



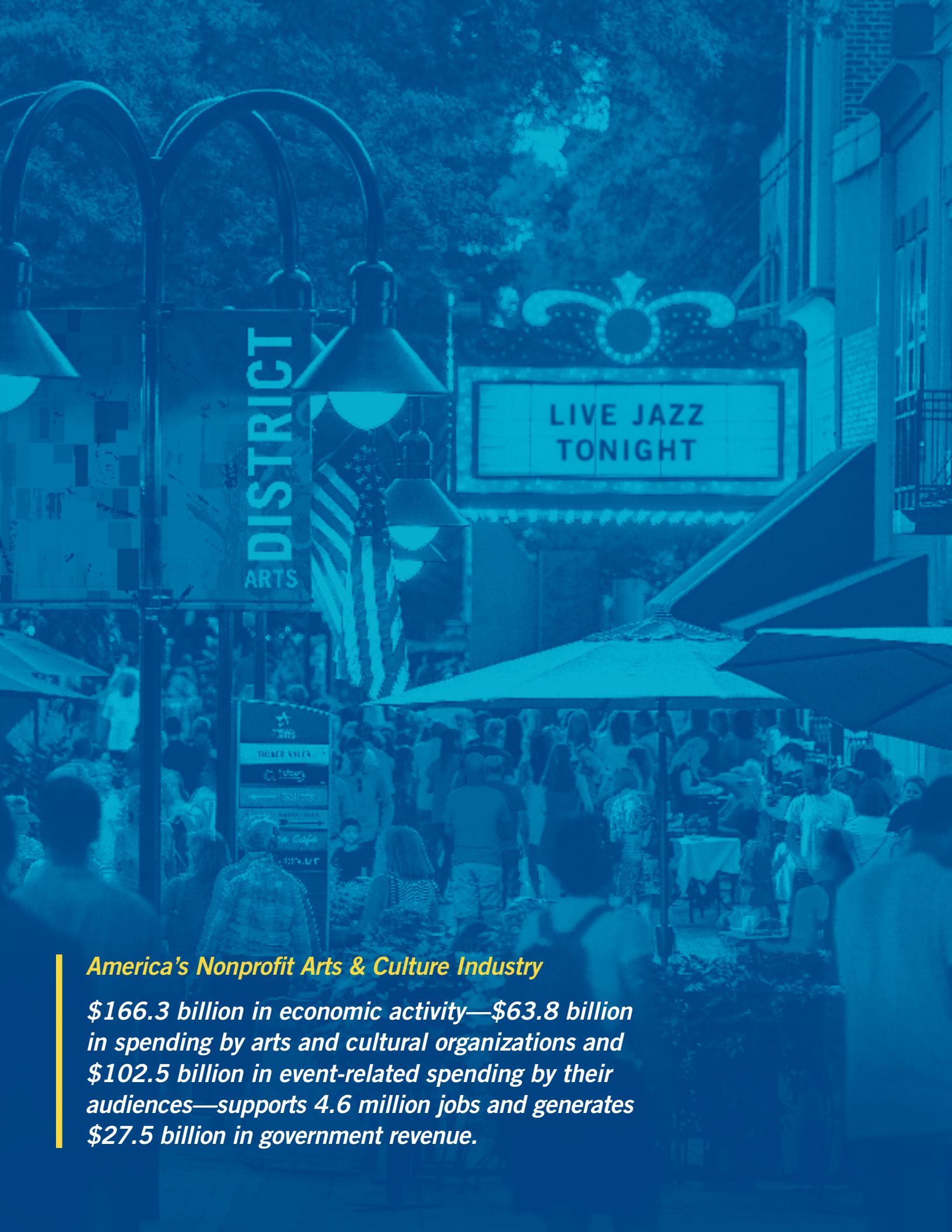
ARTS &

ECONOMIC PROSPERITY 5

THE ECONOMIC IMPACT OF NONPROFIT ARTS & CULTURAL ORGANIZATIONS & THEIR AUDIENCES



SUMMARY REPORT | CREATING **JOBS**. GENERATING **COMMERCE**. DRIVING **TOURISM**.



America's Nonprofit Arts & Culture Industry

\$166.3 billion in economic activity—\$63.8 billion in spending by arts and cultural organizations and \$102.5 billion in event-related spending by their audiences—supports 4.6 million jobs and generates \$27.5 billion in government revenue.

The Arts MEAN BUSINESS

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

*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 audience spending surveys and our project economist 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 partners. 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 US 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). 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) were not from 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 prosperity. **Arts & Economic Prosperity 5** proves that they can choose both. Nationally as well as locally, the arts mean business.

(Cover and Opposite) Andrew Shurtleff Photography. (Left) New World Symphony WALLCAST concert at the New World Center, Miami, FL. (Right) Street scene, St. Petersburg Arts Alliance, FL



Economic Impact of America's NONPROFIT ARTS & CULTURE INDUSTRY

From coast to coast and from our smallest rural towns to our largest urban 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 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 local businesses, make communities more vibrant, and attract tourists. Event-related spending by arts audiences generates valuable revenue for local merchants such as restaurants, retail stores, hotels, and parking garages.

82%

of Americans believe arts & culture are important to local businesses and the economy

87%

of Americans believe arts & culture are important to quality of life

Source: Americans for the Arts 2016 survey of 3,020 adults by Ipsos Public Affairs

Arts & Economic Prosperity 5 (AEP5) demonstrates that the arts are an economic driver—an industry that supports jobs, generates government revenue, and is the cornerstone of our tourism industry. In 2015, the nation's nonprofit arts and culture industry generated \$166.3 billion in economic activity—\$63.8 billion in spending by the organizations themselves, which leveraged an additional \$102.5 billion in event-related spending by their audiences. The impact of this economic activity is significant, supporting 4.6 million jobs and generating \$27.5 billion in government revenue.

AEP5 is the most comprehensive economic impact study of the nonprofit arts and culture industry ever conducted. It documents the economic contributions of the arts in 341 diverse communities and regions across the country, representing all 50 states and the District of Columbia. The participating communities range in population from 1,500 to 4 million and include rural, suburban, and urban areas (113 cities and 115 counties, 81 multicounty or multicounty regions, 20 statewide study areas, and 12 arts districts).

"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 Chair, American Bankers Association



Researchers collected detailed expenditure and attendance data from 14,439 arts and cultural organizations and 212,691 of their attendees to measure total industry spending. Project economists from the Georgia Institute of Technology customized input-output analysis models for each study region to provide specific and reliable economic impact data. **AEP5 uses four economic measures to define economic impact:**

- **Full-time Equivalent (FTE) Jobs** is 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. (For instance, one FTE job could be one person working full time or two people who each work half time.)
- **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, mortgages, and other living expenses.
- **Revenue to Local and State Governments** includes revenue from taxes (e.g., income, property, or sales), as well as funds from license, utility, and filing fees, and other similar sources.

AEP5 focuses on nonprofit arts and cultural organizations (e.g., theaters, museums, arts education organizations) and their audiences. The study takes an inclusive approach that accounts for the uniqueness of different localities. For example, in some communities the museum and performing arts center are government-owned and government-operated entities, rather than a nonprofit organization. These are included in AEP5, as are municipal arts agencies, living collections (such as zoos, aquariums, and botanical gardens), university presenters, and arts programs that are embedded under the umbrella of a nonarts organization or facility (such as a hospital or church). The study excludes spending by individual artists and the for-profit arts and entertainment sector (e.g., Broadway or the motion picture industry) from this analysis—all vital and valued components of the nation's arts landscape, but beyond the scope of this study.

ECONOMIC IMPACT: *Total, Direct, Indirect, & 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 pay employees and 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 each study region has its own customized economic model.

Opposite Page: Hawai'i Arts Alliance mural

This Page: (Left) Lake Street Dive concert at the River Run Lodge, Sun Valley Center for the Arts, Ketchum, ID. (Right) Chehalem Cultural Center Summer Arts Camp, Yamhill County, OR

Nonprofit Arts & CULTURAL ORGANIZATIONS



Arts and cultural organizations are valued members of the business community. They employ people locally, purchase goods and services from within the community, are members of their Chambers of Commerce, and promote their regions.

In 2015, these organizations—performing and visual arts organizations, festivals, public art programs, municipally-owned museums and arts centers, and more—pumped an estimated \$63.8 billion into the nation's economy, supporting 2.3 million jobs, providing \$49.4 billion in household income, and generating \$11.9 billion in total government revenue.

“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

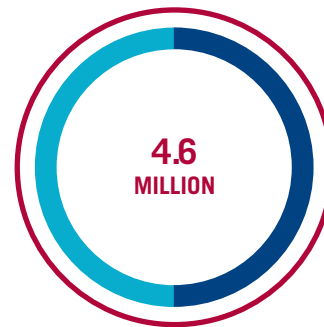
Economic Impact of the Nonprofit Arts & Culture Industry (2015)



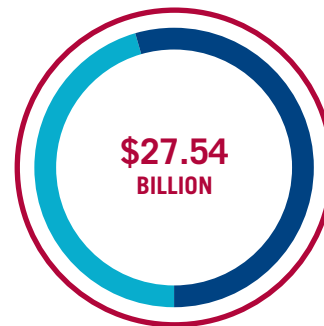
Total Direct Expenditures
\$63.8 BIL + \$102.5 BIL



Resident Household Incomes
\$49.43 BIL + \$46.64 BIL



Full-Time Equivalent Jobs
2.3 MIL + 2.3 MIL



Total Government Revenue
\$11.86 BIL + \$15.68 BIL

■ Organization ■ Audiences ■ Total



(Left) Flash mob during the First Friday ArtWalk. Lane Arts Council, Eugene, OR. (Right) AMOCAT Arts Awards 2016, City of Tacoma, WA.



Nonprofit arts and cultural organizations provide rewarding employment for more than just artists, curators, and musicians. They also directly support builders, plumbers, accountants, printers, and an array of occupations spanning many industries. The arts and culture industry is highly labor intensive, with half (52.8 percent) of the typical organization's expenditures spent on artists and personnel costs. Of the 2.3 million jobs supported by arts organizations across the country, 1.15 million were a result of their actual **direct** expenditures. This represents 0.83 percent of the US workforce—a significant share of the nation's labor force when compared to the size of other sectors. In total, these organizations support more jobs than that of the legal or public safety sectors.

Percentage of US Workforce (2015)

Elementary School Teachers // **1.00%**



Nonprofit Arts & Cultural Organizations // **0.83%**



Police Officers // **0.48%**



Lawyers // **0.44%**



Farming, Fishing, & Forestry // **0.33%**



Firefighters // **0.23%**



Computer Programmers // **0.21%**



“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”

— **LIEUTENANT GOVERNOR DAN MCKEE**, Rhode Island; Chair, National Lieutenant Governors Association

Arts and cultural organizations provide rewarding employment for more than just artists, curators, and musicians. They also directly support builders, plumbers, accountants, printers, and an array of occupations spanning many industries.

Arts AUDIENCES



Spending by Arts Audiences Sends \$102.5 Billion to Local Businesses

Every day, millions of patrons attend arts events. The arts, unlike most industries, leverage significant amounts of events-related spending by their audiences. For example, part of the arts experience may include dining out, paying for parking, shopping in local retail stores, enjoying dessert after the show, and returning home to pay the babysitter.

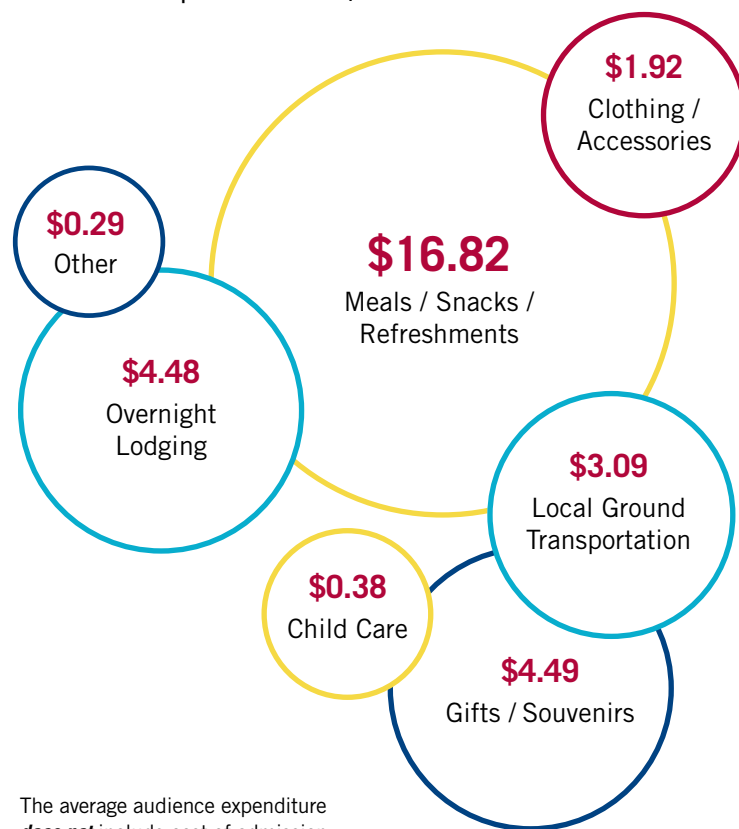
Based on the 212,691 audience surveys conducted for this study, the typical arts attendee spends \$31.47 per person, per event, beyond the cost of admission. Nationally, total event-related spending was an estimated \$102.5 billion in 2015. This spending supported 2.3 million jobs, provided \$46.6 billion in household income, and generated \$15.7 billion in total government revenue.

Local vs. Nonlocal Audiences

When a community attracts nonlocal arts attendees and cultural tourists, it harnesses significant economic rewards. In addition to spending data, researchers asked each of the 212,691 survey respondents to provide their home zip code. Attendees that lived within the county in which the arts event took place were considered local; those who live outside of the county were categorized as nonlocal. While the ratio of local to nonlocal attendees is different in every community, the national sample revealed that 34.1 percent of attendees traveled from outside of the county in which the event took place (nonlocal), and 65.9 percent of attendees resided within the county (local). Nonlocal attendees had twice as much event-related spending as their local counterparts (\$47.57 vs. \$23.44).

Average Per Person Per Event

Audience Expenditures: \$31.47



The average audience expenditure **does not** include cost of admission.

Local vs. Nonlocal Arts Audience Spending

Local Audience Spending // \$23.44



Nonlocal Audience Spending // \$47.57





Arts Events Attract New Dollars and Retain Local Dollars

Nonlocal attendees were asked about the purpose of their visit. More than two-thirds (68.9 percent) indicated that the primary purpose of their visit was to “attend this arts event,” demonstrating the power of the arts to attract visitors to the community. As part of the survey, local attendees were asked about what they would have done if the arts event that they were attending was not taking place: 41 percent said they would have “traveled to a different community to attend a similar cultural event.”

Arts Drive Tourism

Of the 34.1 percent of nonlocal arts attendees, 14.3 percent reported an overnight lodging expense. Not surprisingly, these attendees spent considerably more money during their visit—an average of \$161.83 per person. In fact, nonlocal attendees who reported overnight lodging expenses spent more per person in every expenditure category (food, gifts and souvenirs, ground transportation, etc.) than the average nonlocal attendee. For this analysis, only one night of lodging expenses is counted toward the audience expenditure analysis, 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 nonarts-related spending.

These figures demonstrate the economic impact of the nonprofit arts and culture industry in its truest sense—by attracting out-of-town visitors who spend money. 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 arts experience.

Nationally, 69 percent of all nonlocal arts attendees reported that the primary reason for their trip is “specifically to attend this arts or cultural event.”

Arts and Culture Tourists Spend More and Stay Longer

As communities compete for the tourist's dollar, arts and culture is a proven magnet for travelers and their money. Local businesses grow because travelers extend the length of their trips to attend arts events. Multiple research studies have shown that travelers who include arts and culture on their trips are ideal tourists and differ from other US travelers in several important ways.

Arts and culture travelers...

- › spend more than other travelers.
- › are more likely to stay in a hotel or bed & breakfast.
- › are more likely to spend \$1,000 or more during their stay.
- › stay longer than other travelers.

More than two-thirds (68 percent) of American adult travelers included a cultural, arts, heritage, or historic activity or event while on a trip of 50 miles or more, one-way, in 2012. This equates to 116 million cultural travelers. Of this group, 28 percent (32.5 million travelers) added extra time to their trip because of a cultural, arts, heritage, or historic activity or event. Of those who extended their trip, 40 percent did so by one or more nights.

Cultural destinations also help grow the US economy by attracting foreign visitor spending. The US Department of Commerce reports that, between 2003 and 2015, the percentage of international travelers who include “art gallery and museum visits” on their trip grew from 17 to 29 percent, and the share attending “concerts, plays, and musicals” increased from 13 to 16 percent.

Cultural travelers to the United States out-stay, out-travel, and out-spend other types of international tourists. In 2015, the foreign cultural tourist's median length of stay was 12 nights (for business travelers the median was seven), with 89 percent going shopping and 39 percent visiting more than one state (compared to 79 percent and 26 percent of business travelers respectively).

Sources: US Department of Commerce, 2017; Mandala Research, 2013; US Travel Association.

Opposite Page: Cecilia Lueza's *Common Ground*, St. Petersburg Arts Alliance, FL. Photo by Florida CraftArt.

This Page: (Left) San Jose Jazz SummerFest salsa dancing, San Jose, CA. Photo by Daniel Garcia. (Right) Kid at Downtown Festival and Art Show, Gainesville, FL.

Arts Volunteerism

While arts volunteers do not have an economic impact as defined in this study, they clearly have an enormous impact on their communities by helping arts and cultural organizations function as a viable industry. Local AEP5 study regions (cities and counties) averaged 4,002 volunteers who donated 183,102 hours to nonprofit arts and cultural organizations during 2015—a donation valued at \$4.3 million. The study's participating organizations within these communities had an average of 84.6 volunteers who volunteered 74.3 hours each (6,286.3 hours per organization), a donation valued at \$148,105.

The Independent Sector places the value of the average 2015 volunteer hour at \$23.56.

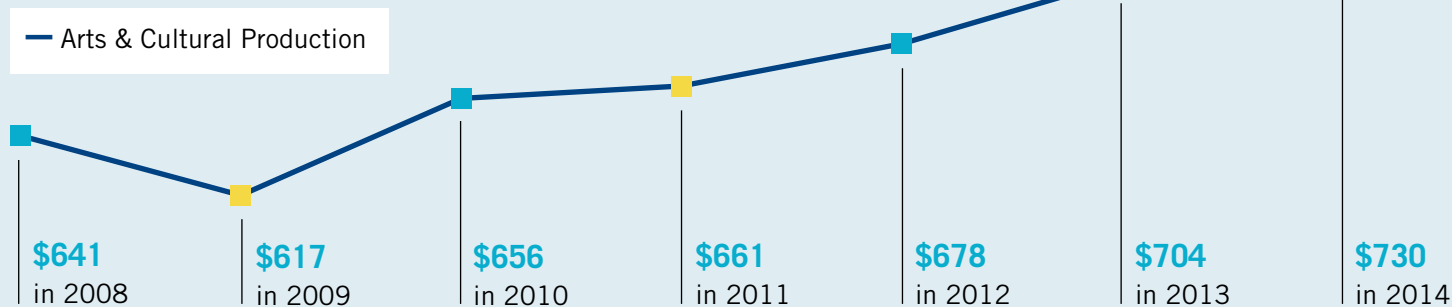
Value of In-kind Contributions

The organizations that participated in this study also provided data about their in-kind support (e.g., donated assets, office space, airfare, and advertising space): 58.4 percent received in-kind support, averaging \$61,903 per organization during the 2015 fiscal year. Like volunteerism, in-kind contributions are not factored into the economic impact measures as defined in this study, but they also provide an enormous assist to the organizations and their ability to make their cultural product accessible to the community.

"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. In order 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, Labor & Economic Development Committee,
National Conference of State Legislatures

America's Arts Industries Represent 4.2 Percent of the Nation's Gross Domestic Product



Contributions to the GDP by Arts & Culture Industries (Billions of Dollars)

According to the US Bureau of Economic Analysis (BEA), the arts and culture sector is a \$730 billion industry, which represents 4.2 percent of the nation's GDP—a larger share of the economy than transportation, tourism, agriculture, and construction. The BEA's report takes into account the full breadth of the nation's arts and culture industries—nonprofit, public sector, commercial, entertainment, university education programs, etc.—unlike **Arts & Economic Prosperity 5**, which focuses solely on the nonprofit and public sectors and their audiences.

Conclusion

Nonprofit arts and cultural organizations and their audiences in the United States are a \$166.3 billion industry—one that supports 4.6 million full-time equivalent jobs and generates \$27.5 billion in government revenue.

Arts organizations are businesses. They employ people locally, purchase goods and services from local businesses, make communities more vibrant, and attract tourists. Event-related spending by arts audiences pumps vital revenue into restaurants, hotels, retail stores, parking garages, and other local merchants. This study puts to rest a 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. **Arts & Economic Prosperity 5** shows conclusively that, locally as well as nationally, the arts mean business.

“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.”

— **VICE CHAIRMAN CHRISTOPHER FORBES**, Forbes, Inc.



The Arts Provide Meaning to our Lives

Americans believe the arts improve the quality of our personal lives and our communities.

63%

believe the arts “lift me up beyond everyday experiences”

73%

say the arts are a “positive experience in a troubled world”

64%

feel “pure pleasure to experience and participate in [the arts]”

Source: Americans for the Arts 2016 survey of 3,020 adults by Ipsos Public Affairs

These personal benefits of the arts extend beyond the individual and to the community: 67 percent of Americans believe “the arts unify our communities regardless of age, race, and ethnicity,” and 62 percent agree that the arts “help me understand other cultures better.” These quality-of-life benefits are not limited to the affluent, educated, or a particular racial group. Rather, they cut across all socioeconomic strata.



Opposite Page: Chalk the Block 8 festival, El Paso Museums & Cultural Affairs Department, TX

This Page: (Top) Fargo-Moorhead Association of Realtors, “Home is where the art is”, Fargo, ND. (Bottom) The Arts Partnership of Greater Spartansburg, SC

About This STUDY



Americans for the Arts conducted Arts & Economic Prosperity 5 to document the economic impact of the nation's nonprofit arts and culture industry. Detailed expenditure data was collected from 14,439 arts and cultural organizations and 212,691 of their attendees.

Project economists from the Georgia Institute of Technology customized an input-output analysis model for each study 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.

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 arts 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 US 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.

Calculation of the National Estimates

Here are the steps by which the national estimates were derived:

1. The 113 cities and towns that were part of the study were stratified into six population groups, and an economic impact average was calculated for each group. Several participating cities were removed from the population group calculation due to their comparably high levels of economic activity; this was done to avoid inflating the national estimates.
2. The nation's largest 13,338 incorporated places were assigned to one of the six groups based on their population, as supplied by the US Census Bureau.
3. Each was assigned the economic impact average for its population group.
4. The values of the cities and towns were added together to determine the national economic impact findings.

"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."

— **PRESIDENT & CEO JONATHAN SPECTOR,**
The Conference Board

This Page: Northwest Connecticut Arts Council

Opposite Page: (Top) Property of the Saint Louis Art Museum, St. Louis, MO.
(Bottom) Arts Council of Fairfax County, VA.

About Local & Regional STUDY PARTNERS



Americans for the Arts partnered with 250 local, regional, and statewide organizations that represent the 341 study regions. Thirty partners included multiple study regions as part of their AEP5 participation.

All partners agreed to four participation criteria.

- Identify and code the comprehensive universe of nonprofit arts and cultural organizations located in their study region.
- Assist with the collection of detailed financial and attendance information from those organizations and review the information for accuracy.
- Conduct audience-intercept surveys at a broad, representative sample of cultural events that take place in their study region.
- Pay a modest cost-sharing fee. (No community was refused participation for an inability to pay.)

Data from Organizations

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

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 responding 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 initial web-based CDP survey.

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 as low as \$0 to as high as \$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.

Data from 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 expenditures by attendees in each study region.



Glossary



Cultural Tourism

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

Direct Economic Impact

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

Direct Expenditures

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

Econometrics

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

Full-time Equivalent (FTE) Jobs

A term that describes the total amount of labor employed. Economists measure FTE jobs—not the total number of employees—because it is a more accurate measure of total employment. It is a manager's discretion to hire one full-time employee, two half-time employees, four quarter-time employees, etc. Almost always, more people are affected than are reflected in the number of FTE jobs reported due to the abundance of part-time employment, especially in arts and hospitality industries.

Indirect and Induced Impact

Arts & Economic Prosperity 5 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 don't 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 other expenses. 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 3 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 (see Leakage). 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 a community. This nonlocal spending has no economic impact within the community. A ballet company purchasing shoes from a nonlocal manufacturer is an example of leakage. If the shoe company were local, the expenditure would remain within the community and create another round of spending (and local economic impact) by the shoe company.

This Page: Flash mob dancers at the third annual Block Party for Higher Education, hosted by Broward County in downtown Fort Lauderdale, FL.

Opposite Page: (Left) Outdoor concert, Richardson, TX.

(Right) Art exhibit, Arts Council of Clatsop County, OR.

(Bottom) The Palladium at the Center for the Performing Arts, Carmel, IN.



Multiplier

The multiplier is an estimate of the number of times a dollar changes hands within the community. It is quantified as one number by which expenditures are multiplied. For more information, see page 15.

Resident Household Income (or Personal Income)

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

Revenue to Local and State Governments

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

“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 in order 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 in Guilford County and counties across the nation.”

— **COMMISSIONER KAY CASHION**, Guilford County, NC;
Chair, National Association of Counties Arts
& Culture Commission



Frequently Asked QUESTIONS



How is the economic impact of arts and cultural 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 cultural organizations unique is that, unlike most other industries, they induce large amounts of event-related spending by their audiences. For example, when patrons attend a performing arts event, they may purchase dinner at a restaurant, eat dessert after the show, and return home and pay the babysitter. These expenditures have a positive and measurable impact on the economy.

Will my local legislators believe these results?

Yes, the **Arts & Economic Prosperity 5** 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. The user may need to explain (1) the study methodology used, (2) that economists created an input-output model for each community and region in the study, and (3) the difference between input-output analysis and a multiplier (see facing page). The good news is that as the number of economic impact studies completed by arts organizations and other special interest areas increases, so does the sophistication of community leaders whose influence these studies are meant to affect. Today, most decision-makers want to know what methodology is being used and how and where data was gathered. You can be confident that the input-output analysis used in this study is a highly-regarded model in the field of economics (input-output analysis was the basis of two Nobel Prizes in economics). As in any professional field, however, there is disagreement about procedures, jargon, and the best way to determine results. Ask 12 artists to define art and you will get 12 answers; expect the same of economists. You may meet an economist who believes that these studies should be done differently (for example, a cost-benefit analysis of the arts). It

is also valuable to mention the conservative approach used by AEP5. For example, organizational expenditures are based only on the data collected. No estimates are made for nonresponding organizations. The audience surveys are conducted at a broad range of cultural events to ensure a representative sample, and not just at the highest priced venues, which would inflate the audience spending averages.

How can a community not participating in the Arts & Economic Prosperity 5 study apply these results?

Because of the variety of communities studied and the rigor with which the AEP5 study was conducted, nonprofit and public sector 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 AmericansForTheArts.org/EconomicImpact). Additionally, users will find sample PowerPoint presentations, press releases, op-eds, and other strategies for effective applications of their estimated economic impact data.

How were the 341 participating communities and regions selected?

In 2015, Americans for the Arts published a call for communities interested in participating in the AEP5 study. Of the more than 300 organizations that expressed interest, 250 agreed to participate and complete the study's four participation criteria. (See page 11 for more information.) Some partners requested that multiple study regions be included in their study (for example, a county as well as a specific city within the county). As a result, the 250 study partners represent a total of 341 participating study regions.

How were the eligible arts organizations in each community selected?

Each of the 250 study partners identified the universe of nonprofit arts and cultural organizations located in its region(s).



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

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

An input-output analysis model was customized for each of the 341 participating communities and regions to determine the local economic impact of their nonprofit and public sector arts and cultural organizations and their audiences. Americans for the Arts, which conducted the research, worked with a highly-regarded economist from the Georgia Institute of Technology to design and customize the input-output models used in this study. (See page 10 for more information).

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

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

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

Researchers assume that admission fees paid by attendees are collected as revenue by the organization that is presenting the event. The organization then spend those dollars as part of its operating budget. Since the ticket fees are captured in the organization’s operating budget, admissions paid by attendees are excluded from the overall analysis to avoid double counting.

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 an economic activity **multiplier**. The 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.

Opposite Page: *The Freeman Stage at Bayside, Delaware Division of the Arts*

This Page: *(Left)* Courtesy of Perez Art Museum, Miami, FL. *(Right)* FLUX by Crystal Wagner at the Bedford Gallery, Walnut Creek, CA. *(Bottom)* Marsh Symphony on the Prairie at the Connor Prairie Auditorium, Fishers, IN.



Thank You to our PARTNER 250 ORGANIZATIONS

ALABAMA

Arts Huntsville

ALASKA

Fairbanks Arts Association

ARIZONA

Flagstaff Arts Council

Mesa Department of Arts and Culture

Phoenix Office of Arts and Culture

West Valley Arts Council

Walton Arts Center

CALIFORNIA

ARTS Obispo

City of Benicia Arts and Culture
Commission

City of Laguna Beach Cultural Arts
Department Arts Commission

City of San Diego Commission for Arts
and Culture

City of San José Office of Cultural Affairs

City of Thousand Oaks Cultural Affairs
Commission

City of Walnut Creek Department of Arts,
Recreation & Community Services

Creative Sonoma

Riverside Arts Council

Sacramento Metropolitan
Arts Commission

San Francisco Arts Commission

Santa Barbara County Arts Commission

Silicon Valley Creates

COLORADO

Center for the Arts Crested Butte

City of Boulder Office of Arts and Culture

City of Durango

Cultural Office of the Pikes Peak Region

Grand Junction Commission on
Arts and Culture

CONNECTICUT

Connecticut Department of Economic
and Community Development
(Office of the Arts)

Arts Council of Greater New Haven

Cultural Alliance of Fairfield County
(in partnership with the Cultural
Alliance of Western Connecticut)

Northwest Connecticut Arts Council

Shoreline Arts Alliance

Southeastern Connecticut
Cultural Coalition

DELAWARE

Delaware Division of the Arts

DISTRICT OF COLUMBIA

DC Commission on the Arts and
Humanities

CultureCapital

FLORIDA

Citizens for Florida Arts

Art Mundo

Art, Culture and Entertainment, Inc.

Arts & Cultural Alliance
of Sarasota County

Arts Council of
Hillsborough County

Arts Council of Martin County

Broward County Cultural Division

City of Gainesville Division
of Cultural Affairs

City of Ocala

Council on Culture & Arts

Cultural Council of Indian River County

Cultural Council of Palm Beach County

Florida Keys Council of the Arts

Lake County Arts and Culture Alliance

Lee County Alliance of the Arts

Miami-Dade County Department of
Cultural Affairs

Polk Arts Alliance

Realize Bradenton

Seminole Cultural Arts Council

St. Petersburg Arts Alliance

United Arts Council of Collier County

United Arts of Central Florida

GEORGIA

Atlanta Regional Commission

City of Atlanta Office of Cultural Affairs

City of Savannah Department of
Cultural Affairs

Community Foundation for
Greater Atlanta

Fulton County Department of Arts
& Culture

Greater Augusta Arts Council

Macon Arts Alliance

HAWAII

Hawai'i Arts Alliance

IDAHO

Sun Valley Economic Development

ILLINOIS

Arts Alliance Illinois

INDIANA

Arts Council of Indianapolis

Hamilton County Tourism, Inc.

IOWA

Bravo Greater Des Moines

*Americans for the Arts partnered with **250 local and statewide organizations** that represent the **341 study regions**. Thirty partners included multiple study regions as part of their AEP5 participation.*

KANSAS

Arts Council of Johnson County
City of Lawrence
City of Wichita Division of Arts
& Cultural Services

KENTUCKY

LexArts
Louisville Fund for the Arts
Paducah Convention & Visitors Bureau

LOUISIANA

Acadiana Symphony Orchestra
& Conservatory of Music

MAINE

Maine Arts Commission
Belfast Creative Coalition
City of Bangor Commission on
Cultural Development
Creative Portland
High Peaks Creative Council
Waterville Creates!

MARYLAND

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

MASSACHUSETTS

Massachusetts Cultural Council
Cambridge Arts Council
City of Boston Mayor's Office of
Arts & Culture
Cultural Alliance of Medfield
Cultural Organization of Lowell

Springfield Central Cultural District
Worcester Cultural Coalition

MICHIGAN

Ann Arbor Area Community Foundation

MINNESOTA

Creative Minnesota/Minnesota Citizens
for the Arts

MISSISSIPPI

Yoknapatawpha Arts Council

MISSOURI

Missouri Arts Council
Allied Arts Council of St. Joseph
ArtsKC – Regional Arts Council
City of Columbia Office of Cultural Affairs
Connect2Culture
Hannibal Arts Council
Kansas City Office of Culture and
Creative Services
Springfield Regional Arts Council
St. Louis Regional Arts Commission

MONTANA

Arts Missoula

NEBRASKA

Lincoln Arts Council

NEVADA

Nevada Arts Council
City of Reno Arts and Culture
Commission

NEW HAMPSHIRE

Arts Alive!, Inc.
Art-Speak (the City of Portsmouth's
Cultural Commission)

City of Rochester Department of
Economic Development
Greater Concord Chamber of Commerce

NEW JERSEY

ArtPride New Jersey
Cape May County Department of Tourism
County of Mercer Office of Economic
Development and Sustainability
Cumberland County Cultural
& Heritage Commission
Morris Arts
Newark Arts Council

NEW MEXICO

City of Las Cruces Community
Development Department

NEW YORK

Arts Services Initiative of Western
New York, Inc.
ArtsWestchester

NORTH CAROLINA

North Carolina Arts Council
Alamance County Arts Council
Arts & Science Council of Charlotte/
Mecklenburg
Arts Council of Fayetteville/
Cumberland County
Arts Council of Moore County
Arts Council of Wayne County
Arts Council of Wilmington and
New Hanover County
Arts Council of Winston-Salem/
Forsyth County
Arts of the Albemarle
ArtsGreensboro
Asheville Area Arts Council
Cabarrus Arts Council

Chapel Hill Public and Cultural Arts Office

Cleveland County Arts Council

Community Council for the Arts

Dare County Arts Council

Durham Arts Council

High Point Arts Council

Office of Raleigh Arts

Orange County Arts Commission

Pitt County Arts Council at Emerge

Robeson County Arts Council

Toe River Arts Council

Town of Carrboro Department of Economic & Community Development

Town of Cary Cultural Arts Division

Town of Hillsborough Planning Department

United Arts Council of Catawba County

United Arts Council of Raleigh and Wake County

Yadkin Arts Council

NORTH DAKOTA

North Dakota Council on the Arts

City of Grand Forks Public Arts Commission

Dakota West Arts Council

Jamestown Fine Arts Association (dba as The Arts Center)

Minot Area Council of the Arts

The Arts Partnership

OHIO

Culture Works

Greater Columbus Arts Council

OKLAHOMA

Oklahomans for the Arts

Freedom West Community Development Corporation

Ponca City Art Center

The Arts in Guthrie

OREGON

Oregon Arts Commission

Arts and Business Alliance of Eugene

Arts and Culture Alliance of Central Oregon

Arts Council of Clatsop County

Arts East

City of Corvallis Department of Parks and Recreation

Clackamas County Arts Alliance

Oregon Coast Council on the Arts

Oregon Shakespeare Festival

Regional Arts and Culture Council

Westside Cultural Alliance

Yamhill County Cultural Coalition

PENNSYLVANIA

Citizens for the Arts in Pennsylvania

Berks Arts Council

Cultural Enrichment Fund

Erie Arts & Culture

Greater Philadelphia Cultural Alliance

Greater Pittsburgh Arts Council

Lehigh Valley Arts Council

Pennsylvania Rural Arts Alliance

RHODE ISLAND

City of Providence Department of Art, Culture, and Tourism

SOUTH CAROLINA

Arts Council of York County

City of Charleston Office of Cultural Affairs

One Columbia for Arts and History

The Arts Partnership of Greater Spartanburg

SOUTH DAKOTA

Rapid City Arts Council

Sioux Falls Arts Council

TENNESSEE

Tennessee Arts Commission

Arts & Culture Alliance of Greater Knoxville

Arts in McNairy

ArtsBuild

ArtsMemphis

Athens Area Council for the Arts

Campbell County Historical Society

City of Columbia Arts Council

City of Murfreesboro

City of Tullahoma Arts Council

Clarksville/Montgomery County Arts
and Heritage Development Council

Grinders Switch Foundation

Grundy Area Arts Council

Jackson Arts Council

Johnson City Arts

Kingsport Office of Cultural Arts

Macon County Arts Council

Metropolitan Nashville Arts Commission

Monroe Area Council for the Arts

Paris-Henry County Arts Council

Rose Center for the Arts

Sevier County

Tennessee Tech University

Tusculum College

University of Tennessee at Martin

West Tennessee Regional Art Center

TEXAS

Arts Council of Fort Worth

City of Dallas Office of Cultural Affairs

City of El Paso Museums and
Cultural Affairs Department

City of San Antonio Department for
Culture & Creative Development

City of Sugar Land

Creative Waco

Dallas Arts District

Houston Arts Alliance

Irving Arts Center

Medical Center of Lewisville
Grand Theater

North Texas Business Council for the Arts

Richardson Cultural Arts Commission

UTAH

Cache Valley Center for the Arts

Cedar City Arts Council

Salt Lake City Arts Council

VERMONT

Vermont Arts Council

Burlington City Arts

VIRGINIA

Arlington Cultural Affairs

Arts Council of Fairfax County

City of Alexandria Office of the Arts

City of Lynchburg Office of
Economic Development

City of Virginia Beach Office of
Cultural Affairs

CultureWorks

Piedmont Council for the Arts

WASHINGTON

City of Tacoma Arts Division

Morgantown Area Chamber of Commerce

WISCONSIN

Wisconsin Arts Board

Dane County Cultural Affairs Commission

Eau Claire Regional Arts Council

Fox Cities Performing Arts Center

Mosaic Arts

Peninsula Arts and Humanities Alliance

Viterbo University Fine Arts Center

WYOMING

Center of Wonder

Each of the 341 study regions received its own customized report about its economic impact findings. Visit 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.

Acknowledgments



Americans for the Arts wishes to express its gratitude to the many people across the country who made Arts & Economic Prosperity 5 possible and assisted with its development, coordination, and production. A study of this size and scope cannot be completed without the collaboration of many partnering organizations.

Special thanks to the John D. and Catherine T. MacArthur Foundation, Barr Foundation, and The Ruth Lilly Fund for Americans for the Arts for their financial support.

Finally, each of our 250 local, regional, and statewide research partners contributed both time and financial support toward the completion of this study. We thank each and every one of them. AEP5 would not have been possible without them. A study of this magnitude is a total organizational effort; appreciation is extended to the entire board and staff of Americans for the Arts. Research Department staff responsible for producing this study include Randy Cohen, Ben Davidson, Isaac Fitzsimons, and Graciela Kahn.

"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."

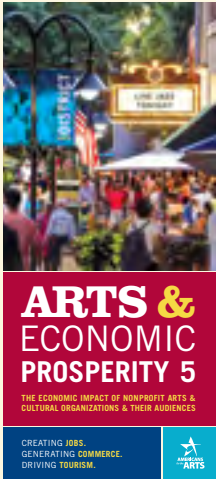
— **OKLAHOMA CITY MAYOR MICK CORNETT**, President,
The United States Conference of Mayors

(Top) Hawai'i Arts Alliance. *(Bottom)* Laumeier Sculpture Park, Regional Arts Commission St Louis, MO. Photo by Abby Gillardi.

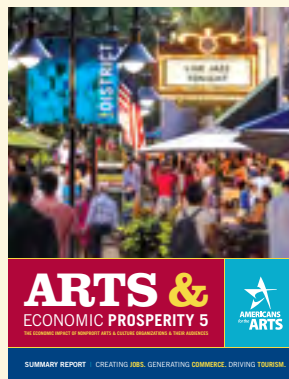


Learn more about ARTS & ECONOMIC PROSPERITY 5

Visit 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.



Arts & Economic Prosperity 5
highlights pamphlet



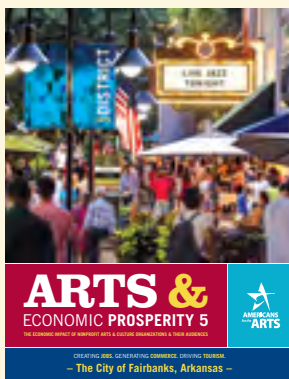
Arts & Economic Prosperity 5
Summary Report



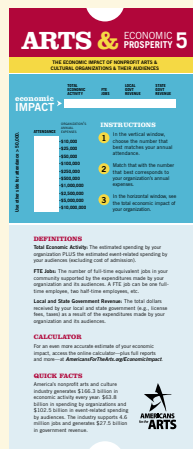
A downloadable and customizable **PowerPoint presentation** that effectively communicates this study's findings



A **press release** announcing the study results



Arts & Economic Prosperity 5
National Report, complete with national and local findings, background, scope, and methodology



Arts & Economic Prosperity 5
Slide Rule enables users to estimate the economic impact of their organization.



Sample opinion-editorials (op-eds) and letters to the editor



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 | #AEP5



CULTURE
BUILDS
FLORIDA

FLORIDA DEPARTMENT OF STATE
DIVISION OF CULTURAL AFFAIRS

ARTS &

ECONOMIC PROSPERITY 5

THE ECONOMIC IMPACT OF NONPROFIT ARTS & CULTURAL ORGANIZATIONS & THEIR AUDIENCES



AMERICANS
for the
ARTS

in the state of Florida

CITIZENS FOR
florida arts, inc.

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 Florida

Arts & Economic Prosperity 5 provides evidence that the nonprofit arts and culture sector is a significant industry in the State of Florida—one that generates \$4.68 billion in total economic activity. This spending—\$2.29 billion by nonprofit arts and cultural organizations and an additional \$2.39 billion in event-related spending by their audiences—supports 132,366 full-time equivalent jobs, generates \$3.35 billion in household income to local residents, and delivers \$492.3 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 Florida’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 multicounty 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 Florida**.

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 Florida

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 Florida's nonprofit arts and cultural organizations and their audiences totaled **\$4.68 billion**. 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 Florida
(Combined Spending by Nonprofit Arts and Cultural Organizations and Their Audiences)

	State of Florida	Median of Participating Statewide Study Regions
Total Industry Expenditures	\$4,676,207,338	\$835,040,012
Full-Time Equivalent Jobs	132,366	25,972
Resident Household Income	\$3,348,159,000	\$571,859,500
Local Government Revenue	\$201,165,000	\$32,230,500
State Government Revenue	\$291,176,000	\$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 Florida.

Economic Impact of Spending by Nonprofit Arts and Cultural ORGANIZATIONS in the State of Florida

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 \$2.29 billion in the State of Florida 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 Florida'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 1,688 eligible nonprofit arts and cultural organizations that are located in the State of Florida. 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 Florida		
	State of Florida	Median of Participating Statewide Study Regions
Total Organizational Expenditures	\$2,285,671,265	\$423,849,454
Full-Time Equivalent Jobs	72,108	16,214
Resident Household Income	\$1,967,176,000	\$360,046,000
Local Government Revenue	\$87,300,000	\$14,323,500
State Government Revenue	\$130,842,000	\$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 121,264 volunteers donated a total of 6,522,918 hours to the State of Florida's participating nonprofit arts and cultural organizations. This represents a donation of time with an estimated aggregate value of \$153,679,948** (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 1,688 participating organizations reported an average of 71.8 volunteers who volunteered an average of 53.8 hours during 2015, for a total of 3,864.3 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 1,688 participating nonprofit arts and cultural organizations in the State of Florida reported that they received in-kind contributions with an aggregate value of \$71,073,471 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 Florida

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 Florida, data were collected from 35,967 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 \$2.39 billion in the State of Florida 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 Florida (excluding the cost of event admission¹)

	State of Florida	Median of Participating Statewide Study Regions
Total Audience Expenditures ²	\$2,390,536,073	\$379,531,275
Full-Time Equivalent Jobs	60,258	9,381
Resident Household Income	\$1,380,983,000	\$232,723,500
Local Government Revenue	\$113,865,000	\$15,332,000
State Government Revenue	\$160,334,000	\$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 Florida, first the audience expenditure findings for any individual participating study regions that are located within the State of Florida 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 Florida 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 Florida 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 35,967 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 Florida) and which were nonresidents (live outside the State of Florida). In the State of Florida, researchers estimate that 84.8 percent of the 70 million nonprofit arts attendees were residents; 15.2 percent were nonresidents.

Nonresident attendees spent an average of 93 percent more per person than local attendees (\$56.80 vs. \$29.37) 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 \$2.39 billion in the State of Florida (excluding the cost of event admission)

	Residents	Nonresidents	All State of Florida Event Attendees
Total Attendance	59,357,570	10,639,564	69,997,134
Percent of Attendees	84.8%	15.2%	100%
Average Dollars Spent Per Attendee	\$29.37	\$56.80	\$33.53
Total Event-Related Expenditures	\$1,333,011,954	\$1,057,524,119	\$2,390,536,073

TABLE 5: Nonprofit Arts and Culture Event Attendees Spend an Average of \$33.53 Per Person in the State of Florida (excluding the cost of event admission)

	Residents	Nonresidents	All State of Florida Event Attendees
Refreshments/Snacks During Event	\$5.21	\$4.83	\$5.15
Meals Before/After Event	\$12.27	\$16.71	\$12.94
Souvenirs and Gifts	\$3.54	\$5.31	\$3.81
Clothing and Accessories	\$2.47	\$2.45	\$2.46
Ground Transportation	\$3.01	\$6.67	\$3.56
Event-Related Child Care	\$0.36	\$0.26	\$0.35
Overnight Lodging (<i>one night only</i>)	\$2.16	\$19.37	\$4.77
Other	\$0.35	\$1.20	\$0.48
Total Per Person Spending	\$29.37	\$56.80	\$33.53

The Arts Drive Tourism

Each of the nonresident survey respondents (i.e., those who live outside the State of Florida) were asked about the purpose of their trip: **46.1 percent indicated that the primary purpose of their visit to the State of Florida 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 Florida) if the event where they were surveyed had not occurred: **42.2 percent of nonresident attendees would have “traveled to a different community to attend a similar cultural event.”**

Of the 15.2 percent of arts attendees who are nonresidents, 18.5 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 Florida than did nonresident attendees without overnight lodging expenses (\$177.08 and \$29.54, 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: **44.8 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 Florida

	Residents	Nonresidents
Travel Party Size		
Average number of adults (18 years or older)	2.3	2.4
Average number of children (younger than 18)	0.3	0.3
Average travel party size	2.6	2.7
Trip Characteristics		
Average number of nights spent away from home as a result of arts event	0.1	1.4
Percentage with any nights spent away from home as a result of arts event	5.3%	39.6%
Percentage attending the arts event or facility (where they were surveyed) for the first time	28.6%	57.5%
Age of Cultural Attendees		
18-34	15.1%	11.1%
35-44	11.4%	10.2%
45-54	13.7%	11.9%
55-64	19.4%	21.3%
65 or Older	40.4%	45.5%
Educational Attainment of Cultural Attendees		
Less than high school	0.3%	0.1%
High school	8.7%	7.7%
2-year college/technical/associates degree	17.4%	13.4%
4-year college/bachelors degree	35.6%	32.2%
Masters degree	27.1%	33.6%
Doctoral degree	11.0%	13.1%
Annual Household Income of Cultural Attendees		
Less than \$40,000	13.8%	8.5%
\$40,000 to \$59,999	16.0%	11.7%
\$60,000 to \$79,999	17.5%	14.4%
\$80,000 to \$99,999	14.2%	14.4%
\$100,000 to \$119,999	13.3%	15.7%
\$120,000 or More	25.2%	35.3%
Civic Engagement of Cultural Attendees		
Percentage that voted in 2016 U.S. presidential election	90.0%	83.5%

“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 \$4.68 billion industry in the State of Florida—one that supports 132,366 full-time equivalent jobs and generates \$492.3 million in local and state government revenue.

Nonprofit arts and cultural organizations are businesses in their own right. They spent \$2.29 billion during fiscal year 2015 to employ people locally, purchase goods and services from local establishments, and attract tourists. They also leveraged a remarkable \$2.39 billion 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 Florida!**

“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 Florida (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 Florida, 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 Florida		
	State of Florida	Median of Participating Statewide Study Regions
Full-Time Equivalent Jobs	3.15	3.43
Resident Household Income	\$86,066	\$79,001
Local Government Revenue	\$3,819	\$3,253
State Government Revenue	\$5,724	\$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 Florida. 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 Florida.

Thus, \$250,000 divided by 100,000 equals 2.5; 2.5 times 3.15 (from the top row of data on Table 1 above) equals a total of 7.9 full-time equivalent jobs supported (both directly and indirectly) within the State of Florida 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 Florida.

The first step is to determine the total estimated event-related spending by attendees who are residents of the State of Florida. 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 Florida. 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 Florida (excluding the cost of event admission)

	Residents	Nonresidents
Percent of Attendees	84.8%	15.2%
Average Per Person Event-Related Expenditures	\$29.37	\$56.80

TABLE 9: Ratios of Economic Impact Per \$100,000 of Direct Spending by Nonprofit Arts and Culture Audiences in the State of Florida

	State of Florida	Median of Participating Statewide Study Regions
Full-Time Equivalent Jobs	2.52	2.56
Resident Household Income	\$57,769	\$57,944
Local Government Revenue	\$4,763	\$4,387
State Government Revenue	\$6,707	\$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 Florida. 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 Florida.

Thus, 25,000 times 84.8% (from Table 8 on the preceding page) equals 21,200; 21,200 times \$29.37 (from Table 8) equals \$622,644; 25,000 times 15.2% (from Table 8) equals 3,800; 3,800 times \$56.80 equals \$215,840; \$622,644 plus \$215,840 equals \$838,484, \$838,484 divided by 100,000 equals 8.38; 8.38 times 2.52 (from the top row of data on Table 9 on the preceding page) equals a total of 21.1 full-time equivalent jobs supported (both directly and indirectly) within the State of Florida 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 Florida**. According to the most recent data available from the U.S. Census Bureau, the population of the State of Florida was estimated to be 19,893,297 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 Florida 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.

Citizens for Florida 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 Florida, 1,688 of the 4,312 eligible nonprofit arts and cultural organizations identified by Citizens for Florida Arts participated in this study—a participation rate of 39.1 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 Florida, a total of 35,967 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 Florida, project economists customized an input-output

model based on the local dollar flow among 533 finely detailed industries within the unique economy of All Florida 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:

$$T = IX + AX + A^2X + A^3X + \dots + A^nX.$$

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 Florida* 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 Citizens for Florida Arts, which also served as the local project partner and as such was responsible for the local implementation and data collection requirements of this customized analysis for the State of Florida.

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 Florida's Participating Nonprofit Arts and Cultural Organizations

This study could not have been completed without the cooperation of the 1,688 nonprofit arts and cultural organizations in the State of Florida, listed below, that provided detailed financial and event attendance information about their organization.

4Ward Miami for Gay8 Festival; 621 Gallery; 7eventh Day Media; 96.7 FM - Music Tampa Bay; A Classic Theatre Inc; A Gift for Teaching; A Greener Miami; Aaron I. Fleischman and Lin Lougheed Foundation; Academia de las Luminarias de las Bellas Artes; Academic, Cultural & Charitable Exchanges Corp.; Academy Of Ballet Arts; Academy Of Music And Art; Acoustic Music Society Of Southwest Florida (Aka Palmgrass); Acting for All; Actors' Playhouse Productions; Actors' Warehouse; Admit Program; Adrienne Arsht Center Foundation; African American Heritage Museum; African American Heritage Society; African American Museum Of The Arts; African Caribbean Dance Theatre; African Museum Of Arts And Culture; Aia Tampa Bay & Tampa Bay Foundation For Architecture And Design; AIGA (Professional Association for Design); AIMM Higher; Al Downing Tampa Bay Jazz Assoc.; Albin Polasek Museum and Sculpture Garden; Alexander Foundation Formless Heart Fellowship for Discover Life Force Folkloric Dance Festival; Alexander W. Dreyfoos Sch. of the Arts-Meyer Hall; Algo Nuevo; Alhambra Music; All Florida Youth Orchestra (Broward County activities); All Florida Youth Orchestra (Miami-Dade); Alliance For Musical Arts Productions; Aluna Art Foundation; Alyans Atizay Ayisyen; Amaranthine; Amelia Island Chamber Music Festival; American Children's Orchestras For Peace; American Foundation for the Arts; American Institute of Polish Culture; American Stage; American Theater Festival Foundations; Amplifyme; Anaphiel Foundation; Anchor Arts Management; Ancient & Accepted Scottish Rite of Free Masonry Southern Jurisdiction for Miami Scottish Rite Temple; Ancient Spanish Monastery Foundation; Angel Fraser-Logan Dance Company; Anhinga Press; Anita S. Wooten Gallery (Valencia College); Ann Norton Sculpture Gardens; Anna Maria Artists Guild; Anna Maria Island Art League; Anna Maria Island Community

Center; Anna Maria Island Concert Chorus & Orchestra; Anna Maria Island Historical Society Museum; Anna Maria Island Preservation Trust; Anti-heroes Project; Apalachee Press; Appleton Museum Of Art; April Is For Authors; AQUA Art Miami; Aqua Foundation for Women for Aqua Girl; Arca Images; Area Performance Gallery Dba Area Stage Company; Armory Art Center; Ars Flores Symphony Orchestra; Art Basel Miami Beach; Art Center Sarasota; Art Council of SWFL; Art Creates US dba ProjectArt; Art Deco Society Of The Palm Beaches; Art Festival In The Pines; Art Gallery 21; Art Heart Foundation; Art in the Sky; Art League Of Daytona Beach; Art League Of Marco Island D/B/A/Marco Island Center For The Arts; Art Miami, Contemporary Art Fair; Art Museum for Private Collections of the Americas; Art of Cultural Evolution for Colony 1; Art Works of Eau Gallie; Art Wynwood; ArtCenter Manatee; Artefactus Cultural Project; Artel; Artfest Fort Myers; ArtHaus Foundation; Artis—Naples; Artist Series Concerts of Sarasota; Artist Series Of Tallahassee; Artists Environmental Foundation of the Florida Keys; Artists For A Cause; Artists' Guild of Anna Maria Island; Artists Guild of Manatee; Artists in Bloom Festival; Artists In Residence In Everglades; Artists Showcase of the Palms Beaches; Artists' Workshop of New Smyrna Beach; Artmonia; ArtReach Orlando; Arts & Business Council Of Miami; Arts And Culture Alliance Of Sarasota County; Arts and Humanities Council of Charlotte County; Arts Association of Alachua County; Arts at St. Johns; Arts Ballet Theatre of Florida (Broward County activities); Arts Ballet Theatre Of Florida (Miami-Dade activities); Arts Business Institute; Arts Center Association; Arts Conservatory For Teens; Arts Council Of Hillsborough County; Arts Council Of Martin County; Arts Council of Plant City; Arts Council Of Volusia County; Arts Dance Generation; Arts For Act Gallery; Arts For Learning/Miami; Arts Foundation For Martin County; Arts in Healthcare Program (Lee Health); Arts Naples World Festival; Artserve; Artsouth, A Not For Profit Corporation; ArtSpring; Artz 4 Life Academy; Artz-N-The-Hood; Asia Trend; Asian Coalition of Tallahassee; Asian Cultural Association of Central Florida; Asolo Repertory Theatre Company; Association of Indians in America; Association Of Performing Arts Of India; Association to Preserve African American Society, History and Tradition (PAST); Association to Preserve the Eatonville Community; Atlantic Center For The Arts; Atma Yoga Dance Company; Audubon of Martin County; Audubon of the Western Everglades; Avenida de Colores; Aventura Arts & Cultural Center; Ayuda For Cultural Arts Classes, Events And Programs; B.R.A.G./Henegar Center For The Arts; Bach Ensemble; Bach Festival Society of Winter Park; Bahama Village Music Project; Bakehouse Art Complex; Ballet Etudes Of South Florida; Ballet Flamenco La Rosa; Ballet Pensacola; Ballet Vero Beach Inc; Bands on the Beach; Barbershop Harmony Society; Barn Theatre; Barnacle Society; Barry University for Broad Performing Arts Center & The Pelican Theater; Barry University for Fiddler on the Roof; Barry University for Summer Science Research Program; Bartow Art Guild; Bas Fisher Invitational; Bascomb Memorial Broadcasting Foundation; Bay of Pigs Museum & Library of the 2506 Brigade; Bay Street Players; Bayfront Park Management Trust Corporation For Special Events And Programming, Festivals And Cultural Facilities; Bayshore Cultural And Performing Arts Center Inc Dba Capa Cultural And Performing Arts Center; Beaches Fine Arts Series Inc; Beaux Arts of the Lowe Art Museum if the University of Miami; Belcanto Singers; Belle Canto; Bengali Association Of South Florida; Bengali Society of Florida; Benzaiten Center for the Creative Arts; Beyond Us; Big Arts; Big Blue & You; Big Cypress Chapter National Society Of The Daughters Of The American Revolution (Big Cypress Chapter); Bilingual School of Business and Performing Arts; Bill Cosford Cinema; Bill Edwards Foundation for the Arts (Mahaffey Theater); Bistoury; Bits 'N Pieces Puppet Theatre; Black Archives History & Research Foundation Of South FL; Black Creek Bowl Association Of Middleburg Inc; Blue Grey Army; Bluebird Educational Foundation; Bob Carter's Actors Workshop & Repertory Company; Bob Rauschenberg Gallery at FSW; Boca Ballet Theatre Company; Boca Raton Children's Museum; Boca Raton Historical Society; Boca Raton Museum of Art; Boca Raton Philharmonic Symphonia; Body & Soul Dance Theatre; Bok Tower Gardens; Bonnet House Museum & Gardens; Borscht Corporation; Bostwick Preservation; Boynton Cultural Center; Boys & Girls Clubs of

Palm Beach County; Boys Choir of Tallahassee; Branches; Brandon Ballet; Bravo Center for the Arts; Brazilian Voices; Brazz Dance Theater Dba Augusto Soledade Brazzdance; Brevard Cultural Alliance; Brevard Symphony Orchestra; Brickell Avenue Literary Society; Britto Foundation; Broward Art Guild; Broward Center For The Performing Arts; Broward College; Broward County Cultural Division; Broward County Film Society; Broward County Libraries; Broward County Parks and Recreation; Broward Folk Club; Broward Public Schools; Broward Stage Door Theater; Business Improvement District of Coral Gables for Cultural and Special Events; Buskerfest Miami; CACEC; Cade Museum Foundation; Caladium Arts And Crafts Cooperative Inc; Calavida Inc; Cannonball Miami; Cape Coral Art League; Caribbean American Association of Lake County; Caribbean American Heritage Florida; Caribbean American Passport Foundation; Caribe Arts Fest at Little Haiti Cultural Center; Carrollwood Players; Casa de Mexico; Casa Feliz; Cascades Park Amphitheatre; Cathedral Arts Project; ce n'est pas nous; Celebration Foundation; Center for Contemporary Dance; Center for Emerging Art; Center For Fine Arts Education; Center for the Advancement of Jewish Education; Center for the Arts of Bonita Springs; Center One Foundation; Center Place Fine Arts And Civic Association; Central Florida Ballet Inc; Central Florida Community Arts; Central Florida Museum Of Arts And Sciences; Central Florida Vocal Arts; Central Florida Watercolor Society; Central Florida Zoo and Botanical Gardens; Centre For Women; Centro Asturiano; Centro Cultural Boliviano Masis Corp.; Centro Cultural Brasil-USA de Florida; Centro Cultural Espanol De Cooperacion Iberoamericana; Centro Cultural Puertorriqueno; Ceramic League of Miami; Challenger Learning Center; Chamber Music Society of Palm Beach; Chameleon Musicians; Charles Hosmer Morse Museum of American Art; Charlotte County Art Guild (dba Visual Arts Center); Charlotte Symphony Orchestra Inc; Child of This Culture Foundation; Children's Gallery and Arts Center; Children's Museum Of The Treasure Coast; Children's Voice Chorus; Chinese Cultural Association (Miami-Dade activities); Chinese Cultural Foundation; Chopin Foundation Of The United States; Choral Arts Society Inc; Choral Society of Pensacola; Chump Change Promotions; CI Foundation for South Beach Seafood Festival; Cinematique Of Daytona Beach; Circus Arts Conservatory; Cisneros Fontanals Art Foundation; Citizens for Florida Arts; Citrus Hall Of Fame Of Florida Inc; Citrus Youth Educational Symphonic Orchestra Inc; City Of Doral Parks And Recreation Department For Special Events, Cultural Activities, Festivals And Public Arts Program; City of Aventura Community Services Department for Cultural Programs, Special Events and Community Celebrations; City Of Coral Gables; City of Coral Gables Economic & Cultural Development Department; City of Coral Gables Historical Resources & Cultural Affairs Department; City of Doral for Legacy Park Community and Cultural Center; City of Fort Lauderdale (Community Redevelopment Agency NW Progresso Flagler Heights Area Fund); City of Fort Lauderdale (Parks & Recreation Department); City Of Gainesville; City of Hialeah Cultural Affairs; City of Hialeah for Garden of the Arts Capital Project and Amphitheater; City of Hialeah for Milander Center for Arts & Entertainment and Goodlet Theater; City of Hialeah Public Library; City Of Hollywood (Parks, Recreation, and Cultural Arts); City of Homestead for Seminole Theatre Capital Project Fund; City of Lauderhill; City Of Miami Beach Department Of Tourism, Culture And Economic Development & Art In Public Places Program; City of Miami Beach for Capital Improvements at Soundscape Park; City of Miami Beach for Miami Beach Convention Center; City of Miami Beach for the Bass Museum Operations and Interior Space Expansion; City of Miami Beach for the Byron Carlyle Theater; City of Miami Beach for The Colony Theater; City of Miami Beach for The Fillmore Miami Beach at The Jackie Gleason Theater; City of Miami for Capital Improvements in Museum Park; City of Miami for James L. Knight Center; City of Miami for Little Haiti Cultural Complex; City of Miami for Marine Stadium Flex Park Outdoor Event Space; City of Miami for The Manuel Artime Cultural Center; City of Miami Gardens for the 11th Annual Jazz in the Gardens; City of Miami Office of Film and Entertainment; City of Miami Omni Community Redevelopment Agency for the Miami Entertainment Complex Capital Project; City Of Miramar; City of North Miami Beach for Cultural Programs, Community and Special Events; City Of North

Miami Beach For Gwen Margolis Amphitheater; City of North Miami Beach for the City's 90th Anniversary Birthday Bash; City of North Miami Beach Public Library; City of North Miami Public Library; City Of Oakland Park; City Of Ocala Recreation And Parks & Ocala Municipal Arts Commission; City Of Pembroke Pines Recreation & Cultural Arts; City Of Pompano Beach Cultural Arts; City of Sunny Isles Beach for Gateway Park Performance Area; City of Sunny Isles Beach for the 9th Annual Sunny Isles Beach Jazz Fest; City of Tallahassee Parks & Recreation; City Of Tampa Art Programs Division; City Of Tampa Parks And Recreation Dept. Art Studios; City of Tampa's Creative Arts Theatre Company; City of West Miami for West Miami Cultural Festival; City Theatre (Broward activities); City Theatre (Miami activities); Civic Ballet of Volusia County; Civic Chorale of Greater Miami; Clarita Filgueiras - Flamenco Puro; Classic Chamber Concerts; Classical South Florida; Classical Virtuosi of Miami; Clearwater Arts Alliance; Clearwater Marine Aquarium; Clermont Downtown Partnership; Coalition of Hispanic Artists (CHA); Coconut Grove Arts & Historical Association; Coconut Grove Theater Foundation; Code Explorers; Coexistence DbA Embracing Our Differences; Collective Portal; College Of Central Florida - Visual And Performing Arts; College Park Neighborhood Arts and Theatre Center; Collier Child Care Resources (Lunch-Art-Auction); Collier County Agricultural Fair & Exposition; Collier County Public Schools Adult And Community Education; Colored Pencil Society Of America Dc 117- St Augustine; Commemorative Air Force; Communities in Schools of Miami for The Whole Village Theater & Arts Program; Community AIDS Resource dba Care Resource for White Party Week; Community Arts and Culture; Community Chorus Of Palm Coast Inc; Community Communications (90.7 WMFE); Community Foundation For Ocala Marion County; Community Foundation of Broward; CommUNITY Gallery - Collier County Sheriff's Office; Community Performing Arts Association; Community Stepping Stones; Community Theatre of Miami Lakes dba Main Street Players; Compositum Musicae Novae; Concourse Council Inc; Conservancy of Southwest Florida; Contemporary Arts Foundation for The Rubell Family Collection; CONTEXT Art Miami; Copper Bridge Foundation; Cor Jesu Corp.; Coral Gables Art Cinema; Coral Gables Congregational Church (United Church Of Christ) For 2015-2016 Season Activities; Coral Gables Museum Corp; Coral Springs Center For The Arts; Coral Springs Chinese Cultural Association; Coral Springs Festival Of The Arts; Coral Springs Museum Of Art; Core Ensemble; Cornell Fine Arts Museum, Rollins College; Council of International Fashion Designers for Miami Fashion Week; Council On Culture & Arts+; Cove/Rincon, Corp.; Crealde Arts (DBA Crealde School Of Art); Creation Art Center; Creative City Collaborative Of Pompano Beach; Creative City Project; Creative Clay Cultural Arts Center; Creative Happiness Institute; Creative Pinellas; Creative Sanford; Crianca de Ouro Festival; Crowley Museum & Nature Center; Crystal Parrot Players; Cuatrogatos Foundation; Cuban American Phototheque Foundation; Cuban Classical Ballet Of Miami; Cuban Club Foundation; Cuban Cultural Heritage Corp.; Cuban Museum dba The American Museum of the Cuban Diaspora; Cuban Pilots Assoc./Air Museum of B-26 Aircraft; Cuban Soul Foundation; Cuban Theatre Folklore Heritage; Cultural Arts Coalition; Cultural Center At Ponte Vedra Beach; Cultural Connections Of Anna Maria Island; Cultural Council Of Greater Jacksonville; Cultural Council Of Indian River County; Cultural Council Of Palm Beach County; Cultural Development Group; Cultural Fusion; Cultural Park Theatre Company; Cultural Society of South Florida; Culture and Community Association; Curtain Call Playhouse; Curtiss Mansion; Cyprian Center for Expressive Arts; Dade Heritage Trust; Dali Museum; Dance Alive!; Dance Esaias Corporation; Dance Now! Ensemble; Dance Out Bullying; Dance/USA for 2015 Annual Convention in Miami; Danscompany of Gainesville; DanzArte; Dave and Mary Alper Jewish Community Center; Davie School Foundation; Daytona Beach Choral Society; Daytona Beach Symphony Society; Daytona Playhouse; Debarry Hall Historic Site; Deco Echo Artists' Delegation D/B/A Center For Folk And Community Art; Deering Estate Foundation; Deette Holden Cummer Museum Foundation Inc; Deland Fall Festival Of The Arts; DeLand Memorial Hospital Museum; Deland Museum Of Art; Delou Africa; Delray Beach Chorale; Delray Beach Downtown Marketing

Cooperative; Delray Beach Playhouse; Delta Heritage Foundation; Design Miami; Developing Dreams Foundation; Developing Dreams Foundation For P.A.P - The Musical - Performing Arts Politics; Diaspora Arts Coalition; Diaspora Vibe Cultural Arts Incubator; Dien-B; Dimensions Dance Theater of Miami; Ding Darling Wildlife Society - Friends of the Refuge; Dinggin; DINGGIN for Summer Musical in Miami-Dade; Discovery Center (Ocala); Diva Arts & Entertainment; Divali Nagar; Dixie Theatre Foundation; Dolly Hand Cultural Arts Center at Palm Beach State College; Downtown Arts District/CityArts Factory; Dr. Carter G. Woodson African American Museum; Dr. Martin Luther King Jr. Parade & Festivities Committee; Dr. Phillips Center for the Performing Arts; Duck in the Truck Puppets; DuMond Conservancy for Primates and Tropical Forests; Duncan McClellan Gallery; Dunedin Fine Art Center; Dutton House; East Hillsborough Historical Society Inc; Ebony Chorale of the Palm Beaches; E-Comb for the 4th Miami & The Beaches Environmental Film Festival; Edge Zones; Edison and Ford Winter Estates; Edison Festival of Light; Educational Gallery Group; Eight O'clock Theatre; El Ingenio; Elizabeth Morse Genius Foundation; Elliott Museum / The House Of Refuge; Emerald Coast Science Center Inc; Emerald Coast Theatre Company; Emerson Center; Emit; Encounters in Excellence for Odyssey Earth; Enfamilia; Englewood Art Center; Enterprise Preservation Society; Entertainment Industry Incubator; Enzian; Everglades Foundation for Everglades Literacy Program; Everglades Outpost; Everglades Society For Historical Preservation; Evergreen Cemetery Association of Gainesville; Expanding and Preserving Our Cultural Heritage; Experience Aviation; Explorations V Children's Museum; Exponica International for La Feria de las Americas; Facundo Rivero Performing Arts; Faena Arts; Fairchild Palms Corp.; Fairchild Tropical Botanic Garden; FAMU Essential Theatre; Fantashique Apprentice Dance Company; Fantasy Theatre Factory (Broward County activities); Fantasy Theatre Factory (Miami activities); Fat Village Arts District; Fat Village Center for The Arts; FAU Dorothy F. Schmidt College Of Arts And Letters; FBZ Archivos Foundation; Federation of Families, Miami-Dade Chapter for Youth and the Art of Altered Books & Mandalas; Festival Of The Arts Committee Inc; Fiesta of Five Flags; Fifty Over Fifty dba Funding Arts Network (FAN); Film Florida; FilmGate Interactive; Fine Arts For Ocala; Fine Arts Society of Sarasota; Finger Lakes GrassRoots Festival Organization for Virginia Key GrassRoots Festival; Fire Haus Projects; Firehouse Cultural Center; First Baptist Church Of Naples (Naples Christmas Spectacular); First City Art Center; First Coast Opera Inc; First Night St. Petersburg; Flagler Beach Historical Museum; Flagler County Historical Society; Flagler Playhouse; Flamingo Gardens; Flipside Kings; Florene Lithcut Inner City Children's Touring Dance Company; Florida Air Museum at Sun n' Fun Expo Center; Florida Alliance for Arts Education; Florida Aquarium; Florida Art Education Association; Florida Arts / Sidney & Berne Davis Arts Center; Florida Association of Museums; Florida Association of Museums Foundation; Florida Blue Key (Homecoming Parade); Florida Chamber Orchestra Company; Florida Craftsmen (dba Florida CraftArt); Florida Dance Association; Florida Dance Education Organization; Florida Dance Theatre; Florida Day of the Dead; Florida Division Of Cultural Affairs; Florida Film Institute; Florida Governor's Mansion Foundation; Florida Grand Opera (Broward County activities); Florida Grand Opera (Miami-Dade activities); Florida Guitar Foundation; Florida Gulf Coast University Art Gallery; Florida Historic Capitol Museum Foundation; Florida Holocaust Museum; Florida Humanities Council; Florida International University College of Architecture and the Arts for Inspicio; Florida International University College Of Engineering For The Miami Prep Summer Camp; Florida International University Institute For Public Management And Community Service; Florida International University Jewish Museum Of Florida; Florida International University Mary Anne Wolfe Theater at Biscayne Bay Campus; Florida International University School of Hospitality for South Beach Wine & Food Festival; Florida International University School of Music for Cultural Arts Program Activities, Festivals and Events; Florida International University The Patricia & Phillip Frost Art Museum; Florida International University The Wolfsonian; Florida Keys Concert Association; Florida Keys Council Of The Arts; Florida Keys History and Discovery Foundation; Florida Keys History of Diving Museum;

Florida Keys Land & Sea Trust; Florida Literary Arts Coalition; Florida Maritime Museum; Florida Memorial University For The Lou Rawls Center For The Performing Arts; Florida Museum of Natural History; Florida Museum Of Photographic Arts; Florida Music Education Association; Florida Oceanographic Society; Florida Opera Prima; Florida Orchestra; Florida Railroad Museum; Florida Repertory Theatre; Florida Southern College (Lakeland); Florida State University Museum Of Fine Arts; Florida State University Theater; Florida Studio Theatre; Florida Symphony Youth Orchestra; Florida Theatre Performing Arts; Florida Trust for Historic Preservation; Florida Turkish-American Association; Florida Youth Orchestra; Florida's Singing Sons; For The Children (Palm Beach County); Fort Lauderdale Children's Theatre; Fort Lauderdale Historical Society; Fort Meade Chamber of Commerce; Fort Myers Community Concert Association Inc; Fort Myers Symphonic Mastersingers; Fort Myers/SW Florida American Sewing Guild; Fotomission; Foundation for Emerging Technologies and Arts; Foundation For Leon County Schools; Foundation for New Education Initiatives for Miami-Dade County Public Schools for Cultural Passport and Passport to the Arts; Foundation For The Preservation Of Historic American Music; Frane-Florida Foundation for the Arts; Frank Brown Song International Foundation For Music; freeFall Theatre; Fresh Start of Miami-Dade for Recovery in the Arts; Friday Musicale; Friends Of Carrollwood Cultural Center; Friends of Chamber Music of Miami; Friends Of Delnor-Wiggins Pass State Park (Wildlife & Wildlands Art Show); Friends Of Dunn's Creek State Park; Friends of Fort Taylor; Friends of Hopital Albert Schweitzer Haiti for Kompa in Wynwood; Friends of Key Largo Cultural Center; Friends of Leu Gardens; Friends Of Macarthur Beach State Park; Friends of Miami Marine Stadium; Friends Of Mission San Luis; Friends of Music Education for Haiti; Friends of Paynes Prairie; Friends Of Sandoway House Nature Center; Friends Of The Bass Museum; Friends of the Broward County Library; Friends of the Everglades; Friends of the Festival (TIGLFF); Friends of the Governor Stone; Friends of the Islamorada Area State Parks; Friends of the Japanese Garden; Friends of the March of the Living; Friends of the Miami-Dade Public Library; Friends of the Military Museum of South Florida at NAS Richmond; Friends of the Mounts Botanical Garden; Friends of the Seminole Library; Friends of the Young Musicians Camp; Friends of WLRN; Friendship Circle of Miami; Fringe Theater of Key West FKA The Peoples Theatre of Key West; Frog Theatrical; Frostproof Chamber Foundation (The Ramon Theater); Fsu Baroque Ensemble; FSU Museum of Fine Arts; FSU Opera Outreach; FSU Student Life Cinema; Ft Lauderdale Performing Arts; Ft. King Heritage Association - Museum And National Landmark; Fundarte; Future Roots Collective; Fuzion Dance; Fuzion Dance Artists dba Sarasota Contemporary Dance; Gables Hispanic Cultural Foundation; Gablestage; Gadsden Arts Inc; Gainesville Chamber Orchestra; Gainesville Civic Choir; Gainesville Community Band; Gainesville Environmental Film and Arts Festival; Gainesville Fine Arts Association; Gainesville Friends of Jazz; Gainesville Harmony Show Chorus; Gainesville Youth Chorus; Gallery At Westfield Broward; Gamble Plantation Preservation Alliance; Garden Theatre; Gargiulo Art Foundation Inc; Gasparilla Festival of the Arts; Gasparilla Music Foundation; Gateway Center for the Arts; Gator Musician Support Fund; Gay Men's Chorus Of South Florida; Geeki Girl; German American Social Club Of Greater Miami For Oktoberfest Miami And Cultural Activities; German School Of South Florida For Oktoberfest; GFAA Art Festival at Thornebrook; GFWC Pine Castle Woman's Club; Ghostbird Theatre Company; Giants in the City; Girl Museum Inc; Girlchoir Of South Florida; Girls' Club Foundation; Glazer Children's Museum; Global Arts Project; Global Arts Society Corporation; Global Peace Film Festival; Gloria Musicae; GodoyPradera Projects; Gold Coast Jazz Society; Gold Coast Railroad Museum; Gold Coast Theatre Company; Goldsboro West Side Community Historical Association; Golisano Children's Museum of Naples; Goodland Arts Alliance; Goodwood Museum And Gardens; Grace Arts Center; Grand Central District Association; Great Explorations; Great Gulf Coast Art Festival; Great Taste of the Grove Food and Wine Festival; Greater Caribbean American Cultural Coalition; Greater Delray Beach Chamber Commerce; Greater Fort Lauderdale Convention & Visitors Bureau; Greater Miami Billfish Tournament for Baywalk Arts Festival; Greater

Miami Community Concert Band; Greater Miami Convention and Visitors Bureau for Cultural Publications & Events Calendar; Greater Miami Festivals and Events Association; Greater Miami Youth Symphony of Dade County, Florida; Greater Pensacola Symphony Orchestra; Greater South Dade/South Miami/Kendall Chamber of Commerce; Greater St. Paul A.M.E. Church for The Coconut Grove Black Heritage Music Series; Green Mobility Network; Ground Up and Rising; Growing Hope Foundation; Guitars Over Guns Organization; Gulf Coast Big Band Inc; Gulf Coast Kiln Walk Society Inc; Gulf Coast Symphony Inc; Gulfshore Ballet Inc; Gulfshore Opera; Gulfshore Playhouse; Haitian American Art Network; Haitian American Historical Society; Haitian American Youth Organization; Haitian Heritage Museum Corp.; Halifax Historical Society; Hands on Childrens Museum Inc; Hapco Music Foundation; Harrison Center for The Visual & Performing Arts; Harry P. Leu Gardens; Harvey Milk Festival; HCC Gallery 221, Dale Mabry Campus; HCC Theatre Dept., Ybor Campus; HCC Ybor Art Gallery; Heartland Cultural Alliance Inc; Heathcote Botanical Gardens Inc; Henry B. Plant Museum; Henry Morrison Flagler Museum; Henry Nehrling Society (DBA Nehrling Gardens); Heritage Museum Assoc.; Heritage Preservation Trust; Hermitage Artist Retreat; Hernando DeSoto Historical Society; Heroes Unite; Highlands Arts League Inc; Highlands Little Theatre; Hillsborough Arts; Hillsborough County Public Art Program; Hillsborough County Public Library Cooperative; Hippodrome State Theatre; Hispanic Education; Hispanic Flamenco Ballet Ensemble; Hispanic Heritage Literature Organization Corp.; Hispanic-American Lyric Theatre; Historic Florida Keys Foundation; Historic Haile Homestead; Historic Hampton House Community Trust Inc; Historic Markers; Historic Polk Theatre, The; Historic Sanford Welcome Center; Historic Society; Historic Spanish Point; Historic St. Augustine Research Institute; Historic Stranahan House; Historical Association Of Southern Florida DbA History Miami; Historical Association Of Southern Florida Endowment Fund; Historical Society Of Palm Beach County; Hobe Sound Chamber of Commerce; Hoedowners Pairs and Spares Square Dance Club; Hollywood Art And Culture Center; Holocaust Documentation and Education Center for Miami-Dade County Student Awareness Day; Holocaust Education Resource Council (Herc); Holocaust Memorial Committee for The Holocaust Memorial; Holocaust Memorial Resource and Education Center of Florida; Holocaust Museum & Ed. Center of SW FL; Homestead Center for the Arts; Homestead Community Concert Association; Homestead Main Street; Homestead Rodeo Association; Homo Sapiens; Horticultural Arts & Parks; Howard and Patricia Farber Foundation; Hub On Canal; Ife-Ife; IlluminArts; Ilse Newell Fund For The Performing Arts - Inconcert; Images: A Festival of the Arts; Imaginaria; Imaginarium Science Center; Imperial Symphony Orchestra; Indian Horizon of Florida; Inffinito Arts Foundation for Brazilian Film Festival of Miami; Inish/Trinity; INK Miami Art Fair; Inside Out Theatre Company; Insomniac Theatre Company; Inspirit; Institute for Nonprofit Innovation and Excellence; Institute of Contemporary Art, Miami; Instituto Cultural de Mexico (ICM Miami); Instituto de Cultura Peruana; International Fringe Festival of Central Florida (DBA Orlando Fringe); Investigation Station Inc; Iranian American Society Of Daytona Beach; Irish Repertory Theater; Irma and Norman Braman Art Foundation; Islamorada Community Entertainment; Islamorada Foundation; Island Art Association; Island Players; Island Theater Company; Italian Film Festival; Jack & Lee Rosen Jewish Community Center; Jacksonville Children's Chorus; Jacksonville Concert Ballet Company Inc; Jacksonville Dance Theatre; Jacksonville Symphony Association; Jacksonville Zoological Society Inc; Japan-America Society Of Northwest Florida; Jay I. Kislak Foundation; Jayadevi Arts; Jazz Club of Sarasota; Jazz Educator Community Coalition; Jazz Society of Pensacola; JazzSlam Aka Academics Through Jazz; Jensen Beach Art League; Jobsite Theater; Joe Tedder Tax Collector/Kids Tag Art; John G. Riley House Museum; John S. and James L. Knight Foundation for Knight Arts Challenge; Jorge M. Perez Art Museum Of Miami-Dade County; Josee Garant Dance; Juckerknot Theatre Corporation; Junior Orange Bowl Committee; Just Bee Movement; Kaleidoscope MusArts; Kaleidoscope Theatre; Karen Peterson And Dancers; Kashmir Hindu Foundation for Kashmir Hindu Heritage Day; Kendall Art Cultural Center; Key Biscayne Chamber of Commerce for The Visitor Center;

Key Biscayne Community Foundation For The 57th Annual Key Biscayne 4th of July Parade; Key Chorale; Key Players; Key West Art and Historical Society; Key West Art Center; Key West Botanical Garden Society; Key West Council on the Arts; Key West Cultural Preservation Society; Key West Garden Club; Key West Harry S. Truman Foundation; Key West Literary Seminar; Key West Maritime Historical Society; Key West Players; Keys Community School of the Arts; Keys to Peace; Kinad; King Mango Strut; Kiwanis Club of Little Havana for Calle Ocho Festival & Carnaval Miami; Krane; Kuyayky Foundation; L.B. Brown House; La Musica di Asolo; Lab 9 for Them Beaux; LaboMamo, Collaborative Performance Group; Laboratory Theater of Florida; Lafayette Center for the Arts; Lake Concert Band; Lake Eustis Museum Of Art; Lake Wales Arts Center at Polk State College; Lake Wales Arts Council; Lake Wales Little Theatre; Lake Wales Museum and Cultural Center; Lake Wales Public Library; Lake Worth Playhouse; Lake Worth Public Library; Lakeland Art Guild; Lakeland Center; Lakeland Community Theatre; Las Damas de Arte; Latin Academy Of Recording Arts & Sciences; Latin Grammy Cultural Foundation; Latin Songwriters Hall of Fame; Latina Women's League; Leadership Prep Foundation for Coconut Grove Gombay Carnival Festival; Lee County Alliance Of The Arts Inc; Lee County Pipes And Drums; Leepa-Rattner Museum of Art; Leesburg Art Festival; Legacy School Of The Performing Arts Training Institute; Lemon City Cemetery Community Corporation for Handel's Messiah; Lemoine Art Foundation; LeRoy Collins Leon County Public Library; Les DeMerle Amelia Island Jazz Festival; Library Foundation Of Martin County; Life Enrichment Center; Life is Art; Light Box at Goldman Warehouse; Light Of Joy Ballet; Lighthouse Art Center; Lightner Museum Of Hobbies; Lip Service; Literacy Coalition of Palm Beach County; Literacy Volunteers of America - Monroe County; Little Haiti Housing Association; Little Haiti Optimist Foundation for Haitian Heritage Cultural Month; Little Theatre of New Smyrna Beach; Live Oak Artists Guild Inc; Living Arts Trust Dba O Cinema; Locust Projects; Loggerhead Marinelife Center; Longboat Key Center For The Arts; Longwood Historic Society; Lost Girls Theatre; Love Your Shorts Film Festival; Lovewell Institute for the Creative Arts; Lowry Park Zoological Society of Tampa; Loxahatchee River Historical Society (dba Jupiter Inlet Lighthouse and Museum); Lucky Bruno Circus Theater; Lyric Theatre; M Ensemble Company; Mac Fine Art; MacDonald Training Center (Fine Arts Studios); Machol Miami Corporation; Mad Cat Theatre Company; Mad Cow Theatre Company; Maggie Allee National Center for Choreography (MANCC); Magic of Bronze; Maitland Art & History Museums (Maitland Art Association and Maitland Historical Society); Maltz Jupiter Theatre; Manatee Community Concert Band; Manatee County Agricultural Museum; Manatee County Cultural Alliance; Manatee County Historical Records Library; Manatee Haven Decorative Artists; Manatee Performing Arts Center; Manatee Village Historical Park; Mangrove Creative Collective; Marathon Community Theatre; Marathon Garden Club; Marco Island Historical Society; Marie Selby Botanical Gardens; Marine Industries Association of CC; Marine Resources Development Foundation; Marion Ballet Theatre; Marion Bonsai Society; Marion Civic Chorale; Marion County Literacy Council; Marion County Public Library - Create Art Program; Marion County Public Schools (music and art programs); Marion Cultural Alliance; Marjory Stoneman Douglas Biscayne Nature Center; Marti Productions; Martin County Fair; Martin County Library System; Martin Luther King Economic Development Corporation for Martin Luther King Candlelight Memorial and Gospel Concert; Martin Luther King Jr Commission of Florida; Martin Luther King Jr. Coordinating Committee; Martin Theater Inc; Martin Z. Margulies Foundation; Mary S. Harrell Black Heritage Museum; Master Chorale of South Florida (Broward County activities); Master Chorale of South Florida (Miami-Dade County performances); Master Chorale Of Tampa Bay; Master The Possibilities; Masterworks Chorus of the Palm Beaches; Matheson History Museum; Maxwell C King Center; McCauley Fund to Cure Paralysis; McIntyre Institute; McKee Botanical Gardens; MDGLCC Foundation for LGBT Visitor Center; ME Dance DBA Dance Theatre of Orlando; Mead Botanical Garden; Meek Eaton Southeast Regional Black Archives; Mel Fisher Maritime Heritage Society; Melbourne Chamber Music Society; Melbourne Municipal

Band Association; Melody & Harmony Music Foundation; Melon Patch Players; Mennello Museum of American Art; Merrick Festival; Messiah Choral Society; Mexican-American Council; Miami Acting Company; Miami Art Club; Miami Arts Parade Foundation; Miami Bach Society; Miami Beach - Miami, LGBT Sports & Cultural League for Collins Park Cultural Arts Festival; Miami Beach Arts Trust; Miami Beach Chamber of Commerce for Visit Miami Beach; Miami Beach Film Society; Miami Beach Garden Conservancy For Miami Beach Botanical Garden; Miami Beach Gay Pride for the Miami Beach Gay Pride Parade and Festival; Miami Beach Jewish Community Center for Community Arts & Cultural Programs; Miami Beach Latin Chamber of Commerce for Tourist Hospitality Center; Miami Beach Stage; Miami Biennale; Miami Carnival; Miami Center for Architecture & Design; Miami Chamber Music Society; Miami Children's Chorus; Miami Children's Museum; Miami City Ballet (Broward County activities); Miami City Ballet (Miami-Dade activities); Miami Classical Guitar Society; Miami Conservatory of Music; Miami Contemporary Dance Corp. dba Miami Contemporary; Miami Council for International Visitors; Miami Dade College - Koubek Center; Miami Dade College - Museum of Art and Design; Miami Dade College - New World School Of The Arts - Dance Division; Miami Dade College - New World School Of The Arts - Theater Department; Miami Dade College - Teatro Prometeo; Miami Dade College for Department of Arts and Philosophy, North Campus; Miami Dade College For Lynn And Louis Wolfson II Florida Moving Image Archives; Miami Dade College For Miami Book Fair International; Miami Dade College For Miami Book Fair Year-Round; Miami Dade College For Miami International Film Festival; Miami Dade College For Tower Theater; Miami Dade College Freedom Tower Cultural Center Renovation Project; Miami Dade College Kendall campus - Alfred L. McCarthy Theater; Miami Dade College North Campus - William and Joan Lehman Theater; Miami Dade College, Cultural Affairs Department (Mdc Live Arts); Miami Dade College, Wolfson: Dept. of Arts and Philosophy; Miami Dance Futures; Miami Dance Project; Miami Design Preservation League; Miami Downtown Development Authority for Cultural Festivals & Events; Miami Gay & Lesbian Film Festival; Miami Gay Men's Chorus; Miami Hispanic Ballet Corp.; Miami Hoshuko; Miami International Jazz Fest; Miami Jazz Cooperative; Miami Light Project; Miami Lighthouse for the Blind and Visually Impaired for Better Chance Music Production Program; Miami Lyric Opera; Miami Momentum Dance Company; Miami Music Association For Cleveland Orchestra Miami; Miami Music Institute; Miami Music Project, ; Miami Northwest Express Track Club for 41st Annual Northwest Track and Field Classic; Miami Oratorio Society; Miami Piano Circle; Miami Rail Publishing Corporation; Miami River Fund for Miami River Day; Miami Shores Arts Commission for Community Center Cultural Arts Programs & Events; Miami Short Film Festival; Miami Springs Historical Society; Miami Stage Company/Miami Children's Theater; Miami Symphony Orchestra/Orquesta Sinfonica De Miami; Miami Theater Center; Miami Theater Hub; Miami Watercolor Society; Miami Wind Symphony; Miami Woman's Club Cultural Center; Miami World Cinema Center; Miami Youth Ballet; Miami Youth for Chamber Music; Miami-Broward One Carnival Host Committee; Miami-Dade Beacon Council for Arts & Business; Miami-Dade County - Sandrell Rivers Theatre; Miami-Dade County Aviation Dept. Div. of Fine Arts & Cultural Affairs; Miami-Dade County Days; Miami-Dade County Department of Cultural Affairs; Miami-Dade County Fair & Exposition; Miami-Dade County for Westchester Cultural Arts Center at Tropical Park; Miami-Dade County Office of Community Advocacy; Miami-Dade County Office of Film & Entertainment; Miami-Dade County Parks, Recreation & Open Spaces Dept. of Fruit & Spice Park for Cultural Activities & Special Events; Miami-Dade County Parks, Recreation And Open Spaces - Disability Services For In-Park Arts Series; Miami-Dade County Parks, Recreation and Open Spaces Department, Deering Estate at Cutler; Miami-Dade Historical Maritime Museum; Miami-Dade Public Library System; Miami's Independent Thinkers; Michael Joseph Brink Foundation; Michael-Ann Russel Jewish Community Center; Michelee Puppets; Mickee Faust Alternative Performance Club; Mideastern Dance Exchange; Midtown Arts Enrichment Corp.; Milagro Foundation; MIMO Biscayne Association; Mind & Melody; Miramar Cultural

Center, City of Miramar; Moksha Family Arts Collective; Monroe County Public Library; Montgomery Botanical Center; Monticello Acting And Dance Co.; Monticello Opera House; Morada Way Arts & Cultural District; Morean Arts Center; Morikami Museum and Japanese Gardens; Mote Marine Laboratory; Motivational Edge; Mound House; Mount Dora Center For The Arts; Mount Dora Music Festival; Mounts Botanical Garden of Palm Beach County; Moving Current; Mulberry Cultural Center; Murray Dranoff Foundation; Museum Of Contemporary Art (Miami-Dade County); Museum Of Contemporary Art Jacksonville; Museum Of Discovery & Science; Museum Of Fine Arts Of St. Petersburg, FL; Museum of Florida History; Museum of Military History; Museum of Science & Industry (MOSI); Museum of the Americas; Museum Of Vanning And Hall Of Fame Inc; Music For Minors Foundation (Collier County); Music in Miami; Music Theater Bavaria (DBA Musiktheater Bavaria); Musica Sacra Cantorum; Musical; Mystery Park Arts Company dba SoBe Institute of the Arts; Mz. Goose; Name Publications; Naples Art Association; Naples Ballet; Naples Botanical Garden Inc; Naples Concert Band Inc; Naples Italian American Foundation; Naples Jazz Society; Naples Music Club; Naples Orchestra & Chorus (I Musici Di Napoli Inc); Naples Players Inc; Naples Porcelain Artists; Naples Quilters Guild Inc; Naples Zoo Inc; Nathan B. Stubblefield Foundation (dba WMNF); National Art Exhibitions of the Mentally Ill (Broward County Activities); National Art Exhibitions of the Mentally Ill (Miami activities); National Auxiliary Association; National Foundation For Advancement In The Arts Dba Young Arts; National Jewish Theater Foundation; National LGBTQ Task Force for the 2016 Winter Party Festival; National Naval Aviation Museum; National Performance Network for Creative Exchange Residency Program in Miami-Dade; National Society Of Tole & Decorative Painters Inc (Naples Decorative Artists); National Tropical Botanical Garden for The Kampong; Native Heritage Gathering; Nazmo Dance Collective; Negro Spiritual Scholarship Foundation; Neuroscience Centers of Florida Foundation for MS Art Therapy; New Light Foundation; New River Orchestra; New Tampa Players; New Theater Foundation; New Theatre; New Vision Gospel Community Choir; New World Symphony; No. 9 Productions dba MASS Visual Arts; North Central Florida Blues Society; North Florida Botanical Society; North Florida Fair; North Miami Community Concert Band; North Port Art Center; North Port Chorale; North Port Concert Band; North Port Symphony; North West Florida Symphony Guild; Northeast Second Avenue Partnership for Poetic Lakay and Art Beat Miami; Northwest Florida Ballet Inc; Norton Museum Of Art; Nostos; NSU Art Museum Fort Lauderdale; Nu Deco Ensemble; Nu Flamenco Collaborative; Nuestro Legado Cultural; NWD Projects; Ocala Art Group; Ocala Civic Theatre; Ocala Film Foundation; Ocala Storytelling Festival; Ocala Symphony Orchestra; Ocean Reef Art League; Ocean Reef Cultural Center; Odli; Old Davie Historical; Old Dillard Foundation; Old Island Restoration Foundation; Old School Square Center For The Arts; Olympia Center; Opa-locka Community Development Corporation for 2016 Meta Series; Opening Nights Performing Arts; Opera Atelier; Opera Guild; Opera Guild of Fort Lauderdale; Opera Naples; Opera Orlando; Orange Bowl Committee for Orange Bowl Festival; Orange County Arts & Cultural Affairs; Orange County Library System; Orange County Regional History Center; Orchestra Miami; Orlando Ballet; Orlando Film Festival; Orlando Fire Museum; Orlando Gay Chorus; Orlando Museum of Art; Orlando Philharmonic Orchestra; Orlando Repertory Theatre; Orlando Science Center; Orlando Shakespeare Theater; Orlando Urban Film Festival; Ormond Beach Historical Society; Ormond Memorial Art Museum & Gardens; Osceola Arts; Osceola County Historical Society; Osceola High School Band Association; Overtown Music & Arts Festival; Oxbow Eco-Center; Palladium Theater; Palm Beach Book Festival; Palm Beach County Library System; Palm Beach Dramaworks; Palm Beach International Film Festival; Palm Beach Opera; Palm Beach Photographic Centre; Palm Beach Poetry Festival; Palm Beach Pops; Palm Beach State College Theatres; Palm Beach Symphony; Palm City Art Associates; Palm Coast Arts Foundation Inc; Palmetto Historical Park; PAN Performing Arts Network, A Guild of Performing Artists; Panama City Pops Orchestra Inc; Paper Museum; Paradise Ballet Theatre Presenters; Park Project for Arts Festival; Parks Foundation of

Miami-Dade for Special and Cultural Events; Parrish Arts Council; Pas de Vie; Pasco Fine Arts Council; PATH: Preserving, Archiving & Teaching Hiphop; Patricia And Phillip Frost Museum Of Science (Dba Miami Science Museum); Patrons of Exceptional Artists; PAXY; Peabody Auditorium Foundation; Peace Mural Foundation; Peace River Woodturners; Pelican Playhouse; Pembroke Pines Theater of the Performing Arts; Pensacola Bay Center; Pensacola Children's Chorus; Pensacola Civic Band; Pensacola Little Theatre; Pensacola Mess Hall; Pensacola Museum Of Art; Pensacola Opera; Pensacola Symphony Orchestra; Pensacola Winterfest; Performing Arts Center of Key West; Performing Arts Center Trust (Aka Adrienne Arshet Center For The Performing Arts Of Miami-Dade County; Performing Arts of Maitland; Perlman Music Program/Suncoast; Peter London Global Dance Company, Inc.; PhilanthroFest International; Philippine Cultural Foundation; Philippine Performing Arts Company; Philippine-American Society; Pigeon Key Foundation; Pine Castle Historical Society; Pinecrest Premier Soccer for the 2016 Adidas Mega Cup Miami; Pinellas Park Cultural Affairs; Pinellas Youth Symphony; Pioneer Garden Club of Ocala; Pioneer Settlement For The Creative Arts; Pioneer Winter Collective; Plant City Entertainment; Platform Art; Players (Sarasota); Polk Arts Alliance; Polk County History Center; Polk Museum Of Art; Polk Theatre; Polynesian Culture Association; Ponce Inlet Historical Museum; Power 2 Voice, Corp.; Power Access; Powerstories Theatre of Tampa Bay; Pridelines Youth Services; PRIZM Art Fair; Protect Key West and the Florida Keys; Public Arts & Music; Pulse Chamber Music; Pulse Miami Beach Contemporary Art Fair; Puppet Guild of South Florida; Puppet Network; Pyramid Studios; Quiltfest Inc Of Jacksonville Florida; Quilting Guild of the Villages; Quincy Music Theatre; R.P.M. Dance; Racial Harmony Task Force; Ramon Theatre; Raymond F. Kravis Center For The Performing Arts; Reading Queer Literary Festival; Realize Bradenton; Red Barn Actors Studio; Red Chemistry; Red Dot Miami; Redland Orchid Festivals for Redland International Orchid Festival; Redland Tropical Gardens & Botanical Foundation; Reef Relief; Reflections of Manatee; Reilly Arts Center; Revelation Community Education Center for CAMP; Rhythm Foundation; Richmond Heights Community Association for Community Tree Lighting Festival; Ridge Art Association; Ringling College of Art & Design; Ringling Museum Of Art; Ritz Community Theater Project dba Wayne Densch Performing Arts Center; Ritz Theatre; River District Alliance (Downtown Management Corp Of Ft Myers Florida); Riverside Fine Arts Association Inc; Riverside Theatre; Riverwalk Fort Lauderdale; Robert Sharon Chorale; Romanza St. Augustine; Ronald McDonald House Charities of Southwest Florida (Brew-Ha-Ha Craft Beer Festival); Rotary Club of Key Biscayne Foundation for Key Biscayne Arts Festival; Rotary Foundation of South Miami For South Miami Rotary Art Festival; Roth Family Jewish Community Center of Greater Orlando; Roxy Theatre Group; Russian Ballet; Ruth Eckerd Hall; S.E. Volusia Historical Society Museum; Sabrina Cohen Foundation for Adaptive Arts at Beach for ALL; Saenger Theatre; Saint Andrew Greek Orthodox Church of Kendall for Saint Andrew Greek Festival; Saint Martha Concerts and Cultural Affairs; Samuel P. Harn Museum of Art; Sands Theater Center/Athens Theatre; Sanibel Music Festival; Santa Fe College (Cultural Programs); Santa Fe College (Showcase Santa Fe); Santa Fe College (Spring Arts Festival); Sarasota Ballet; Sarasota BCS Festival 2014 Corp.; Sarasota Chorus of The Keys; Sarasota Concert Association; Sarasota Concert Band; Sarasota Contemporary Dance; Sarasota Cuban Ballet School; Sarasota Film Festival; Sarasota Film Society; Sarasota Institute of Lifetime Learning; Sarasota Opera Association; Sarasota Orchestra; Sarasota Pops Orchestra; Sarasota Young Voices; SBC Community Development Corporation for SBC Youth Zone S.T.R.E.A.M.S. Summer Program; Schmidt Family Centre For The Arts At Mizner Park; School of Russian Ballet; School Of The Arts Foundation; Schooner Western Union Preservation Society; SCOPE Miami Beach; Scottish Heritage Society Of Sarasota; Seacamp Association; Second Avenue Studio (Name changed to MetroLAB); Second Time Arounders; Seminole Cultural Arts Council; Seminole Cultural Arts Theatre; Seminole Warhawk Band Aide Boosters; Sequoia Foundation for Achievement in the Arts & Education; Seraphic Fire (Broward activities); Seraphic Fire (Miami activities); Shakespeare In Performance; Shakespeare in the Park Miami;

Sharing Tree; Shell Museum & Educational Foundation; Shimmy Club; Shine Performing/ Pine Hills Community Performing Arts Center; Shira Abergel for Baba Yaga Traveling Arts Wagon; Shoestring Theater; Siempre Flamenco; Siman Orchestral Foundation, Corp.; Sinfonia Gulf Coast; Siren Arts; Sister Cities of Volusia County; Sistrunk Historical Festival; Site95: Patric McDonough: Awning Studios, White Turf, and Wall Mural in Wynwood; Siudy Flamenco Dance Theater; Snap!; Sociedad Pro Arte Grateli; Society of the Four Arts; Sol Children Theatre Troupe; Sons Of The American Revolution, Florida Society; Sosyete Koukouy Miami; South Beach Chamber Ensemble; South Dade Expressions; South Florida Art Center Dba Artcenter/South Florida; South Florida Art Enrichment; South Florida Autism Charter Schools for the Annual Miami International Agriculture, Horse & Cattle Show; South Florida Ballet Theater; South Florida Bluegrass Association; South Florida Boys Choir; South Florida Center for Percussive Arts; South Florida Chamber Ensemble; South Florida Chamber Ensemble for Summer Games; South Florida Chapter of the American Liszt Society; South Florida Composers Alliance; South Florida Deaf Recreation Association for The National Theatre of the Deaf Project; South Florida Fair and Palm Beach County Expositions; South Florida Friends of Classical Music; South Florida Jazz; South Florida Jubilee Chorus; South Florida Lindy Collective; South Florida Lindy Collective Corporation; South Florida Museum And Bishop Planetarium; South Florida Musical Guild (South Florida Pride Wind Ensemble) ; South Florida National Parks Trust for Community Artists Program at Biscayne National Park; South Florida Orchid Society for The Miami International Orchid Show; South Florida PBS (WPBT); South Florida Pioneer Museum; South Florida Reuse and Recycling Institute; South Florida Science Center and Aquarium; South Florida Symphony Orchestra (Broward County activities); South Florida Symphony Orchestra (Monroe County); South Florida Youth Symphony; Southeast Review; Southeastern University College of Arts & Media; Southern Atelier; Southern Shakespeare Company; Southern Winds Theatre; Southwest Florida Historical Society; Southwest Florida Pastel Society; Southwest Florida Symphony Orchestra And Chorus Association; Space Coast Flute Orchestra; Spady Cultural Heritage Museum; Spanish Lyric Theatre; Spotlight Theatre of Central Florida; Springs River Festival; St Johns County Cultural Council; St Petersburg Arts Advisory Committee; St. Augustine Community Chorus; St. Augustine Lighthouse and Maritime Museum; St. Johns River Festival of the Arts; St. Luke's Concert Series; St. Michael's Cemetery Foundation of Pensacola; St. Patrick's Day Committee; St. Pete Pride; St. Petersburg Arts Alliance; St. Petersburg City Theater; St. Petersburg International Folk Fair Society; St. Petersburg Opera Company; St. Petersburg Preservation; St. Petersburg Public Arts Commission; St. Sophia Greek Orthodox Community for St. Sophia Greek Festival of Miami; St. Stephen's Episcopal Church for the 27th Annual St. Stephen's Art Show; Stage Aurora Theatrical Company Inc; Stageworks; Star Center Children's Theatre; Stars of the Performing Arts; State College Of Florida (Fine Art Gallery); Steinway Society of Central Florida; Stiltsville Trust; Stonewall Library & Archives; Stop, Breathe and Smile, Inc.; Straz Center For The Performing Arts; Street Painting Festival; Studio @620; Studios Of Key West; Sun Country Dance Theatre; Suncoast Young Peoples Theatre Inc; Sunfest Of Palm Beach County; Sunflower Society; Sunrise Pops; Sunrise Theatre For The Performing Arts; Sunrise Theatre Foundation Inc; Sunshine Jazz Organization; Surf-Bal-Bay Public Library; Suwannee Spirit Kids Music Camp; Swamp Buggy; SWFL Museum of History; Swfl Veterans Alliance Inc; Swing and Jazz Preservation Society; Symphonic Chorale of Southwest Florida; Symphony Of The Americas; Take Stock; Tallahassee Community Chorus; Tallahassee Bach Parley; Tallahassee Ballet; Tallahassee Civic Chorale; Tallahassee Film Society; Tallahassee Latin Dance Festival; Tallahassee Museum; Tallahassee Music Week; Tallahassee Symphony Orchestra; Tallahassee Writers Association ; Tallahassee Youth Orchestras; Tampa Bay Arts & Education Network; Tampa Bay Black Heritage Festival; Tampa Bay Businesses for Culture and the Arts; Tampa Bay Children's Chorus; Tampa Bay Community Network; Tampa Bay Herald's Of Harmony Chorus; Tampa Bay History Center; Tampa Bay Symphony; Tampa Film Institute (dba Gasparilla International Film Festival); Tampa Metropolitan Youth Orchestra;

Tampa Museum Of Art; Tampa Oratorio Singers; Tampa Realistic Artists; Tampa Repertory Theatre; Tampa Theatre; Tampa-Hillsborough County Storytelling Festival; Taras Oceanographic Foundation; Tarpon Arts, City of Tarpon Springs; Teatro Avante; Teatro en Miami Corp.; Televisa Foundation; Television Association of Programmers - Latin America; Temple Terrace Arts Council; Tempus Projects; Tennessee Williams Key West Exhibit; Theater With A Mission; Theatre and Music Arts; Theatre Conspiracy; Theatre Jacksonville; Theatre League Of South Florida; Theatre Tallahassee; Theatre Winter Haven; Theatre-Go-Round; Theatreworks (Jacksonville); Theatrezone; Theodore Gibson Memorial Fund for TRGM - STEAM Into Construction; This is for the Kids for Homestead Rock 'N Ribfest; Thomas Armour Youth Ballet; Thomas Center Associates; Thought Loom; Thursday Musicale; Tigertail Productions; Timucua Arts Foundation; Titusville Art League; TL Tango Lovers Organization; Toast Of Tampa Show Chorus; Town of Bay Harbor Islands for Bay Harbor Cultural Center; Town of Davie Special Projects/Cultural Arts; Town of Miami Lakes (special events and cultural programs); Tradisyon Lakou Lakay; Treasure Coast Community Singers; Treasure Coast Music Teachers Association; Treasure Coast Youth Symphony; Treasures of Madison County; Trenton's Suwannee Valley Quilt Festival; Trinity Cathedral for Cultural Arts Events and Programs; Trophic Butterfly Foundation; Tropic Cinema; Tropical Audubon Society; Tropical Everglades Visitor Association; Two Feathers Corporation; U.S. Coast Guard Pipe Band; Ukrainian Dancers of Miami; Una Vision Radio; Una Voce: The Florida Men's Chorale; Uncommon Friends Foundation; Unconservatory; United Arts Council Of Collier County Inc; United Arts Of Central Florida; United Chinese Association of Florida for South Florida Dragon Boat Festival at Haulover Beach Park; United Daughters Of The Confederacy 2317 Gen Joseph Johnston Chapter; United Daughters Of The Confederacy 2496 Kate Dilworth Scott; United Daughters Of The Confederacy Martha Reid Chapter No 19; United Jewish Generations for Fine Arts and Culture for the Elderly; United States Artists for Artists Assembly; United Way of Miami-Dade for Veritage Miami; Uniting Local Artists; Unity Coalition/Coalicion Unida; University Area Community Development Corporation; University of Florida (College of the Arts); University of Florida (Gallery); University of Florida (Health Shands Arts In Medicine); University of Florida (Performing Arts); University of Miami for Maurice Gusman Concert hall; University of Miami for The Jerry Herman Ring Theatre; University Of Miami Frost School Of Music For Festival Miami; University Of Miami Lowe Art Museum; University of Western (Historic Trust); University Of Wynwood; Urban Reflection for The Art of Fashion; Urban Think Foundation; Urbanite Theatre; Urgent for Arts & Cultural Programs; Usa Dance - Ocala Chapter; USA Dance(DBA Orlando Chapter Of USA Dance); USA Dance, Greater Daytona Chapter; USF Contemporary Art Museum; USF Graphicstudio; USF School of Art and Art History; UT Scarfone/Hartley Gallery; V.E.T.; Van Wezel Performing Arts Hall; Venice Art Center; Venice Chorale; Venice Symphony; Venice Theatre; Venue Theater And Actors Studio; Vero Beach Art Club; Vero Beach Museum Of Art; Vero Beach Opera; Vero Beach Theatre Guild; Viernes Culturales/Cultural Fridays; Viking Music Patrons Association; Village of Biscayne Park for Art in the Park; Village of Key Biscayne for Art in Public Places, Cultural and Special Events; Village of Miami Shores Brockway Memorial Library; Village of Miami Shores Fine Arts Programs & Special Events; Village of Palmetto Bay - Art in Public Places; Village Of Pinecrest For Pinecrest Gardens, Historic Preservation, Special Events, Festivals And Art In Public Places Program; Villagers; Villages Theater Company Inc; Virginia Key Beach Park Trust; Visionary School of Arts; Visual Artist Society / Webber Gallery At Cf; Vizcaya Museum And Gardens; Vizcaya Museum and Gardens Trust; Voci Dance; Voices Rising Community Chorus; Voices United; Volusia Community Symphony; Volusia County Fair Association; Volusia Literacy Council; VSA Arts of Florida, Volusia County Affiliate; VSA Florida; VSA Florida (Palm Beach County); Walenstein Musical Organizations; Warehouse Arts District Association; Waving Hands; Way Way Way Off Broadway Players Inc; WCOT ; We The People Theater; Weavers Of Char- Lee; Wekiva River Players; West Arts for The West End Community Arts Festival; West Coast Muscle Car Club; West Coast Players; West Florida Historic

Preservation (UWF Historic Trust); West Pasco Art Guild Inc; West Volusia Historical Society; Westchester Cultural Arts Center Capital Project; Westcoast Black Theatre Troupe; WFSU Public Media; Wgcu Public Media; Will Mclean Foundation; William Augustus Bowles Museum And Historical Foundation; Wings Over Miami Museum; Winter Garden Art Association; Winter Garden Heritage Foundation; Winter Park Historical Association; Winter Park History Museum; Winter Park Playhouse; Winter Park Public Library; Winter Park Sidewalk Festival; Winthrop Arts; WJCT; Woman's Exchange Of St Augustine; Women In The Visual Arts; Women's International Film & Arts Festival; Women's Resource Center; Words Off The Paper; World Federation of Ballroom Dancers; World Literacy Crusade of FL/Girl Power; World Upside Down; WUCF TV; WVFS Radio; WVUM; Wynwood Arts District Association ; Ybor City Museum Society; Yo Best Productions Corp.; YOPP; Young Actors Theatre; Young Artists Awards Inc; Young At Art Of Broward; Young Men's Christian Association of South Florida for Jr. Marine Biology Camp; Young Musicians Organization; Young Patronesses of the Opera; Young Performing Artists; Young Singers Of The Palm Beaches; Youth Orchestra of Palm Beach County; Zenviba Academy of Art and Science; Zoetic Stage; Zoo Miami; Zoo Miami Foundation; Zoological Society of the Palm Beaches (dba Palm Beach Zoo and Conservation Society); and Zunzun Art & Education.

The State of Florida's Participating Cultural Event Attendees

Additionally, this study could not have been completed without the cooperation of the 35,967 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 Florida during calendar year 2016.



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.

