

Legislative Platform 2007

...Leading the Way to a Clearer Future.



Developed By: San Joaquin
Valley Air Pollution Control District



San Joaquin Valley
AIR POLLUTION CONTROL DISTRICT

SAN JOAQUIN VALLEY UNIFIED
AIR POLLUTION CONTROL DISTRICT

2007-2008 LEGISLATIVE PLATFORM

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Seyed Sadredin- Executive Director/Air Pollution Control Officer

1990 East Gettysburg Avenue
Fresno, CA 93726
(559) 230-6000

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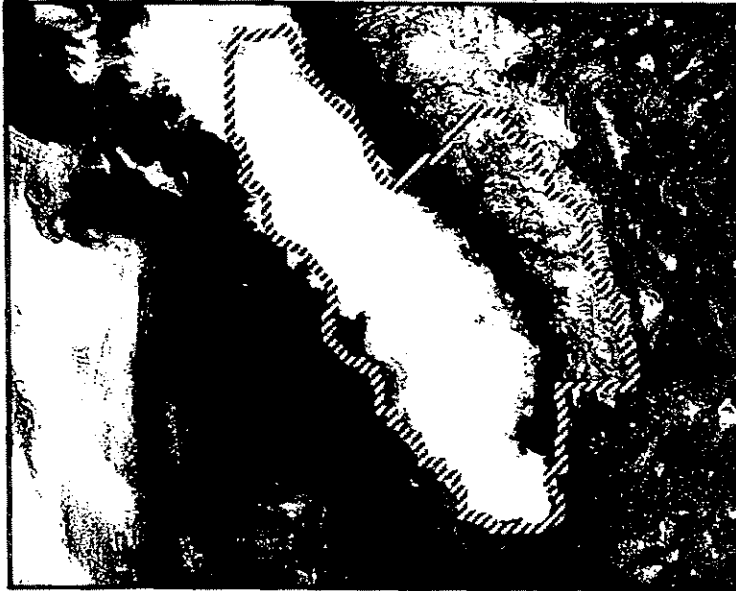
SAN JOAQUIN VALLEY
AIR POLLUTION CONTROL DISTRICT

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ABOUT THE DISTRICT

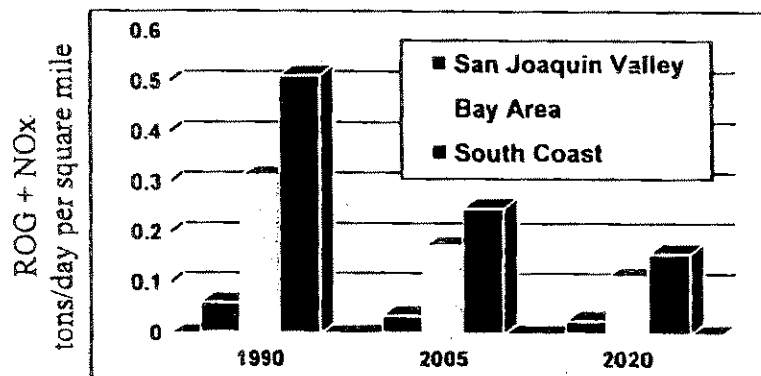
The San Joaquin Valley Air District has local jurisdiction for air pollution control in Fresno, Kings, Madera, Merced, San Joaquin, Stanislaus, Tulare, and the central and western portions of Kern County. The Governing Board of the District is comprised of elected officials from these Valley counties and cities. The Governing Board adopts and implements rules and regulations to protect the public health through improved air quality.

Figure 1-Unique Valley Conditions Trap Air Pollution

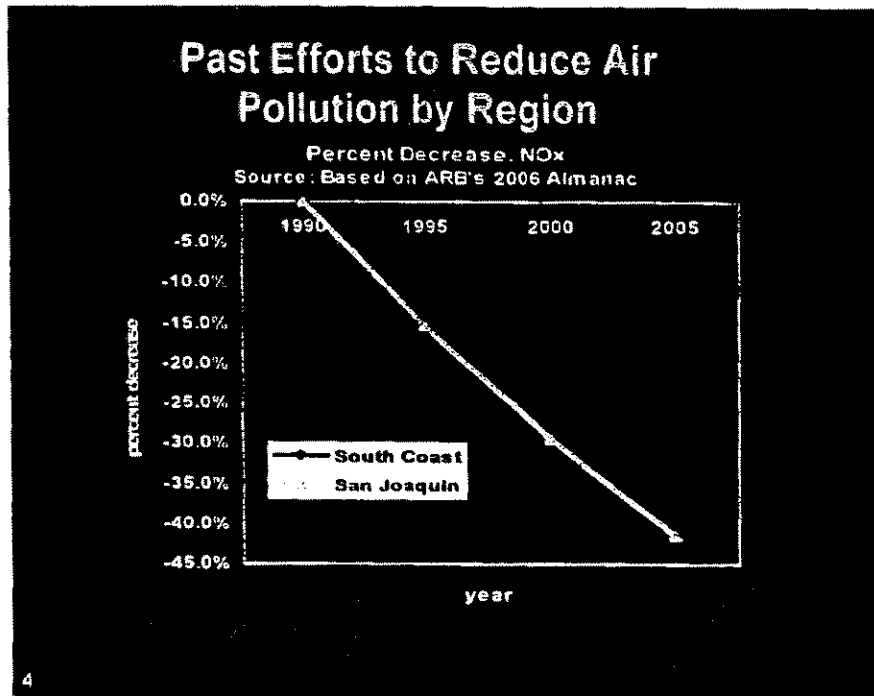


Due to the Valley's unique geography and meteorology, no other region in California faces the enormous degree of difficulty that the Valley faces in meeting the ambient air quality standards for ozone and particulates. This is illustrated by the fact that the San Joaquin Valley has far fewer pollutant emissions per square mile ("emissions density") than other regions in California that have equivalent or even better air quality.

Figure 2 Emissions Density in the SJV and Other Areas in California



The Valley has reduced its ozone and particulate causing pollutants (Oxides of Nitrogen) at a faster rate than Southern California. Since 1990, Valley's total oxides of nitrogen emissions have been reduced by 41% compared to a 37% reduction in South Coast. This is despite the fact the Valley experienced a much higher rate of growth (65% higher than the state's average).



In the coming years the District will be developing plans to attain the new National Ambient Air Quality Standards for ozone and particulate matter less than 2.5 microns in size (PM_{2.5}). Initial estimates indicate that even with new local, state, and federal regulations there will still be a shortfall in necessary emissions reductions in order to attain the standards. The District's 2007-2008 legislative priorities are focused upon achieving emissions reductions beyond those available to the regulatory agencies in order to bring cleaner air to the residents of the San Joaquin Valley as expeditiously as possible.

Summary of Past Accomplishments

While substantial challenges lay ahead, the District, the business community, and San Joaquin Valley residents have made significant progress improving air quality in the San Joaquin Valley. The following is a summary of past air quality accomplishments:

- Since its inception the District has adopted over 500 rules or rule amendments that have achieved approximately a 50% reduction in emissions. These reductions have led to substantial improvements in air quality.

- On October 17, the US Environmental Protection Agency found that the San Joaquin Valley Air Basin is in attainment of the federal particulate matter under ten microns in size (PM10) standards.
- The District's regulations often are viewed as the benchmark by other agencies and are regularly utilized as templates for their regulations. In fact, the Valley Air District was the first in the state to:
 - Voluntarily expand the enhanced vehicle Smog Check II program beyond the mandated urbanized areas to include more than 90% of the registered vehicles in the air basin. This model was utilized to implement the Smog Check II components now in effect in the Bay Area.
 - Regulate emissions from on-field agricultural operations. To date, the District has received 6,400 conservation management practices plans that reduce particulate matter emissions by 34 tons per day from 3.2 million acres of production agricultural land.
 - The District was the first major air district in the state to regulate the use of residential fireplaces to reduce particulate levels. The other major districts in the state are using the District's regulation as the benchmark as they develop regulations of their own.
- The District was the first in the nation to:
 - Adopt a progressive Indirect Source Review program to reduce Valley-wide emissions by more than 10 tons per day from commercial, industrial and residential developments.
 - Adopt a rule to control VOC emissions from wine production and storage. This groundbreaking rule also contains innovative compliance options that offer flexibility to operators without sacrificing emission reductions.
 - The District leads the nation with its rules on engines, boilers, turbines and glass-melting furnaces.
- These regulatory efforts have dramatically reduced the number of days over the federal 1-hour ozone standard by 85% and have reduced the peak measurements when we do exceed the standard by 21% (See Figure 3).

**Figure 3 Improvement in 1-hour ozone levels
1990 – 2005**



1990 –

**45 days per year
over the standard.**

**170 ppb peak
measurement**



2005 –

**8 days per year
over the standard.**

**134 ppb peak
measurement**

Additional information about the state of air quality in the San Joaquin Valley, and the efforts to solve the air quality challenge can be found at www.valleyair.org.

2007-2008 LEGISLATIVE PRIORITIES

The following legislative priorities will provide policy guidance for legislative action and recognize the unique needs of the District during the upcoming legislative session:

1. **Proposition 1B Emission Reduction Funds**-The passage of Proposition 1B provides \$1 billion for emissions reductions from activities related to the movement of freight through California's trade corridors. The San Joaquin Valley is the major north/south corridor for movement of freight through the State of California. Additionally, there is a significant trade corridor of agricultural commodities from the San Joaquin Valley to California ports. Over 28% of the state's truck traffic occurs in the San Joaquin Valley and nearly 80% of the Valley's smog and particulate causing emissions come from mobile sources. The District is seeking 25% of the Proposition 1B emission reduction funds to mitigate the impact from increased freight movement through the region.
2. **Air Quality Enterprise/Empowerment Zone Designation**-The District is seeking the establishment of a new designation as an Air Quality Enterprise/Empowerment Zone at the state and federal level. The new designation would recognize that the Valley has a unique air quality and economic situation that calls for additional state and federal resources to effectively meet the unique challenges that we face. Given the Valley's climate and economic situation, it is abundantly clear that aggressive regulatory measures alone will not yield the needed reductions to attain the federal air quality standards. A primary reason for this is that new tail-pipe standards for on-road and off-road engines will not produce any reduction in emissions until old engines are replaced with new cleaner engines. Without incentive grants, the full benefit of the new engine standards will not be realized for decades. Additionally, incentive grants can allow for adoption of cleaner technologies that may otherwise be unaffordable. Furthermore, industrial equipment at stationary sources could be replaced with newer and cleaner equipment with appropriate incentive funding.
 - a. **New Incentive Funding**-Current state and local funds available for incentive-based programs in the San Joaquin Valley are approximately \$40 million per year. The primary sources for these funds are the expected revenues from the District's Indirect Source Review rule, voluntary development mitigation agreements, local DMV surcharge fees, and the state's Carl Moyer program. Significant new funding will be required to procure the necessary reductions. The District is seeking \$200 million per year for a period of ten years to accelerate the introduction of new cleaner technologies. **This level of funding can procure only 20% of the necessary reductions in emissions with the remaining 80% having to come from state, federal, and local regulatory measures.**

- b. **Tax Incentives Plant/Fleet Modernization**-In order to attain the federal standards for ozone and PM2.5, the District, ARB, and EPA have identified opportunities for emissions reductions from existing and new regulations. The regulations identified to date are not sufficient to bring the Valley into attainment in a timely manner. In order to attain the standard it will be necessary to go beyond regulation and replace existing industrial and mobile source equipment with cleaner equipment prior to the end of its useful life. The District supports the creation of tax incentives in order to obtain cost-effective emissions reductions by encouraging the early retirement of this equipment.
3. **Funding for School Bus Replacement**-The San Joaquin Valley has a disproportionate share of older high emitting school buses. Over 30% of the school buses in the Valley are 1987 or older. Pre-1987 buses expose students to high levels of carcinogens from diesel exhaust and add to the Valley's ambient air quality pollution. Current funding levels are inadequate to allow school districts to replace these buses. The District supports increased funding to replace the oldest school buses in the State and adding flexibility to existing funding programs to allow for the replacement of more school buses.
4. **Port Regulation**-The San Joaquin Valley Air District supports increased authority to control emissions from Bay Area Ports that are up-wind of the San Joaquin Valley Air Basin. Additionally, efforts to raise funds to reduce the impact of goods movement through the ports should also address the downstream impacts of goods movement in trade corridors. The San Joaquin Valley Air District may also support container fees if fair shares of such revenues are made available to the San Joaquin Valley to mitigate the emissions associated with freight movement to and from the ports through the Valley.

GENERAL PRINCIPLES OF THE LEGISLATIVE PLATFORM

The following general principles will provide policy guidance for legislative action:

LOCAL: To fulfill the goals of the District, to maintain the ability to develop and implement control strategies to address stationary and area pollutants, and to achieve ambient air quality standards, the following principles will guide District policy:

1. Support legislation that retains the Governing Board's control over the use of emission reduction credits (ERC's) throughout the Valley.
2. Oppose legislation that usurps the District's authority to determine the cost-effectiveness of proposed District rules.
3. Support legislation that encourages the management of air quality on a regional basis, particularly in the Valley, and not on a statewide basis, in order to assure that local concerns are recognized.
4. Support legislation that retains local enforcement and discretionary authority for NTC/NOV fines/adjudication/etc.
5. Support legislation that promotes the creation and use of District-operated self-audit and inspection programs. Such legislation will enhance the District's ability to offer incentive-based programs to Valley businesses in ways that do not conflict with state and federal law.
6. Oppose all legislation that transfers any part of local permitting authority to the state or federal governments. Past transfers of the district's permitting authority have proved to prolong the permitting process without any corresponding benefit to air quality.

STATE/FEDERAL: To support state and federal means of addressing, without duplication, the need for better air quality in the San Joaquin Valley, and to support state and federal actions that are effective and economically feasible, the following principles will guide District policy:

1. Support state and federal legislation that would preserve and enhance the ability of local governments to adequately finance mandated and essential services.
2. Support federal legislation or regulations that alleviate administrative burdens, that are unnecessary for the protection of air quality, associated with permitting requirements.

3. Support legislation to streamline the permitting process at the local level that is efficient and effective. Oppose legislation that negatively affects the District's ability to protect and improve air quality.
4. Support legislation to reduce the duplicative oversight responsibilities of state agencies and boards vis a vis the regional air districts.
5. Support legislation that eliminates duplication between state and federal air quality agencies. Allow a single permit system that satisfies both state and federal regulations. California has the strictest air quality standards in the country. Federal duplication only hinders business and does not improve air quality.
6. Sponsor or support legislative options that would increase funding to the District to develop Valley-specific options for attainment.
7. Support legislation that promotes energy conservation and efficiency programs for energy end-users. Reduced energy use will result in lower pollutant emissions and a more stable electrical distribution system.
8. Support legislation that encourages the generation of power through net energy metering as an alternative to waste gas venting or flaring.
9. Support legislation that provides a cost-effective mechanism for environmentally responsible disposal of treated grape stakes.
10. Support legislation that requires federal sources, including trains, trucks and ships, to contribute their "fair share" of the emission reductions required for attainment of air quality standards in the San Joaquin Valley. This would include mitigating the emissions associated with the implementation of the North American Free Trade Agreement, requiring more stringent controls on locomotives, and reducing the emissions from ships while they are in port.

MOBILE TRANSPORT/TRANSPORTATION: To address issues dealing with interdistrict pollutant transport, mobile sources reductions and transportation alternatives; to achieve mobile source reductions in addition to those currently approved in air attainment plans; to create market-based incentives for mobile source emissions; and to encourage and promote public transportation improvements; the following principles will guide District policy:

1. Support legislation that provides options for local air districts for pilot incentives to reduce mobile source emissions.
2. Support state and federal legislation and regulations to further promote cost-effective and clearly defined strategies associated with vehicle emission reductions and effective statewide vehicle Inspection & Maintenance programs.

3. Support legislation to assist regional transportation authorities for multi-modal transit systems that ensure ongoing growth in ridership by promoting and encouraging maximum public use.
4. Continue to support legislation that requires the USEPA to develop and implement programs that effectively and efficiently control interstate mobile sources including, but not limited to, trains, trucks, boats, and planes. Support any federal action that would preserve or increase the Corporate Average Fuel Economy (CAFE). These requirements establish fuel economy standards for cars and light-duty trucks. An increase in fuel economy will provide cleaner operating vehicles. Support legislation that requires improved emission standards for buses.
5. Support legislation and efforts to advance commuter rail service to the Bay Area via the Altamont Corridor, commuter rail service to Sacramento, and legislation and initiatives that encourage high-speed rail through the San Joaquin Valley.
6. Support and actively advocate increases in the District Subvention based on inflation and cost of living adjustments.
7. Sponsor or support legislation that provides a stable long-term funding source for programs such as the Carl Moyer Memorial Air Quality Standards Attainment Program and other incentive programs that encourage the early introduction of low emission technologies for mobile, stationary and area sources.
8. Oppose legislation that restricts the District's use of Governing Board-authorized funds for cost effective emission control projects.
9. Support legislation that simplifies Transportation Conformity compliance and synchronizes conformity related transportation planning requirements with air quality planning requirements and deadlines.
10. Support legislation that puts organization structures in place that facilitate inter-regional and intra-regional solutions for the efficient movement of people and goods through the San Joaquin Valley utilizing a variety of transportation modes.

LAND USE/PLANNING: To address air quality concerns and encourage land use and transportation patterns that enhance sustainable communities and minimize adverse environmental impacts, the following principles will guide District policy:

1. Support legislation that encourages the inclusion of air quality control measures in city and county general plans, and that requires coordination between land-use, transportation, and air quality plans.
2. Support legislation that streamlines the CEQA process, yet maintains key requirements for analysis and mitigation of impacts.

3. Support legislation that would encourage or enable cities, counties and the building industry to implement smart growth principles by providing incentives for adopting and implementing smart growth policies, and by eliminating fiscal and legal impediments to its implementation.
4. Oppose legislation that restricts the District's authority to adopt and implement cost effective indirect source mitigation programs.
5. The District shall explore support of legislative initiatives that provide appropriate litigation relief on air quality issues in conjunction with the California Environmental Quality Act (CEQA) process for new development projects that satisfy the District emission reduction requirements of rule 9510 or more stringent standards set by local communities and land-use agencies.

BIOMASS: The biomass industry helps the environment by reducing pollutants created by open burning and landfilling of potential biofuels such as agricultural, urban, and forest wood waste products. To maintain the viability of biomass power-generating plants to prevent further degradation of the District's air quality, the following principles will guide District policy:

1. Support legislation that would provide for the continued operation of strategically located biomass facilities to provide disposal options for agricultural, urban, and forest wood waste.

ALTERNATIVE COMPLIANCE OPTIONS: To have the ability to provide for compliance flexibility when dealing with businesses addressing air quality rules and regulations, and to ensure that alternative compliance options provide adequate measures to at least meet the required emission reductions necessary, the following principles will guide District policy:

1. Support legislation that provides for market-based incentives that achieve equivalent reduction in air emissions in a more cost-effective fashion.
2. Oppose legislation that diminishes the District's ability to write permits that are practical and enforceable.
3. Support legislation that would prohibit an increase in assessed property value for new equipment installed solely for the purpose of meeting the requirements of District Rules and Regulations.
4. Support legislation that encourages the generation of mobile source emission reduction credits.

TOXIC AIR EMISSIONS: To ensure the protection of public health and to minimize exposure to significant toxic pollutants, the following principles will guide District policy:

1. Oppose legislation that results in the release of cancer-causing and other toxic emissions in quantities that pose significant risks to public health.
2. Support legislation that upholds the requirement for public notification when significant toxic pollutants are located in close proximity to a given neighborhood.
3. Support legislation that allows for the integration of state and federal air toxic mandates while protecting public health.
4. Support legislation that calls for cleaner-burning alternative fuels.
5. Support measures that result in early risk reduction without costly and unnecessary risk assessment work.

THE WAR

A KEN BURNS FILM

THE WAR, a seven-part series directed and produced by Ken Burns and Lynn Novick, tells the story of the Second World War through the personal accounts of nearly 50 men and women from four quintessentially American towns: Waterbury, Connecticut; Mobile, Alabama; Sacramento, California; and the tiny farming town of Luverne, Minnesota. The series explores the most intimate human dimensions of the greatest cataclysm in history — a worldwide catastrophe that touched the lives of every family on every street in every town in America — and demonstrates that in extraordinary times, there are no ordinary lives.

Throughout the series, the indelible experience of combat is brought vividly to life as veterans describe what it was like to fight and kill and see men die at places like Monte Cassino and Anzio and Omaha Beach; the Hürtgen Forest and the Vosges Mountains and the Ardennes; and on the other side of the world at Guadalcanal and Tarawa and Saipan; Peleliu and the Philippine Sea and Okinawa. In all of the battle scenes, dramatic historical footage and photographs are combined with extraordinarily realistic sound effects to give the film a terrifying, visceral immediacy.

In every episode, veterans' accounts of battle are interwoven with the poignant recollections of their loved ones back home, who, for four long years, carried on with their lives, contributed to the war effort, and lived in constant fear of telegrams containing news too terrible to bear.

The film honors the bravery, endurance, and sacrifice of the generation of Americans who lived through what will always be known simply as **THE WAR**.



Library of Congress

Sept. 23-26 and Sept. 30 - Oct. 2 at 8 pm
on Valley Public Television

Visit kvpt.org for additional broadcast dates,
episode descriptions and more.



National Archives





THE FRESNO CULTURAL ARTS CONFERENCE

CONNECTING COMMUNITY: *The Cultural Arts Impact*

"Creating the Community Will and Commitment to a Thriving Cultural Arts Sector."

THURSDAY, OCTOBER 4, 2007, 7:30 am — 5 pm

Located in the Cultural Arts District: The Warnor's Center for the Performing Arts, The Trade Center—the San Joaquin Light & Power Building and Cornerstone Conference Center

CONFERENCE SCHEDULE

7:30 am - Registration & Continental Breakfast

8:30 am — Morning Keynote: California Comes Alive with the Arts

MURIEL JOHNSON, *Executive Director, California Arts Council*
MICHAEL ALEXANDER, *Board Chair, California Arts Council*

10:15 am — Concurrent Sessions:

- **Web-Marketing to New Audiences:** *Getting B.I.T.S.*—MARCEL NUNIS, *Jungle Webs*
- **Maximizing Media Relations:** *Connecting with the Press*—BETSY HAYS, *Assoc. Professor, CSUF Dept of Mass Communications + Journalism*
- **Cultural Arts Agendas:** *How to Work with Public Leaders to Grow a Thriving Cultural Sector*—HENRY T. PEREA, *City Council President*, JULIE GRIFFITH, *District Director Assemblyman Villines*; LILIA CHAVEZ, *Field Representative Assemblyman Arambula*
- **Keepers of the Vision:** *Board Service and Recruitment*—PATRICK BELL, *Edge Consulting*
- **Innovations and Trends in Funding:** *Funding Follows Vision*—TBD
- **Cultural Arts Lobbying:** *Resources that Produce Results*—JENNIFER THOMPSON & ISAAC KOS-READ - *Townsend Public Affairs, Inc.*; BRAD ERICKSON, *CA Arts Advocates*

11:45 am — Lunch Keynote: Fresno's Cultural Art Economic Impact, Fresno's Part in 166.2 Billion Dollar Growth Industry

MARY MARGARET SCHOENFELD, *Communications Development Manager, The Americans for the Arts*

1:30 pm — Concurrent Dialogues: The Next Step

- **Fueling Fresno's Film Industry:** Moderator: RAY ARTHUR, *Film and Entertainment Commissioner, City of Fresno*
- **Connecting With Schools:** *Creating Powerful Partnerships for Cultural Arts Education*—Moderator: BOB BULLWINKEL, *Visual and Performing Arts Coordinator, FCOE*
- **Economic Development through Cultural and Heritage Tourism:** Moderators: SUSAN WILCOX - *CA Travel and Tourism Commission (CTTC) and the CA Cultural and Heritage Tourism Council*; GIGI GIBBS, *Fresno County Office of Tourism*
- **Engaging Fresno's Creative Professionals & Knowledge Workers: Connecting Ideas to Action**—Moderator: SUZANNE BERTZ-ROSA, *Creative Fresno*

3:00 pm — Session Summary: The Cultural Arts Café- DR. JACKIE RYLE

4:00 pm — "Wine Down After Words" Reception

5:00 pm — ArtHop and Tours

- **Warnor's Center** — Fresno's American Treasure
- **Public Art Tour and Fulton Mall Tour**

7:00 pm — Showcase, Fresno Style: Patrick Contreras,

The American Gypsy With: Beatrice Herrera; Trey Tosh; Rob "The Voice"; Jay Rosette; Musicians from the Fresno Philharmonic String Section; Warnor's Organist - Richard Cencibaugh; Cuadro Espanol; Flamenco & Belly Dancers; Congas; Guitarist and more! TICKETS: \$10, Conference Attendees — Free

LOCATION: The Warnor's Center for the Performing Arts, Fresno's National Treasure

REGISTRATION

\$50 non-FCASH Members

- \$40 FCASH Members

TABLE SPONSORS:

- For sponsor benefits contact Cythnia Cooper 286-8282

FCASH MEMBER.

- Organization: \$500

CONFERENCE SPONSOR:

- \$1,000 Costs include all sessions plus breakfast, lunch, afternoon reception and evening performance. Space is limited.

TO REGISTER:

go to www.fcash.org or call 559 286-8282

CULTURAL ARTS PARTNERS

Community, Business and Public Leaders Committed to a Thriving Cultural Sector

Conference Underwriters

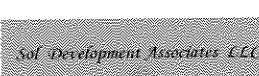
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The City of Fresno
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California Travel and Tourism Commission
California Cultural & Heritage Tourism Council
Creative Fresno
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Fresno County Public Library
Fresno County Office of Education
Fresno Cultural Arts District
Fresno Filmmakers Forum
Fresno Filmmakers



THE FRESNO CULTURAL ARTS CONFERENCE

CONNECTING COMMUNITY:

The Cultural Arts Impact

"Creating the Community Will and Commitment to a Thriving Cultural Arts Sector."

GALA CONCERT Featuring

PATRICK CONTRERAS & American Gypsy

With: Beatrice Herrera; Trey Tosh; Rob "The Voice";
Jay Rosette; Musicians from the Fresno Philharmonic String
Section; Warnor's Organist - Richard Cencibaugh;
Cuadro Espanol; Flamenco & Belly Dancers; Congas; Guitarist
and more!

Tickets available:

WARNOR'S THEATRE
1400 Fulton
Fresno, CA 93721

PATRICK'S MUSIC
769 E Barstow Ave
Fresno, CA 93710

FRESNO ARTS COUNCIL
1245 Van Ness
Fresno, 93721

THURSDAY, OCTOBER 4, 2007, 7pm

Warnor's Center for the Performing Arts

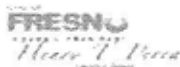
TICKETS: \$10, Conference Attendees - Free



FRESNO
COALITION FOR
ARTS, SCIENCE
& HISTORY

For more information
regarding the conference:
www.fcash.org

SPONSORED BY



San Joaquin Hills Association, LLC

THE FRESNO CULTURAL ARTS CONFERENCE

CONNECTING COMMUNITY: *The Cultural Arts Impact*
THURSDAY, OCTOBER 4, 2007, 7:30 am – 5 pm

FRESNO
COALITION FOR
ARTS, SCIENCE
& HISTORY

Please return with payment before September 26, 2007

COMPLETE ONE FORM FOR EACH ATTENDEE

Name _____ Title _____ Organization _____

Mailing Address _____

Work Ph. # _____ Home Ph. # _____ Cell Ph. # _____

Email _____ Website _____

REGISTRATION

On or before September 26th

Fee

Total

FCASH Member \$40 / Non-Member \$50

\$ _____

After September 26th

FCASH Member \$55 / Non-Member \$65

\$ _____

Includes continental breakfast, breakout sessions, lunch, afternoon reception and evening performance.

TABLE SPONSORSHIP WITH EVENT REGISTRATION

Available on or before September 26th only

Fee

Total

FCASH Member Organization

\$ 500

\$ _____

Non-member Organization

\$1,000

\$ _____

Includes event registration for 8, (see above) plus table signage and program listing.

For sponsorship package information, contact Cynthia Cooper: 286-8282, ccooper@fcash.org

EXTRA TICKETS FOR SHOWCASE AT THE WARNOR'S WITH PATRICK CONTRERAS

Quantity _____

at \$10 per ticket

\$ _____

FCASH MEMBERSHIP

Nonprofit Organization

Annual Operating Budget

Fee

Total

\$1 Million or more

\$ 350

\$ _____

\$251k to \$999k

\$ 275

\$ _____

\$250k or less

\$ 200

\$ _____

Other Participation

Business

\$ 250

\$ _____

Individual

\$ 100

\$ _____

TOTAL AMOUNT ENCLOSED \$ _____



Visa



MasterCard

Credit Card No. _____ Code: _____

Expiration Date _____ Signature _____

HOW TO REGISTER:**Register by Mail**

Make check payable to FCASH

Mail registration form and payment to:

CATALANO & FENSKE**1999 Tuolumne, S-801 Fresno, CA 93721****Phone: (559) 320-1120****Register by Credit Card:**

Mail or fax registration form to:

(559) 320-1123**REGISTRATION POLICY:****Payment**

Registration is complete when all fees are paid in full. Advance Registration payments must be made by Wednesday, September 26, 2007. Registration forms and payments received after this date are subject to availability. Please contact Catalano & Fenske, (559) 320-1120 or Cynthia Cooper, (559) 286-8282 or email conference@fcash.org.

CONFERENCE SELECTION:

☐	BREAKFAST
☐	MORNING BREAKOUT — <i>indicate selection below</i>
☐	LUNCH
☐	AFTERNOON BREAKOUT — <i>indicate selection below</i>
☐	WINE DOWN AFTER WORDS RECEPTION
☐	ARTHOP TOURS
☐	EVENING SHOWCASE with PATRICK CONTRERAS

Located in the Cultural Arts District:

The Warnor's Center for the Performing Arts,
The Trade Center (San Joaquin Light & Power
Building) & Cornerstone Conference Center

Handicap Access:

Please note that some **breakout venues are NOT wheelchair accessible**. Do you require wheelchair accessibility?

☐ YES ☐ NO

Morning Breakout Sessions: Please indicate your 1st and 2nd choice:

☐	WEB-MARKETING TO NEW AUDIENCES: <i>Getting B.I.T.S.</i>
☐	MAXIMIZING MEDIA RELATIONS: <i>Connecting with the Press</i>
☐	CULTURAL ARTS AGENDAS: <i>How to Work with Public Leaders to Grow a Thriving Cultural Sector</i>
☐	KEEPERS OF THE VISION: <i>Board Service and Recruitment</i>
☐	INNOVATIONS AND TRENDS IN FUNDING: <i>Funding Follows Vision</i>
☐	CULTURAL ARTS LOBBYING: <i>Resources that Produce Results</i>

Afternoon Breakout Sessions: Please indicate your 1st and 2nd choice:

☐	FUELING FRESNO'S FILM INDUSTRY
☐	CONNECTING WITH SCHOOLS: <i>Creating Powerful Partnerships For Cultural Arts Education</i>
☐	ECONOMIC DEVELOPMENT THROUGH CULTURAL AND HERITAGE TOURISM
☐	FRESNO'S CREATIVE COMMUNITY: <i>Connecting Ideas and Action</i>

THE FRESNO COALITION FOR ARTS, SCIENCE & HISTORY 1544 Van Ness Avenue, Fresno, CA 93721
Cynthia cooper, Executive director 559 286.8282 www.fcash.org



Dedicated to a thriving cultural arts community



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and Conservation Trust

Dr. Vida Samiian

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CSUF - College of Arts and Humanities

Grace Solis

Interim Executive Director
Arte Américas

Cultural Arts Partners and Funders

- **Fresno Regional Foundation**
- **City of Fresno**
- **Fresno County / Indian Gaming Committee**
- **Fresno Arts Council**
- **City of Clovis**
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California Arts Academy
California Opera Association
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Fresno County Public Awareness Campaign

Economic
Impact
Study

Key
Decision
and Policy
Makers

Annual
Cultural Arts
Conference

Cultural Arts Providers
Cultural Arts Partners

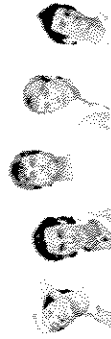
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La Cage aux Folies
 presented by **Arizona Broadway Theatre**
 March 9-April 22, 2007

Flashy drag queens meet staunch politicians in this glittering gender bender musical. Set in chic St. Tropez on the French Riviera, this tribute to unconditional love features the powerful song 'I Am What I Am' amidst such witty tunes as 'A Little More Mascara' and 'La Cage aux Folies!' (More >>)

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THEATRE



Augusta
 presented by **Actors Theatre**
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MUSIC



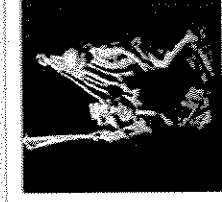
Trio Del Sol
 presented by **ASU Herberger College of Fine Arts**
 at **Katzin Concert Hall**
 March 21, 2007

DANCE



Fantasy...Inspired
 by **Michael Parkes**
 presented by **Scorpius Dance Theatre**
 at **Phoenix Little Theatre**
 March 15-March 25,

ART



Celebration of Fine Art 2007
 presented by **Celebration of Fine Art**
 January 13-March 25, 2007

Fresno County Public Awareness Campaign Participation

Name:	
City:	
Phone;	
Fax:	
Email:	

Fresno County Cultural Arts Economic Impact Study

Key events in your city	Date (approx. okay)	Contact

Follow-up to connect your city:

Please contact me:

Please contact (other):



Arts & Economic Prosperity^{III}

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



SUMMARY

The findings from Arts & Economic Prosperity III send a clear and welcome message: leaders who care about community and economic development can feel good about choosing to invest in the arts

ROBERT L. LYNCH

President and CEO, Americans for the Arts



The Arts Mean Business

ROBERT L. LYNCH, PRESIDENT AND CEO, AMERICANS FOR THE ARTS

The key lesson from **Arts & Economic Prosperity III** is that communities that invest in the arts reap the additional benefits of jobs, economic growth, and a quality of life that positions those communities to compete in our 21st century creative economy. In my travels across the country, business and government leaders often talk to me about the challenges of funding the arts and other community needs amid shrinking resources. They worry about jobs and the economic performance of their community. How well are they competing in the high-stakes race to attract new businesses? Is their region a magnet for a skilled and creative workforce? I am continually impressed by the commitment to doing what is best for their constituents and to improving quality of life for all. The findings from **Arts & Economic Prosperity III** send a clear and welcome message: leaders who care about community and economic development can feel good about choosing to invest in the arts.

Most of us appreciate the intrinsic benefits of the arts—their beauty and vision; how they inspire, soothe, provoke, and connect us. When it comes time to make tough funding choices, however, elected officials and business leaders also need to have strong and credible data that demonstrate the economic benefits of a vibrant nonprofit arts and culture industry.

Arts & Economic Prosperity III is our third study of the nonprofit arts and culture industry's impact on the nation's economy. Because of their rigor and reliability, results from the 1994 and 2002 studies have become the most frequently used statistics to demonstrate the value of arts and culture locally, statewide, and nationally. This new study is our largest ever, featuring findings from 156 study regions (116 cities and counties, 35 multicounty regions, and five states). Data was collected from an impressive 6,080 nonprofit arts and culture organizations and 94,478 of their attendees across all 50 states and the District of Columbia.

By every measure, the results are impressive! Nationally, the nonprofit arts and culture industry generates \$166.2 billion in economic activity annually—a 24 percent increase in just the past five years. That amount is greater than the Gross Domestic Product of most countries. This spending supports 5.7 million full-time jobs right here in the United States—an increase of 850,000 jobs since our 2002 study. What's more, because arts and culture organizations are strongly rooted in their communities, these are jobs that necessarily remain local and cannot be shipped overseas.

Our industry also generates nearly \$30 billion in revenue to local, state, and federal governments every year. By comparison, the three levels of government collectively

spend less than \$4 billion annually to support arts and culture—a spectacular 7:1 return on investment that would even thrill Wall Street veterans.

Arts & Economic Prosperity III has more good news for business leaders. Arts and culture organizations—businesses in their own right—leverage additional event-related spending by their audiences that pump vital revenue into restaurants, hotels, retail stores, and other local businesses. When patrons attend a performing arts event, for example, they may park their car in a toll garage, purchase dinner at a restaurant, and eat dessert after the show. Valuable commerce is generated for local merchants. This study shows that the typical attendee spends \$27.79 per person, per event, in addition to the cost of admission. When a community attracts cultural tourists, it harnesses even greater economic rewards. Nonlocal audiences spend twice as much as their local counterparts (\$40.19 vs. \$19.53). Arts and culture are magnets for tourists, and tourism research repeatedly shows that cultural travelers stay longer and spend more. Whether serving the local community or out-of-town visitors, a vibrant arts and culture industry helps local businesses thrive.

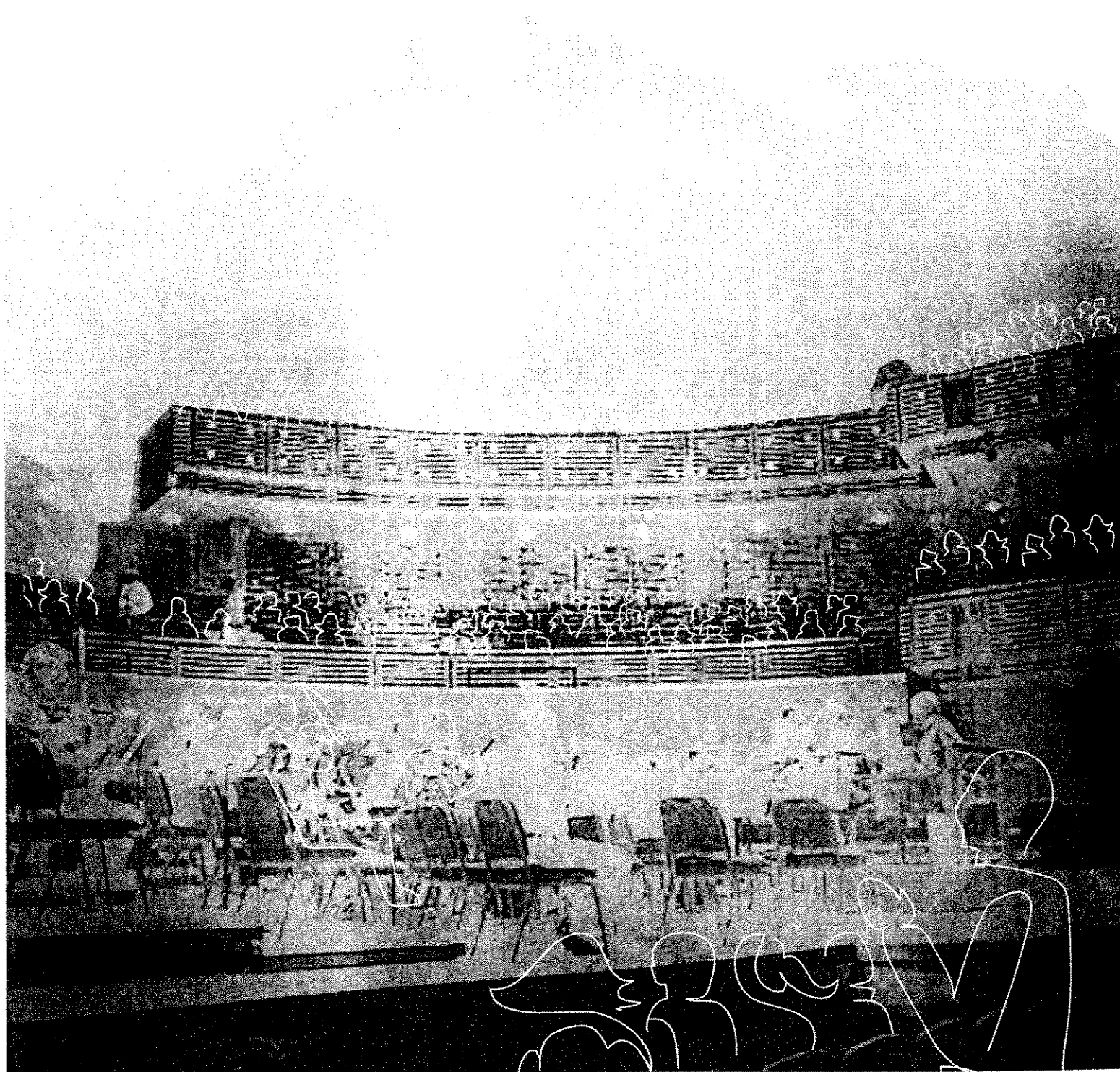
Right now, cities around the world are competing to attract new businesses as well as our brightest young professionals. International studies show that the winners will be communities that offer an abundance of arts and culture opportunities. As the arts flourish, so will creativity and innovation—the fuel that drives our global economy.

Arts & Economic Prosperity III is great news for those whose daily task is to strengthen the economy and enrich quality of life. No longer do business and elected leaders need to choose between arts and economic prosperity. Nationally, as well as locally, the arts mean business!

In my own philanthropy and business endeavors, I have seen the critical role that the arts play in stimulating creativity and in developing vital communities. As this study indicates, the arts have a crucial impact on our economy and are an important catalyst for learning, discovery, and achievement in our country.

PAUL G. ALLEN

Philanthropist and Co-Founder, Microsoft



Economic Impact of America's Nonprofit Arts & Culture Industry

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

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

Nationally, the nonprofit arts and culture industry generates **\$166.2 billion** in economic activity every year—**\$63.1 billion** in spending by organizations

and an additional **\$103.1 billion** in event-related spending by their audiences. The impact of this activity is significant, supporting **5.7 million U.S. jobs** and generating **\$29.6 billion** in government revenue.

Arts & Economic Prosperity III is the most comprehensive study of the nonprofit arts and culture industry ever conducted. It documents the economic impact of the nonprofit arts and culture industry in 156 communities and regions (116 cities and counties, 35 multicounty regions, and five states), and represents all 50 states and the District of Columbia. The diverse communities range in population (four thousand to three million)

and type (rural to urban).

Researchers collected detailed expenditure and attendance data from 6,080 nonprofit arts and culture organizations and 94,478 of their attendees to measure total industry spending. Project economists customized input/output analysis models for each study region to provide specific and reliable economic impact data. This study

ECONOMIC IMPACT OF THE NONPROFIT ARTS & CULTURE INDUSTRY (2005)
(expenditures by both organizations and audiences)

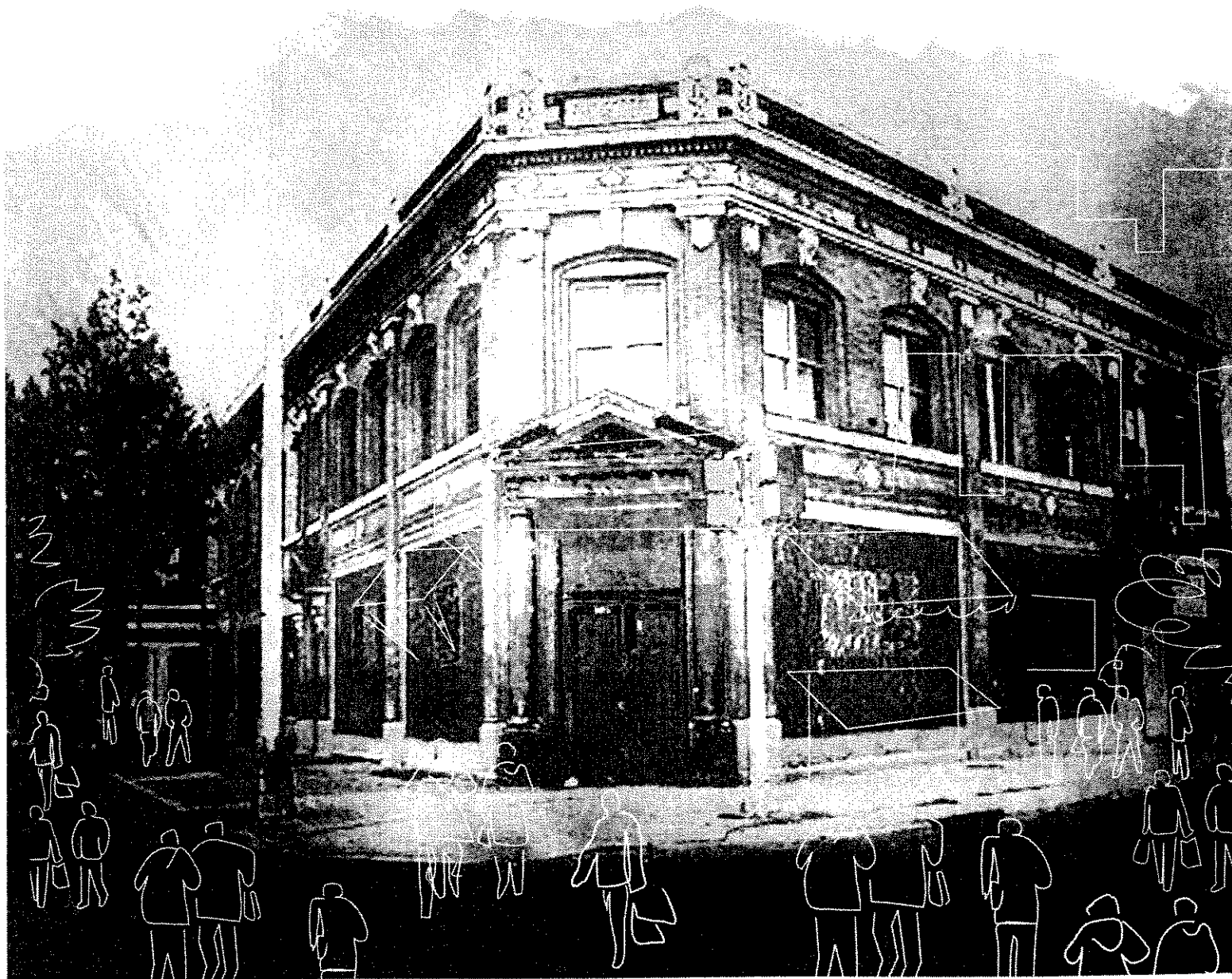
Total Expenditures	\$ 166.2 billion
Full-Time Equivalent Jobs	5.7 million
Resident Household Income	\$ 104.2 billion
Local Government Revenue	\$ 7.9 billion
State Government Revenue	\$ 9.1 billion
Federal Income Tax Revenue*	\$ 12.6 billion

Mayors understand the connection between the arts industry and city revenues. Besides providing thousands of jobs, the arts generate billions in government and business revenues and play an important role in the economic revitalization of our nation's cities.

DOUGLAS H. PALMER

Mayor of Trenton, NJ

President, The United States Conference of Mayors



uses four economic measures to define economic impact: full-time equivalent jobs, resident household income, and revenue to local and state government.

- *Full-Time Equivalent (FTE) Jobs* describe the total amount of labor employed. Economists measure FTE jobs, not the total number of employees, because it is a more accurate measure that accounts for part-time employment.
- *Resident Household Income* (often called *Personal Income*) includes salaries, wages, and entrepreneurial income paid to local residents. It is the money residents earn and use to pay for food, mortgages, and other living expenses.
- *Revenue to Local and State Government* includes revenue from taxes (income, property, or sales) as well as funds from license fees, utility fees, filing fees, and other similar sources.

Arts & Economic Prosperity III focuses solely on nonprofit arts and culture organizations and their audiences. It excludes spending by individual artists and the for-profit arts and entertainment industry (e.g., Broadway or the motion picture industry). Due to the rigor with which the study was conducted, statistical extrapolations of the nation's nonprofit arts and culture sector can be made and are presented in this report.



There is no better indicator of the spiritual health of our city, its neighborhoods, and the larger region than the state of the arts. The arts deepen our understanding of the human spirit, extend our capacity to comprehend the lives of others, allow us to imagine a more just and humane world. Through their diversity of feeling, their variety of form, their multiplicity of inspiration, the arts make our culture richer and more reflective.

JONATHAN FANTON
President, MacArthur Foundation

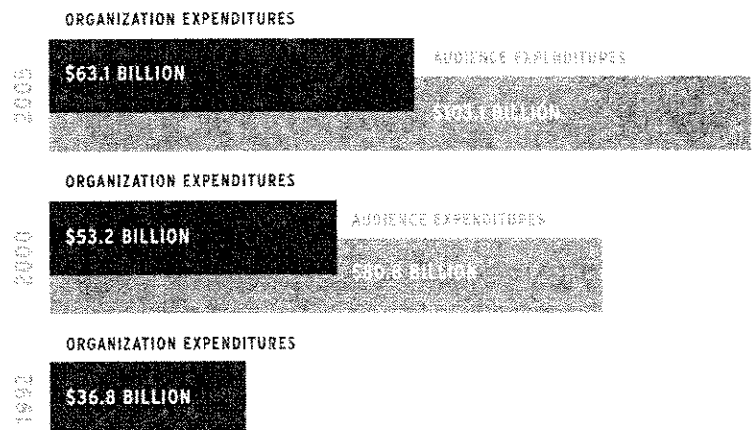
Nonprofit Arts & Culture: A Growth Industry

The nation's nonprofit arts and culture industry has grown steadily since the first analysis in 1992, expanding at a rate greater than inflation. Between 2000 and 2005, spending by organizations and their audiences grew 24 percent, from \$134 billion to \$166.2 billion. When adjusted for inflation, this represents a healthy 11 percent increase. Gross Domestic Product, by comparison, grew at a slightly faster rate of 12.5 percent (adjusted for inflation).

Spending by nonprofit arts and culture **organizations** grew 18.6 percent between 2000 and 2005, from \$53.2 billion to \$63.1 billion (a 4 percent increase when adjusted for inflation). Event-related

spending by **audiences** attending a nonprofit arts and culture event increased 28 percent during the same period, from \$80.8 billion to \$103.1 billion, or 15 percent when adjusted for inflation. Audience spending was not studied in the 1992 analysis.

GROWTH OF THE NONPROFIT ARTS & CULTURE INDUSTRY
(U.S. dollars in billions)



Audience expenditure data not collected in 1992.

THE PANEL OF 25: ECONOMIC IMPACT TREND COMMUNITIES

Twenty-five communities participated in the 2000 and 2005 economic impact studies (surveying both organizations and audiences). Twenty-three of the 25 communities had aggregate increases in nonprofit arts and culture organization expenditures, with an average growth of 58.0 percent. Event-related spending by audiences grew an average of 50.4 percent, with just five communities experiencing declines. When taken together, annual economic activity grew 49.7 percent, expanding well ahead of not just the national arts and culture industry growth rate of 24 percent, but ahead of the nation's Gross Domestic Product as well. The following are the 25 communities in this analysis:

Anchorage, AK
Boise, ID
Boulder, CO
Broward County, FL
Chandler, AZ
Columbus/Franklin County, OH
Dover, DE
Erie County, PA
Forsyth County, NC

Ft. Collins, CO
Glendale, CA
Homer, AK
Indianapolis, IN
Lehigh Valley, PA
Mesa, AZ
Miami-Dade County, FL
Minneapolis, MN
Newark, NJ

Phoenix, AZ
Portsmouth, NH
St. Cloud, MN
St. Louis, MO
Tempe, AZ
Walnut Creek, CA
Westchester County, NY

NONPROFIT ARTS & CULTURE ORGANIZATIONS

Nonprofit arts and culture organizations are active contributors to the business community. They are employers, producers, consumers, and members of chambers of commerce, as well as key partners in the marketing and promotion of their cities and regions. Spending by nonprofit arts and culture organizations nationally was estimated at \$63.1 billion in 2005. This output supports 2.6 million U.S. jobs, provides \$57.3 billion in household income, and generates \$13.2 billion in total government revenue.

IMPACT OF NONPROFIT ARTS & CULTURE ORGANIZATIONS

Total Expenditures	\$ 63.1 billion
Full-Time Equivalent Jobs	2.6 million
Resident Household Income	\$ 57.3 billion
Local Government Revenue	\$ 2.8 billion
State Government Revenue	\$ 3.5 billion
Federal Income Tax Revenue	\$ 6.9 billion

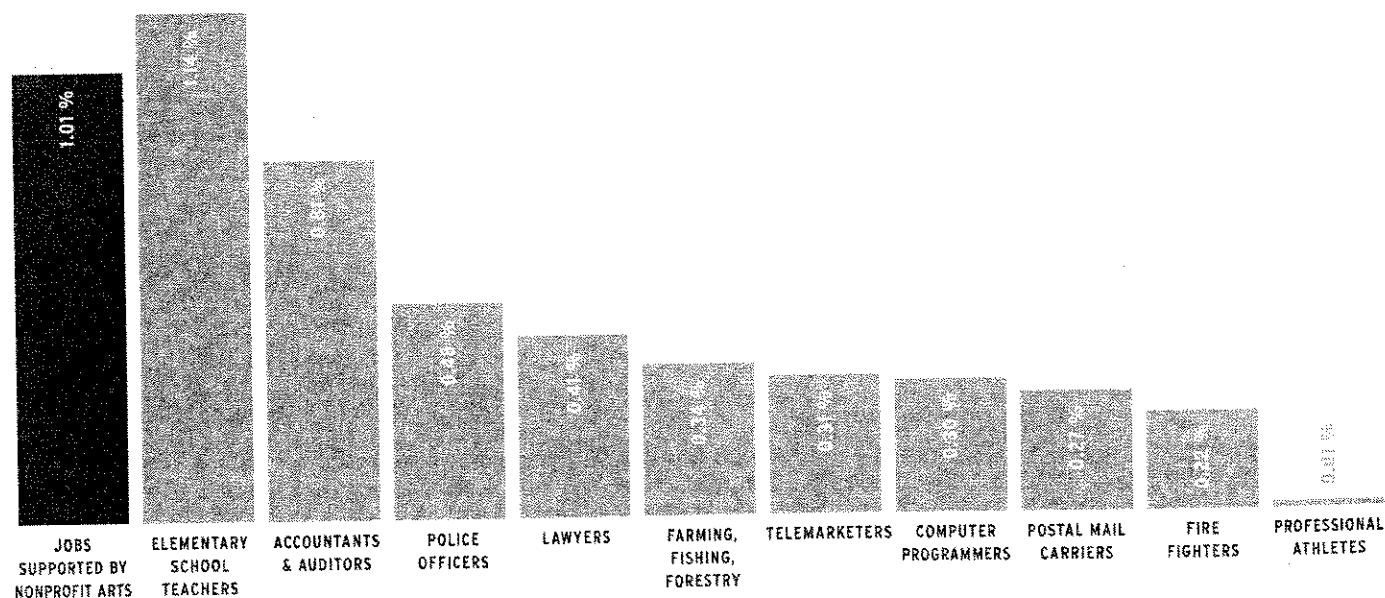
INDUSTRY EMPLOYMENT COMPARISONS

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

In 2005, nonprofit arts and culture organizations alone supported 2.6 million full-time equivalent jobs. Of this total, 1.3 million jobs were a result of "direct" expenditures by nonprofit arts organizations, representing 1.01 percent of the U.S. workforce.¹¹ Compared to the size of other sectors of the U.S. workforce, this figure is significant.

Nonprofit arts and culture organizations support more jobs than there are accountants and auditors, public safety officers, even lawyers, and just slightly fewer than elementary school teachers. The chart below provides a helpful context for the large number of jobs directly supported by nonprofit arts and culture organizations. It must be noted that the arts and culture jobs represent portions of multiple industry sectors (e.g., musicians, designers, accountants, printers), whereas the comparison groups are single job classifications.

PERCENTAGE OF U.S. WORKFORCE (2005)



DIRECT & INDIRECT ECONOMIC IMPACT: HOW A DOLLAR IS RESPENT IN A COMMUNITY

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

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

Thus, the initial expenditure by the theater company was followed by four additional rounds of spending (by the hardware store, sales clerk, grocery store, and the cashier). The effect of the theater company's initial expenditure is the **direct economic impact**. The subsequent rounds of spending are all of the **indirect impacts**. The **total impact** is the sum of the direct and indirect impacts.

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

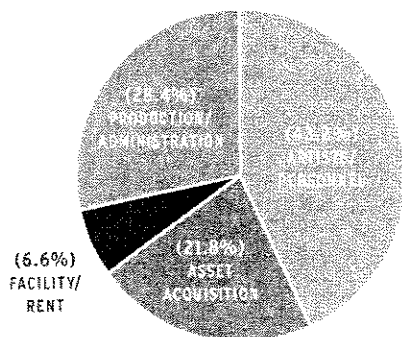
Across America, cities that once struggled economically are reinventing and rebuilding themselves by investing in art and culture. Both are proven catalysts for growth and economic prosperity. By creating cultural hubs, nonprofit art businesses help cities define themselves, draw tourists, and attract investment. Federal support for America's nonprofit cultural organizations must go on if we hope to continue enjoying the substantial benefits they bring.

LOUISE M. SLAUGHTER
U.S. House of Representatives (NY)
Co-Chair, Congressional Arts Caucus

A LABOR-INTENSIVE INDUSTRY

Dollars spent on human resources typically stay within a community longer, thereby having a greater local economic impact. The chart below demonstrates the highly labor-intensive nature of the arts and culture industry. Nearly half of the typical organization's expenditures are for artists and personnel costs (43.2 percent).

EXPENDITURES BY NONPROFIT ARTS & CULTURE ORGANIZATIONS (2005)



Audience Spending

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

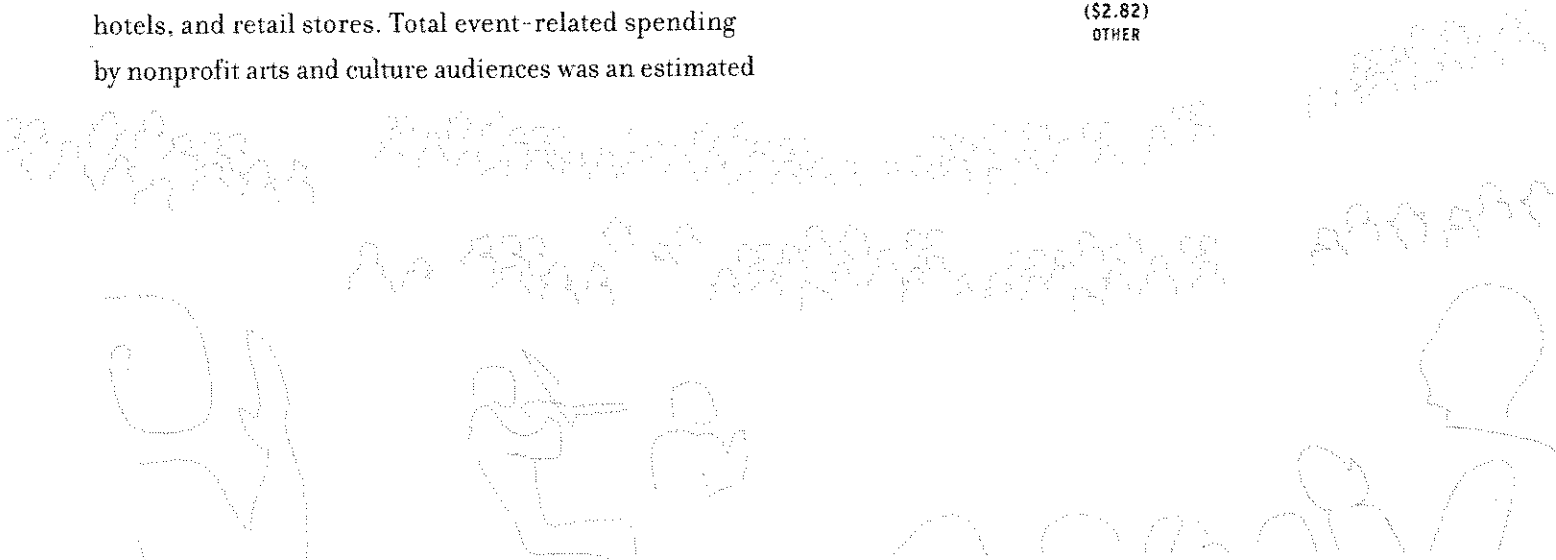
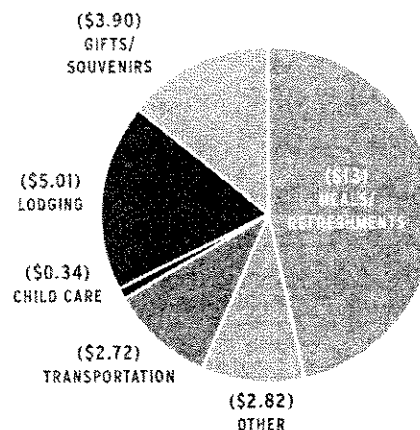
IMPACT OF NONPROFIT ARTS & CULTURE AUDIENCES

Total Expenditures	\$ 103.1 billion
Full-Time Equivalent Jobs	3.1 million
Resident Household Income	\$ 46.9 billion
Local Government Revenue	\$ 5.1 billion
State Government Revenue	\$ 5.6 billion
Federal Income Tax Revenue	\$ 5.7 billion

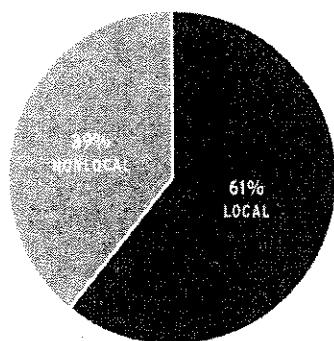
\$103.1 billion in 2005. This spending supports 3.1 million full-time jobs in the United States, provides \$46.9 billion in household income, and generates \$16.4 billion in government revenue.

Nationally, the typical attendee spends an average of \$27.79 per person, per event, in addition to the cost of admission. Businesses that cater to arts and culture audiences reap the rewards of this economic activity.

NONPROFIT ARTS & CULTURE ATTENDEES SPEND \$27.79 PER PERSON ABOVE THE COST OF ADMISSION



LOCAL VS. NONLOCAL AUDIENCES



While the ratio of local to nonlocal attendees is different in every community, the national sample revealed that 39 percent of attendees traveled from outside of the county in which the event took place (nonlocal) and 61 percent were local (resided inside the county).

VISITORS SPEND MORE

In addition to spending data, researchers asked each of the 94,478 survey respondents to provide their home zip codes. Analysis of this data enabled a comparison of event-related spending by local and nonlocal attendees. Previous economic and tourism research has shown that nonlocal attendees spend more than their local counterparts. This study reflects those findings.

Local audiences, who live in the county in which the event occurred, spent an average of \$19.53 per person, per event in addition to the cost of admission. Nonlocal attendees, those who live outside the county, spent twice this amount, or \$40.19 per person.

As would be expected, nonlocal attendees spent significantly more in the categories of lodging, meals, and transportation. These findings demonstrate that when a community attracts arts and culture tourists, it harnesses significant economic rewards.

EVENT-RELATED SPENDING BY LOCAL VS. NONLOCAL AUDIENCES



NONPROFIT ARTS & CULTURE ATTENDEES SPEND \$27.79 PER PERSON

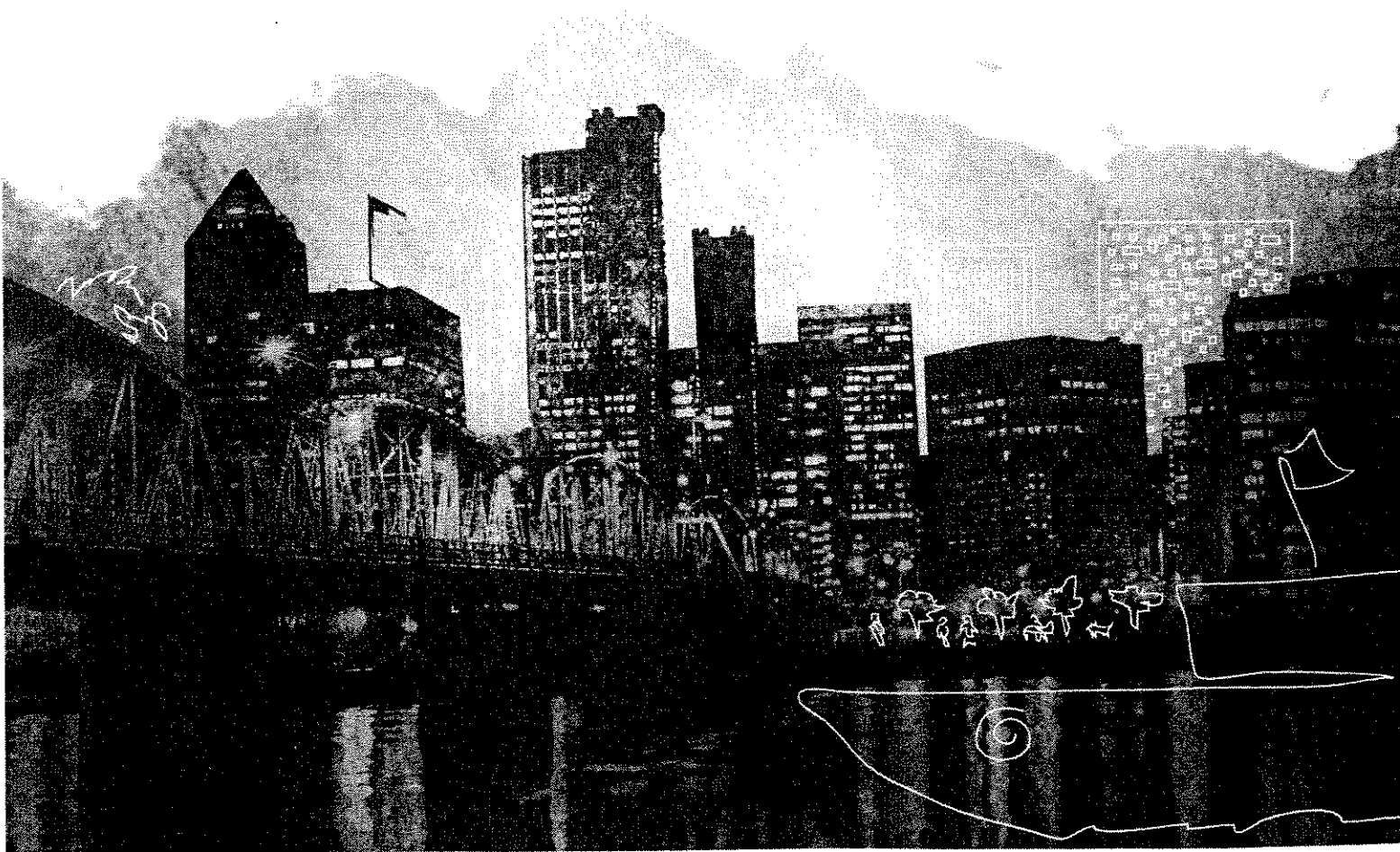
CATEGORY OF EXPENSE	RESIDENT AUDIENCES*	NONRESIDENT AUDIENCES*	ALL AUDIENCES
Meals/Refreshments	\$10.77	\$16.35	\$13.00
Gifts/Souvenirs	\$3.32	\$4.78	\$3.90
Lodging	\$1.08	\$10.91	\$5.01
Child Care	\$0.34	\$0.33	\$0.34
Transportation	\$1.62	\$4.37	\$2.72
Other	\$2.40	\$3.45	\$2.82
Total	\$19.53	\$40.19	\$27.79

* Residents are attendees who live within the county in which the cultural event occurred; nonresidents live outside of the county.



This report reinforces why many cities and towns across the nation are stepping up to support the continued growth of arts and culture. Not only do the arts provide a much needed social escape for many in our communities—they also help drive local economies. Having an abundance of unique arts and events means more revenue for local businesses and makes our communities more attractive to young, talented professionals—whose decisions on where to start a career or business are increasingly driven by quality of life and the availability of cultural amenities.

BART PETERSON
Mayor of Indianapolis, IN
President, National League of Cities



ARTS & CULTURE TOURISTS SPEND MORE AND STAY LONGER

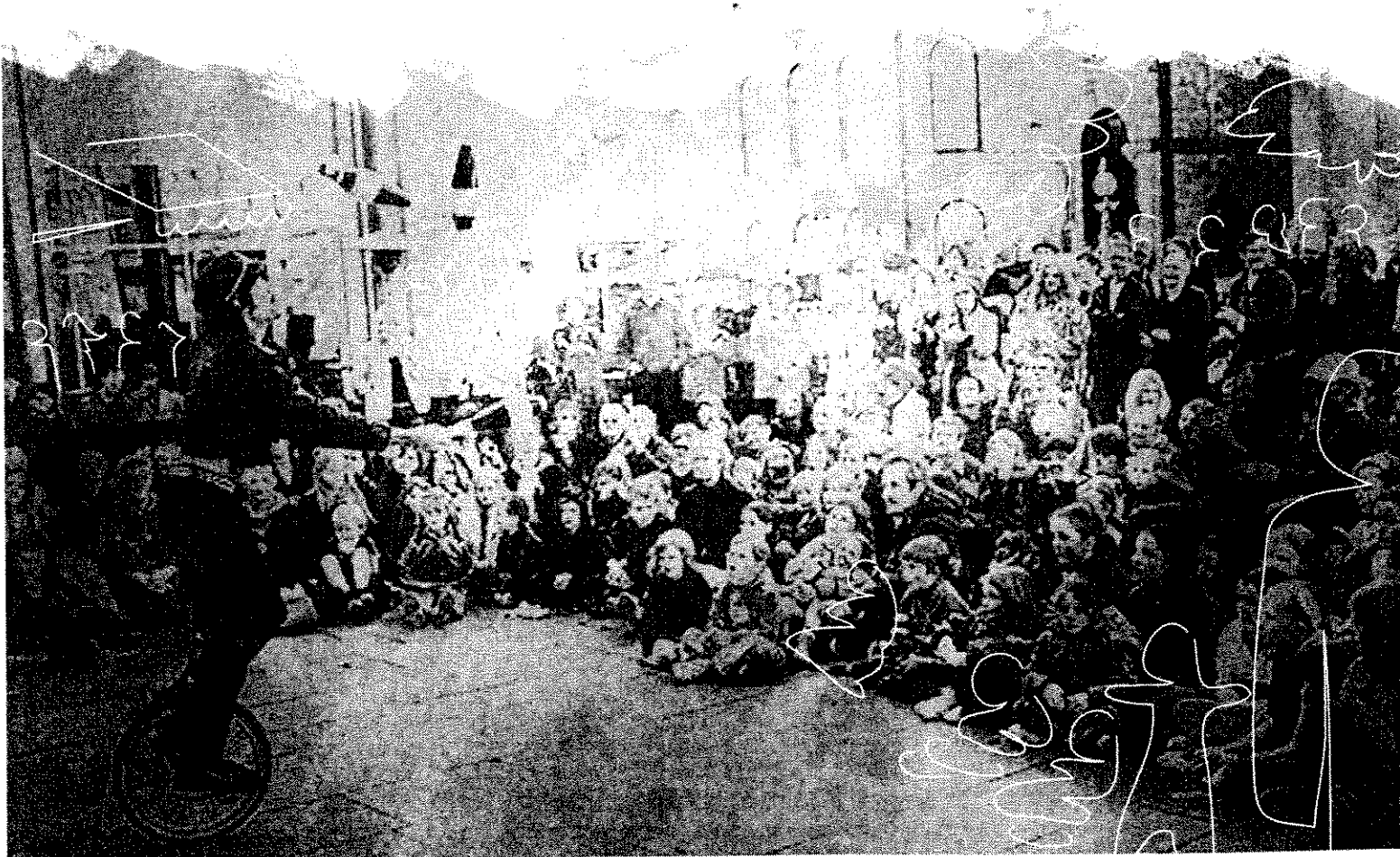
As communities compete for a tourist's dollar, arts and culture have proven to be magnets for travelers and their money. Local businesses are able to grow because travelers extend the length of their trips to attend cultural events. Travelers who include arts and culture events in their trips differ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

Arts and culture travelers:

- Spend more (\$623 vs. \$457)
- Use a hotel, motel, or bed-and-breakfast (62 percent vs. 55 percent)
- Spend \$1,000 or more (19 percent vs. 12 percent)
- Travel longer (5.2 nights vs. 3.4 nights)

A 2001 research study by the Travel Industry Association of America and Partners in Tourism^{iv} indicates that:

- 65 percent of all adult travelers attended an arts and culture event while on a trip that was 50+ miles away from home.
- 32 percent of these cultural travelers stayed longer because of the event.
- Of those that stayed longer, 57 percent extended their trips by one or more nights.



ARTS VOLUNTEERISM

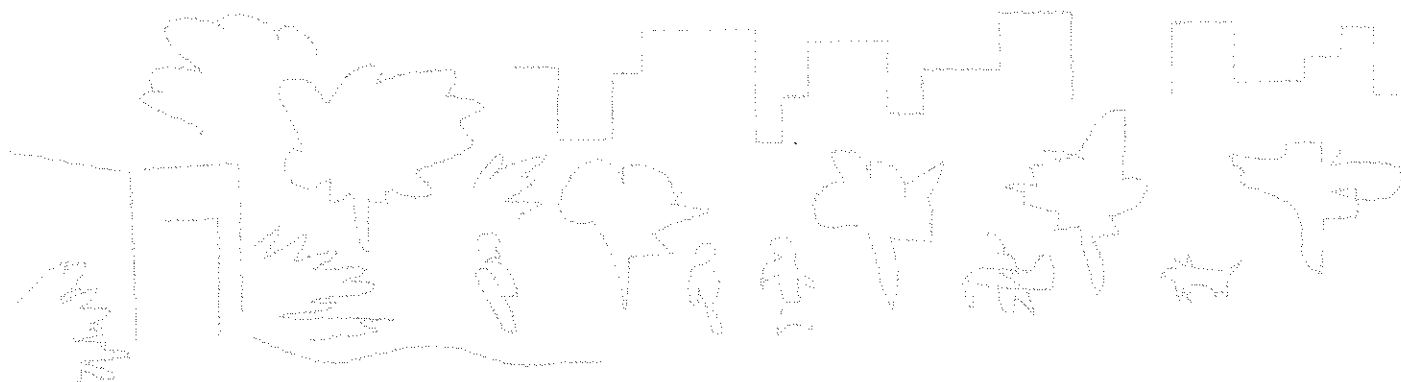
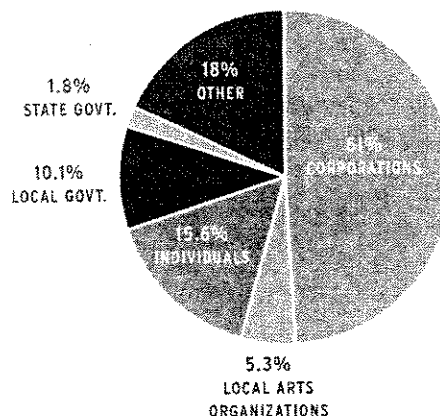
Arts & Economic Prosperity III reveals a significant contribution to nonprofit arts and culture organizations as a result of volunteerism. The average city and county in the study had 5,174 arts volunteers who donated 191,499 hours to nonprofit arts and culture organizations, a donation valued at \$3.4 million.* The 6,080 responding organizations had an average of 125 volunteers who volunteered 45.3 hours each, for a total of 4,857 hours per organization. While these arts volunteers may not have an economic impact as defined in this study, they clearly have an enormous impact on their communities by helping arts and culture organizations function as a viable industry.

IN-KIND CONTRIBUTIONS

The organizations surveyed for this study provided data about their in-kind support (e.g., donated assets, office space, airfare, or advertising space). Seventy-one

percent of the responding organizations received in-kind support, averaging \$47,906 each during the 2005 fiscal year. Corporations were the largest provider of in-kind services.

SOURCES OF IN-KIND CONTRIBUTIONS TO NONPROFIT ARTS & CULTURE ORGANIZATIONS



Conclusion

Nonprofit arts and culture organizations in the United States drive a \$166 billion industry—a growth industry that supports 5.7 million full-time jobs and generates nearly \$30 billion in government revenue annually. Arts and culture organizations—businesses in their own right—leverage significant event-related spending by their audiences that pumps vital revenue into restaurants, hotels, retail stores, parking garages, and

other local businesses. This study lays to rest a common misconception: that communities support arts and culture at the expense of local economic development. In fact, communities are investing in an industry that supports jobs, generates government revenue, and is the cornerstone of tourism. This report shows conclusively that, locally as well as nationally, the arts mean business.

About This Study

The Arts & Economic Prosperity III study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 156 communities and regions (116 cities and counties, 35 multicounty regions, and five states), representing all 50 states and the District of Columbia. The diverse communities range in population (four thousand to three million) and type (rural to urban). The study focuses solely on nonprofit arts and culture organizations and their audiences. Public arts councils and public presenting facilities/institutions are included, as are select programs embedded within another organization (that have their own budgets and play substantial roles in the cultural life of communities). 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 was collected from 6,080 arts and culture organizations and 94,478 of their attendees. The project economists, from the Georgia Institute of Technology, customized input/output analysis models for each study region to provide specific and reliable economic impact data about the nonprofit arts and culture industries, specifically full-time equivalent jobs, household income, and local and state government revenue.

156 LOCAL AND REGIONAL STUDY PARTNERS

Americans for the Arts published a Call for Participants in 2005, seeking communities interested in participating in the Arts & Economic Prosperity III study. Of the more than 200 participants that expressed interest, 156

As Chairman of the Oklahoma Chamber of Commerce, I visited almost every city and town in the state. There is a visible difference in places with an active cultural community. I see people looking for places to park, stores staying open late, and restaurants packed with customers. The business day is extended and the cash registers are ringing.

KEN FERGESON
Chairman and CEO, NBanC
Past President, American Bankers Association

The arts have been and continue to be an important part of Arizona's culture. By igniting the mind, the arts can spark new ways of thinking, communicating, and doing business.

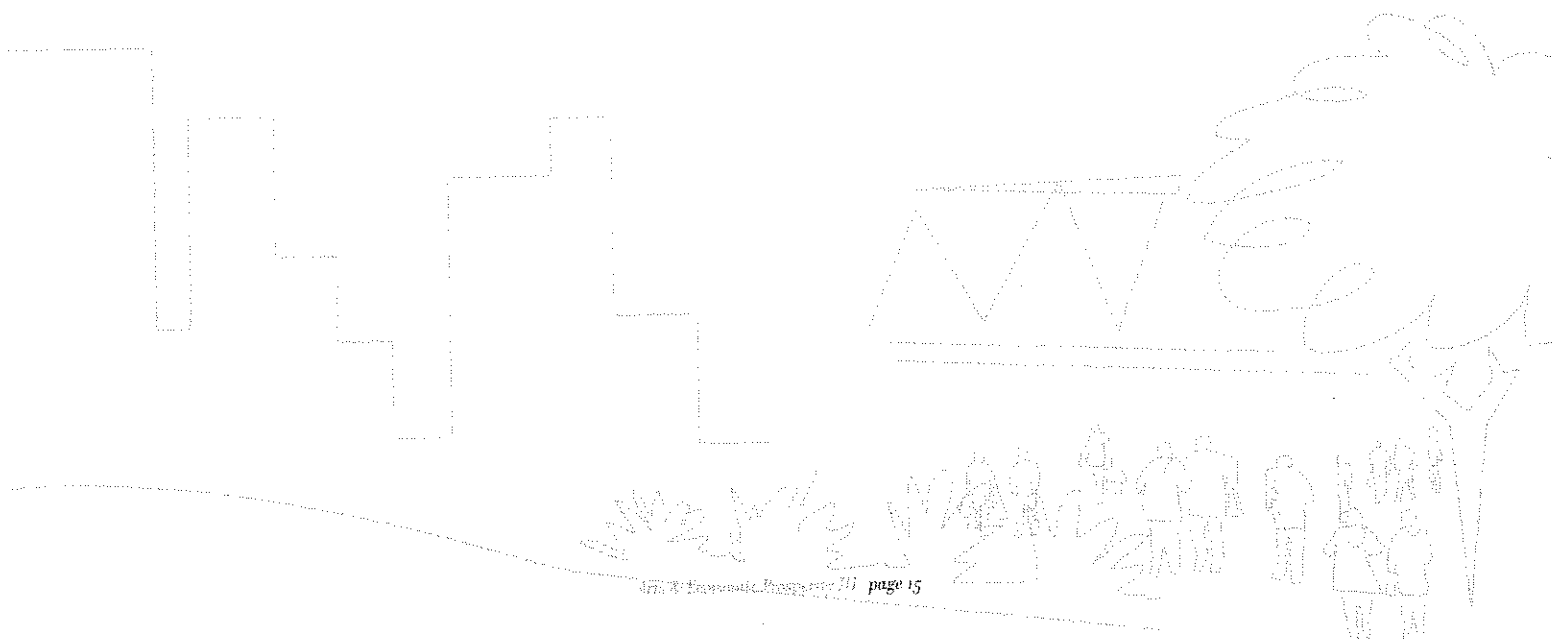
JANET NAPOLITANO
Governor of Arizona
Chair, National Governors Association

agreed to participate and complete four participation criteria: 1) identify and code the universe of nonprofit arts and culture organizations in their study region; 2) disseminate, collect, and review for accuracy expenditure surveys from those organizations; 3) conduct audience-intercept surveys at a minimum of 18 diverse arts events; and 4) pay a modest cost-sharing fee (no community was refused participation for an inability to pay).

SURVEYS OF ORGANIZATIONS

Each of the 156 study regions attempted to identify its complete universe of nonprofit arts and culture organizations using the Urban Institute's National

Taxonomy of Exempt Entity codes as a guideline.¹¹ Eligible nonprofit arts and culture organizations—those whose primary purpose is to promote appreciation for and understanding of the visual, performing, folk, and media arts—received a web-based survey. Sent via e-mail, the survey collected detailed information about their fiscal year 2005 expenditures in more than 40 expenditure categories, including labor, local and nonlocal artists, operations, materials, facilities, and asset acquisition. Data was collected from 6,080 organizations for this study. Response rates for the 156 communities averaged 41.3 percent and ranged from 10.4 percent to 100 percent. Responding organizations had budgets ranging from a low of \$0 to a high of



The arts benefit communities as well as individuals. Cities and towns with flourishing cultural activities attract business and tourists and provide tremendous incentives for families. There are wonderful models in Massachusetts and across the country of communities that have integrated cultural institutions into revitalization efforts. They have strengthened their economies and greatly improved quality of life in their neighborhoods.

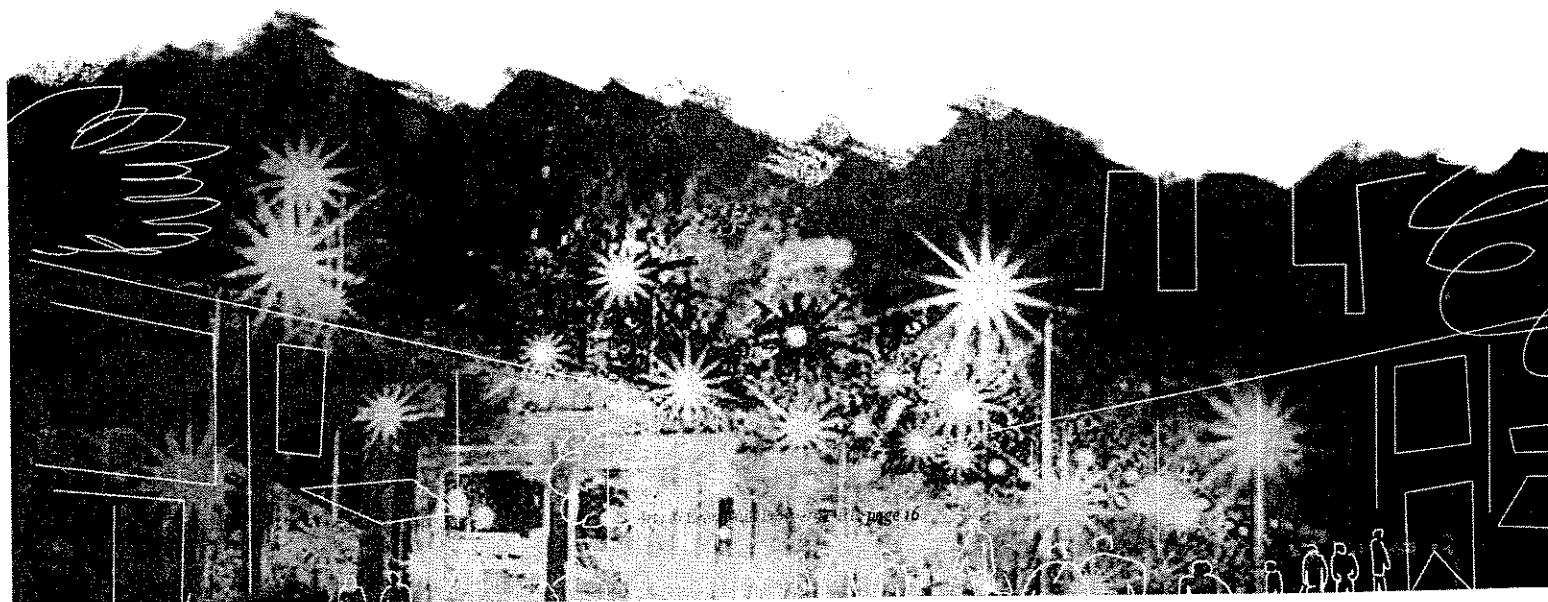
Edward Kennedy
U.S. Senate (MA)
Co-Chair, Senate Cultural Caucus

\$159.2 million. Each study region's results are based solely on the actual survey data collected, not on fiscal projections. The less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

SURVEYS OF AUDIENCES

Audience-intercept surveying, a common and accepted research method, was completed in 152 of the 156 study regions to measure spending by audiences at nonprofit arts and culture events. Patrons were asked to complete a short survey while attending an event. A total of 94,478 attendees completed the survey for an average

of 673 surveys per community. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data was collected throughout the year (to guard against seasonal spikes or drop-offs in attendance) as well as at a broad range of events (a night at the opera will typically yield more spending than a Saturday children's theater production, for example). Using total attendance data for 2005 (collected from the organization surveys), standard statistical methods were then used to derive a reliable estimate of total expenditures by attendees in each community. The survey respondents provided



information about the entire party with whom they were attending the event. With an average travel party size of three people, this data actually represents the spending patterns of more than 280,000 attendees, significantly increasing the reliability of the data.

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 culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for two Nobel Prizes in economics. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. The analysis traces how many times a dollar is 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 community.

On a personal level, I recognize the joyous celebration I experience from the arts and as a policy-maker, I recognize the tremendous economic contribution of the arts, from the most sophisticated urban center to the most precious rural community.

Leticia Van de Putte
Texas State Senate
President, National Conference of State Legislatures



We in the public sector need to keep in mind what an important role the arts play in economic development. Part of a community's vibrancy is defined by its arts and culture quality and diversity. All the things we do at county level to support the arts can make a difference, and I encourage county officials to step up to make sure their communities understand the linkage between local economic development and the arts.

Linda Langston
Linn County Supervisor (IA)
Chair, Arts Commission, National Association of Counties

NATIONAL ESTIMATES

To derive the national estimates, the 116 city and county study participants—multiregions and states are excluded from this analysis—were first stratified into six population groups, and an economic impact average was calculated for each group. Second, the nation's largest 12,662 cities were assigned to one of the six groups based on its population, as supplied by the U.S. Census Bureau. Third, each city was assigned the economic impact average for its population group. Finally, the values of the cities were added together to determine the national economic impact findings. The two largest U.S. cities, New York and Los Angeles, each with more than \$1 billion in organizational expenditures, were excluded from this study to avoid inflating the national estimates. In addition, Laguna Beach, CA, and Teton County, WY, were removed when calculating the national estimates due to their comparably high levels of economic activity in the population category.

North Dakota's participation in this study shows the economic impact the arts can have in rural and urban economies alike. We look forward to the state arts council further exploring the role of arts in rural economic development.

Jack Dalrymple
Lieutenant Governor of North Dakota
Chair Elect, National Lieutenant Governors Association

LEARN MORE ABOUT

ARTS & ECONOMIC PROSPERITY III

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

- A downloadable and customizable PowerPoint presentation that effectively communicates this study's findings.
- **Arts & Economic Prosperity III Highlights Pamphlet.**
- **Arts & Economic Prosperity III Summary Report.**
- **Arts & Economic Prosperity III National Report,** complete with national and local findings, background, scope, and methodology.
- A press release announcing the study results.
- Sample Opinion-Editorials.

The Arts & Economic Prosperity Calculator is a handy tool that enables users to estimate the economic impact of their organization.

ENDNOTES

¹ This figure includes only income tax paid on the \$104.2 billion in resident household income at the rate of 12.1 percent, the average percentage of adjustable gross income paid to the Internal Revenue Service in 2004 (latest data available).

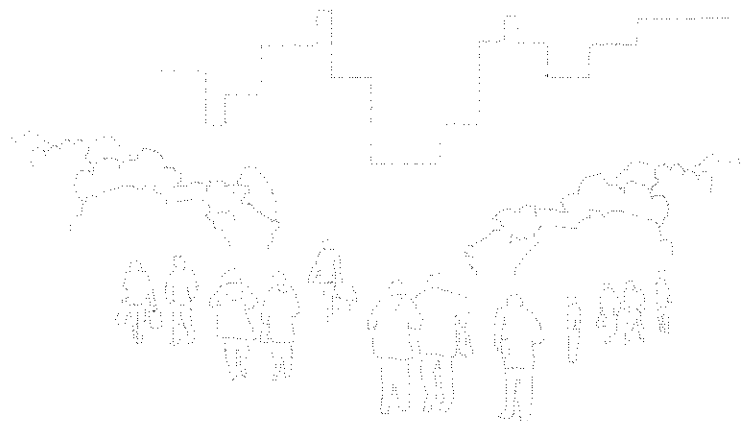
² The U.S. Department of Labor Bureau of Labor Statistics reports that there were 130,307,840 nonself-employed individuals in the U.S. workforce during 2005.

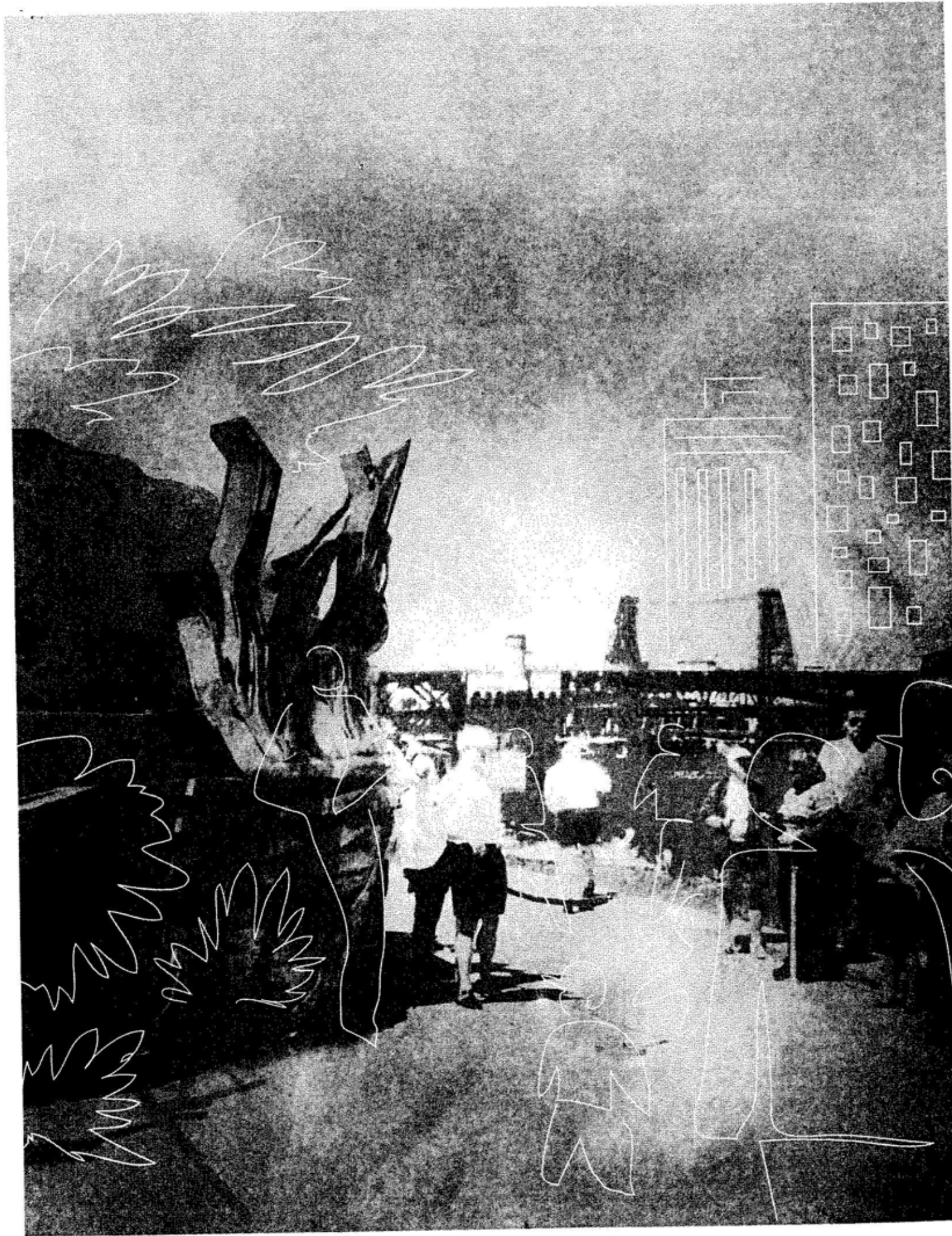
³ The Historic/Cultural Traveler, 2001 (TravelScope Survey).

⁴ Americans for the Arts, 2002.

⁵ Independent Sector, 2007.

⁶ National Taxonomy of Exempt Entities—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 broad categories, including "Arts, Culture, and Humanities." The Urban Institute reports that 94,314 nonprofit arts and culture organizations were registered with the IRS in 2005, up from 74,446 in 1999.





Acknowledgements

Americans for the Arts wishes to express its gratitude to the many people across the country who made **Arts & Economic Prosperity III** possible and assisted with its development and production. Special thanks to the Paul G. Allen Family Foundation, the John D. and Catherine T. MacArthur Foundation, and The Ruth Lilly Fund for Americans for the Arts for their financial support. Our local and statewide project partners contributed both time and financial support to the study.

ALABAMA

Cultural Alliance of Greater Birmingham

ALASKA

Anchorage Cultural Council
Homer Council on the Arts

ARIZONA

Chandler Center for the Arts
City of Mesa Arts and Cultural Division
City of Phoenix Office of Arts and Culture
City of Tempe Cultural Services Division
Tucson Pima Arts Council

ARKANSAS

Walton Arts Center (Northwest Arkansas)

CALIFORNIA

Arts Council Silicon Valley (Santa Clara County)
Arts Council of Sonoma County
City of Fullerton Cultural Affairs
City of Glendale Department of Parks,
Recreation, and Community Services
City of Pasadena Cultural Affairs Division
City of Walnut Creek Department of Arts,
Recreation, and Community Services
Cultural Council of Santa Cruz County
Laguna Beach Alliance for the Arts
North Coast Cultural Coalition
(Humboldt County)
Riverside Arts Council
San Francisco Arts Commission
Santa Barbara County Arts Commission

COLORADO

Arts Alive Fort Collins
Bee Vradenburg Foundation (Colorado Springs)
Boulder Arts Commission
City of Loveland Museum and Gallery
Gunnison Council for the Arts

CONNECTICUT

Greater Hartford Arts Council

DELAWARE

Delaware Division of the Arts

DISTRICT OF COLUMBIA

Cultural Alliance of Greater Washington
D.C. Commission on the Arts and Humanities

FLORIDA

Bay Arts Alliance (Bay County)
Broward County Cultural Division
City of Gainesville Department of Parks,
Recreation, and Cultural Affairs
City of Orlando Office of Communications
and Neighborhood Enhancement
City of Winter Park Department of Planning
and Community Development
MyRegion.com (in Partnership with United
Arts of Central Florida)
Orange County Arts and Cultural Affairs Office
Palm Beach County Cultural Council
Pinellas County Cultural Affairs Department

GEORGIA

City of Atlanta Bureau of Cultural Affairs
City of Savannah Department of Cultural Affairs

HAWAII

Maui Arts and Cultural Center

IDAHO

Boise City Arts Commission
Wood River Arts Alliance

ILLINOIS

Champaign County Arts, Culture, and
Entertainment Council
Illinois Arts Alliance (Chicago)

INDIANA

Arts Council of Indianapolis
Community Foundation of Saint Joseph County

IOWA

Iowa Cultural Corridor Alliance (Cedar Rapids)

KANSAS

Salina Arts and Humanities Commission
The Arts Council (Sedgwick County)

KENTUCKY

Fund for the Arts (Louisville-Jefferson County)

LOUISIANA

Shreveport Regional Arts Council

MAINE

Portland Arts and Cultural Alliance

MARYLAND

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

MASSACHUSETTS

City of Pittsfield Office of Cultural Development

MICHIGAN

Arts Council of Greater Kalamazoo

MINNESOTA

Arrowhead Regional Arts Council
(Arrowhead Region)
Arts and Culture Partnership (Saint Paul)
Central Minnesota Arts Board
(Central Minnesota)
East Central Arts Council
(East Central Minnesota)
Five Wings Arts Council
(Brainerd Lakes Region)
Lake Region Arts Council
(Minnesota Lake Region)
Metropolitan Regional Arts Council
(Minnesota Twin Cities' Metro Region)
Minneapolis Division of Cultural Affairs
(Minneapolis)
Minnesota Citizens for the Arts
(State of Minnesota)
Northwest Regional Arts Council
(Northwest Minnesota)
Prairie Lakes Regional Arts Council
(South Central Minnesota)
Region 2 Arts Council
(North Central Minnesota)
Southeast Minnesota Arts Council
(Southeast Minnesota)
Southwest Minnesota Arts and Humanities
Council (Southwest Minnesota)
St. Cloud Arts Commission (St. Cloud)
St. Croix Valley Community Foundation
(Washington and Chisago Counties)

MISSISSIPPI

Meridian Arts Council (Lauderdale County)

MISSOURI

St. Louis Regional Arts Commission

MONTANA

Missoula Cultural Council

NEBRASKA

Lincoln Arts Council

NEVADA

City of Las Vegas Division of Leisure
Services (Clark County)

NEW HAMPSHIRE

Art-Speak (Portsmouth/Seacoast Area)

NEW JERSEY

Newark Arts Council
New Brunswick Cultural Center

NEW MEXICO

Doña Ana Arts Council

NEW YORK

Arts and Cultural Council of Greater Rochester
Arts Council in Buffalo and Erie County/Niagara
Erie Regional Coalition
Orange County Department of Planning
Suffolk County Department of Economic
Development, Film & Cultural Affairs
Ulster County Arts Council
Westchester Arts Council

NORTH CAROLINA

Arts and Science Council of
Charlotte/Mecklenburg
The Arts Council of Winston-Salem
and Forsyth County
Asheville Area Arts Council
United Arts Council of Greensboro
United Arts Council of Raleigh and Wake County

NORTH DAKOTA

Lake Agassiz Arts Council
Minot Area Council of the Arts
North Dakota Council on the Arts

OHIO

Fine Arts Fund (Cincinnati Region)
Greater Columbus Arts Council
Mansfield Fine Arts Center

OKLAHOMA

Arts and Humanities Council of Tulsa

OREGON

Arts Council of Southern Oregon
Regional Arts and Culture Council (Portland)

PENNSYLVANIA

Arts Council of Erie
Bradford County Regional Arts Council
Citizens for the Arts in Pennsylvania
Cultural Council of Luzerne County
Greater Philadelphia Cultural Alliance
Greater Pittsburgh Arts Council

Jump Street (Greater Harrisburg)

Lackawanna County Council on Education
and Culture

LancasterArts

Laurel Arts (Somerset County)

Lehigh Valley Arts Council

RHODE ISLAND

City of Providence Department of Art,
Culture, and Tourism

SOUTH CAROLINA

Cultural Council of Richland
and Lexington Counties

SOUTH DAKOTA

Dahl Arts Center/Rapid City Arts Council

TENNESSEE

Metropolitan Nashville Arts Commission

TEXAS

Abilene Cultural Affairs Council
City of Austin Economic Growth
and Redevelopment Services Office

UTAH

Utah Shakespearean Festival (Iron County)

VERMONT

Arts Council of Windham County
Flynn Center for the Performing Arts
(Greater Burlington)

VIRGINIA

Alexandria Commission for the Arts
Arlington County Cultural Affairs Division
Arts Council of Fairfax County

WASHINGTON

Allied Arts of Whatcom County
Bainbridge Island Arts and Humanities Council
City of Seattle Office of Arts and Cultural Affairs
Tacoma Economic Development Department

WEST VIRGINIA

Oglebay Institute (Wheeling)

WISCONSIN

Cultural Alliance of Greater Milwaukee
Fox Cities Performing Arts Center
(Northeast Wisconsin Region)
Oshkosh Opera House Foundation
Overture Center for the Arts (Dane County)
St. Croix Valley Community Foundation
Viterbo College/School District of La Crosse
Wausau Area Performing Arts Foundation
(Marathon County)
Wisconsin Arts Board

WYOMING

Center for the Arts (Teton County)

A study of this magnitude is a total organization effort; appreciation is extended to the entire board and staff of Americans for the Arts. The Policy and Research Department was responsible for the production of this study—Randy Cohen, Benjamin Davidson, Elizabeth McCloskey, Matthew Pena, Evelyn Shiu, and Marete Wester.

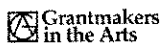




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The following national organizations partner with Americans for the Arts to help public- and private-sector leaders understand the economic and social benefits that the arts bring to their communities, states, and the nation.

AMERICAN
ARTS



NATIONAL CONFERENCE
OF STATE LEGISLATURES
The Voice for America's States



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.

