of those involved that this plan will inspire others to join the effort to grow and strengthen the future of tourism in Michigan.

Strategic Plan Advisory Council Members

Coe, Donald
Black Star Farms
Michigan Commission of
Agriculture and Rural Development

Hert, Rick
West Michigan Tourism Association

Janes, Patty
Grand Valley State University

MacInnes, Chris
Crystal Mountain Resort & Spa

Mackay, Gordon
Indian Trails

Moroz, George A.
The Henry Ford

Northup, Jim
Pictured Rocks National Lakeshore

O'Callaghan, Mike
Detroit Metro Convention
& Visitors Bureau

Owens, Barry
Treetops Resort and Spa

Quiseng, Bill
BillQuiseng.com

Rector, Christine
Northern Initiatives

Rummel, Annette
Great Lakes Bay Regional
Convention & Visitors Bureau

Sippel, Dan
Grand Rapids

Stephens, Maia
Michigan Department of
Natural Resources, Parks and
Recreation Division

Van Dommelen, Brad
Traverse City Convention
& Visitors Bureau

Winn, Rick
Amway Hotel Corporation

Yencich, Steve
Michigan Lodging and Tourism
Association

Zieger, Jennifer
Fairfield Inn & Suites
by Marriott Livonia

Michigan Travel Commission

Mooradian, Patricia, *Chair*
The Henry Ford

Zehnder Keller, Judy, *Vice Chair*
The Bavarian Inn

Busley, Mike
Grand Traverse Pie Company

Curtis, Roger
Michigan International Speedway

Ettawageshik, Frank
Harbor Springs, MI

Laukitis, Sally
Holland Area Convention
& Visitors Bureau

Nunn, Jon
Grand Action

Preston, Jerry
Flint, MI

Schuler, Lawrence
Schu's Hospitality Group

Sherer, Susan
Sherer Inc.

Sprenger, Julie
Laurium Manor Inn

Toney, Jerome
Grand Hotel

Workman, Elizabeth
Vacation Trailer

The 2012–2017 Michigan Tourism Strategic Plan was prepared
by Dr. Sarah Nicholls of Michigan State University
nicho210@msu.edu | tourismplan.anr.msu.edu

Financial support for the plan was provided by:
Amway Grand Hotel Group (Rick Winn)
Ann Arbor CVB (Mary Kerr)
Detroit CVB (Larry Alexander)
Discover Kalamazoo (Greg Ayers)
Experience Grand Rapids (Doug Small)
Frankenmuth CVB (Jamie Furbush)
Grand Hotel/Mackinac Island (Ken Hayward)
Great Lakes Bay Regional CVB (Annette Rummel)
Holland Area CVB (Sally Laukitis)
Jackson County CVB (Mindy Bradish-Orta)
Livingston County CVB (Barb Barden)
Michigan Lodging and Tourism Association (Steve Yencich)
Petoskey Area/Boyne Country CVB (Peter Fitzsimons)
The Henry Ford (Patricia Mooradian)
Travel Michigan/MEDC (George Zimmermann)
Traverse City CVB (Brad Van Dommelen)
Upper Peninsula Travel Association (Tom Nemacheck)

Office of Tourism

Director: Debbie Johnson
A.R.S. § 41-2305

Vision: To make Arizona the leading tourist destination for travelers.

FY 2019 Strategic Plan

Prepared By: Kiva Couchon
Date: 09/04/2018

Mission

To strengthen and grow Arizona's economy through travel and tourism promotion.

Agency Description

The Arizona Office of Tourism is a state government agency dedicated to developing, implementing and maintaining global marketing programs that promote Arizona as a leading travel destination.

The agency produces a variety of year-round initiatives to inspire national and international visitation to the state.

Tourism strengthens Arizona's economy and enhances the quality of life for all its residents.

Executive Summary

The success of the Arizona Office of Tourism's FY 2018 marketing program contributed to record-breaking visitation and spending for Arizona. The FY 2019 Strategic Plan builds off this momentum and enables the agency to produce effective marketing programs that will generate positive agency and industry growth.

For FY 2019, the agency will continue its destination marketing efforts to directly and indirectly influence travel to Arizona, such as increasing the reach of our international marketing efforts and building more opportunities to engage with consumers through social media activities.

In addition to our global marketing efforts, the agency will continue its connection to Arizona's tourism industry by providing more relevant traveler-related data and providing rural, tribal and industry-related participation opportunities to better support and promote rural Arizona.

All dollars in thousands		General Fund	Other Appropriated	Non-appropriated	Total
FY 2019 Enacted		$ 7,112,000	$ 0	$ 14,650,600	$ 22,383,952*
Goal 1	Funding Issue 1: Destination Marketing	$ 3,731,533		$ 13,712,712	$ 17,444,265
Goal 2	Funding Issue 2: Travel Trade Relations	$ 263,960		$ 1,121,040	$ 1,385,000
Goal 3	Funding Issue 3: Research	$ 11,800		$ 438,200	$ 450,000
Goal 4	Funding Issue 4: Resources	$ 3,104,687		$ 0	$ 3,104,687
FY 2020 Request		**$ 13,612,200**	**$ 0**	**$ 15,852,222**	**$ 29,464,222****
	$ Change	*$ 6,500,000*	*$ 0*	*$ 580,270*	*$ 7,080,270*
	% Change	*91%*	*0%*	*4%*	*25%*

** Prop 302: $7.8 million distributed directly to Maricopa County DMOs*
*** Prop 302: $8.2 million distributed directly to Maricopa County DMOs*

Office of Tourism

Goals	Goal Performance Indicator(s)	Objectives FY 2019
1: Increase total visitation and direct visitor spending	Domestic and international visitation Domestic and international airlift Direct visitor spending Hotel occupancy rates Hotel average daily rate Tourism tax revenue Lodging tax revenue Campaign measurement	a) Increase number of international marketing impressions by 2% b) Increase AOT campaign specific hotel revenue per 1,000 impressions by 5% c) Increase destination trainings and trade sales appointments by 3% d) Increase global earned media by 2% e) Increase social media engagement by 1% f) Increase incremental ad influenced travel spend by 3% g) Increase rural, tribal and industry marketing participation by 1% h) Maintain record campaign awareness rate at 43%
2: Increase industry relations and education	Presentations and webinars In-state earned media Research projects	a) Increase annual presentations and webinars by 5% b) Increase in-state earned media by 2% c) Conduct a comprehensive Mexico visitor survey on behalf of industry
3: Optimize operations	Improved fulfillment process	a) Increase number of requested material by 2% b) Reduce online time to fulfillment to 7-10 business days

Tourism and the Arts: Powering and Connecting Connecticut

Tourism and the arts represent more than the world-class shows, venues and experiences that Connecticut has to offer, it drives our culture and is responsible for creating the best first impression when welcoming visitors to our state. Quality of life is a critical factor when deciding where to go to school, where to work, where to raise a family and where to retire, and tourism and the arts have the most direct impact on how people perceive Connecticut's quality of life. The culture of our state touches and is shaped by our cities, our communities, our schools, our institutions and our diverse population, and it is critical to understand how tourism and the arts impact all aspects of Connecticut life.

Agriculture

Tourism and the arts have enjoyed a long and prosperous relationship with Connecticut farmers. With increasing demands for fresh and local produce, our famous restaurants are constantly investing in our crops and livestock to deliver the finest in dining opportunities for newcomers to experience. In addition, the rise in straight from the farm shopping has created new opportunities for farmers markets and provide a platform for Connecticut artists to sell their handcrafted creations alongside the finest produce in the state.

Education

Connecticut has many of the top schools in the country, from the legendary ivy schools to our cutting edge technology, artistic and industry-focused institutions. It is here that we teach the generation of tomorrow, who go on to become our artists, musicians, historians and business owners; all critical roles in defining the strong and unique Connecticut culture. Many of our institutions of higher learning partner with tourism and the arts to deliver world-class performances, enriching museum attractions and investments in our communities to drive innovation and creativity.

At the same time, it is our tourism and arts that inspire students and create opportunities to welcome new out of state students to our schools. Aside from the financial gains, our institutions enjoy from out of state students, this diversity also brings a diversity of ideas and ways of thinking, further growing our academic potential and culture.

Energy

The energy sector is one of innovation and cutting-edge technology, and the adaptability of the tourism and arts industries have fully embraced new energy technologies and have driven the funds and support needed for many state energy projects. Many of our educational museums inspire the next generation of engineers and drive social support for green technology, a sector in which Connecticut is quickly emerging as a leader. Our tourism and arts institutions have a direct commitment and need to invest in our communities and our energy grid. This translates into cutting edge, energy efficient green hotels and venues as well as private funding sources for the top of the line state energy projects.

Housing

The jobs and opportunities created by our tourism and arts industries provide the means for many Connecticut residents to live and thrive in our state. By providing the first opportunities for Connecticut residents, we create a path for young people to buy their first house or find their first apartment. Tourism and the arts build our communities, and by developing our communities we make them places to invest in, which means more jobs, more people, and more funding for new housing developments and building.

Human Services

By supporting tourism and the arts, Connecticut invests in its people. Tourism and the arts were responsible for $1.7 billion dollars in taxes in 2017, which in turn provided funding for our hospitals, police, first responders and community service programs. As the industries that are fully invested in improving the quality of life for Connecticut residents, they are the most likely to directly support these services and ensure that Connecticut remains a top destination and bastion of cultural growth.

Jobs and Economy

The Connecticut tourism industry creates over 121,527 direct and indirect jobs, and our arts drive the creation of thousands of small businesses, entertainers and creators in Connecticut; it's no secret that tourism and the arts have a direct and substantial impact on growing the economy and creating jobs. Aside from the direct taxes that the state receives from lodging, sales and entertainment, tourism and the arts bring in countless dollars through the elevation of the Connecticut brand and quality of life as a state to live, work and invest in. By driving our culture, tourism and the arts opens new business opportunities and encourages our communities to stay in Connecticut, thus creating jobs and creating a business-friendly atmosphere.

Transportation

Connecticut visitors need the most efficient and accessible transportation opportunities to experience everything our state has to offer. To that end, tourism and the arts have enjoyed a strong symbiotic relationship with our transportation industry to help fund the improvement and expansion of our roads, ferries, trains and airports while ensuring that Connecticut remains and accessible place to visit and experience. Many transportation opportunities have emerged as an artistic experience, such as the Cross Sound Ferry in New London, and serve both a practical logistic purpose as well as a means for visitors to experience our beautiful landscapes and historic architecture.

SOCIAL IMPACT OF THE ARTS ACROSS SECTORS

80% OF PEOPLE **EXPLORE NEW PLACES** FOR THE ARTS

65% GROWTH IN DESIGN TALENT IN TECHNOLOGY INDUSTRY

ARTS SPARK **$97 MILLION INVESTMENTS**

20% RISE IN PROPERTY VALUES

CENTERING CREATIVITY IN AGRICULTURE MEANS **MORE INNOVTION**

75% REDUCTION IN INCOME DISPARITY

68% OF TOURISM IN U.S. IS DRIVEN BY THE ARTS

$1.7 BILLION IN SAVINGS DUE TO ART THERAPIES

ARTS AND CULTURE **GENERATE 4.2% OF U.S. GDP**

$4.7 MILLION JOBS CREATED BY ARTS AND CULTURE

$1 FOR THE ARTS **SAVES $9** ON OTHER COSTS

63% REDUCTION IN RISK OF DIMENTIA

ARTS-RICH COMMUNITIES HAVE **18% LESS SERIOUS CRIME** AND 14% FEWER REPORTS OF ABUSE AND NEGLECT

30% FEWER PAROLE VIOLATIONS AND **75% FEWER INFRACTIONS**

$2.25 BILLION IN PROSPECTIVE SAVINGS

Source: Americans for the Arts
https://www.americansforthearts.org/socialimpact

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