

Telluride Cultural Master Plan 2012 Update



Telluride by David Brankley

2012 TELLURIDE CULTURAL MASTER PLAN UPDATE

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INTRODUCTION

March 22, 2011 Governor Hickenlooper signed Colorado House Bill HB11-1031. In brief, it encourages the formation of Creative Districts in communities, neighborhoods, or contiguous geographic areas, for the purposes of:

- Attracting creative entrepreneurs and artists to a community, infusing new energy and innovation, which in turn will enhance the economic and civic capital of the community
- Creating hubs of economic activity, thereby enhancing the area as an appealing place to live, visit and conduct business, as well as create new economic activity
- Attracting visitors
- Revitalizing and beautifying communities
- Providing a focal point for celebrating and strengthening a community's unique identity
- Showcasing cultural and artistic organizations, events, and amenities

On January 25 2012, the Town of Telluride established the Telluride Creative District, which follows the geographic boundaries of the town and encompasses a potent zone of arts activity.

In March of 2012, the Telluride Creative District was designated one of 5 'Prospective Creative Districts' by Colorado Creative Industries. Telluride roundly met much of the criteria used to measure the health of a creative district. The main area of improvement identified was the lack of affordability for artists living and working in Telluride.

Funding and support that came with the designation helped support a community wide visioning process that culminated in the production of this 2012 Cultural Master Plan update. The Colorado Creative District legislation provided important context to this work, supporting the concept that if we get organized locally, we can strengthen the arts to enhance cultural and economic vitality into the future. With a few thoughtful steps, we will further creative excellence in Telluride and be positioned to receive a prestigious Creative District certification from the state.

Sixty-nine people contributed over 300 hours of focused meeting time to develop the strategies contained in this update. Included were representatives of the Ah Haa School, the Sheridan Opera House, the Palm Theatre, MountainFilm, Telluride Theatre, the Telluride Institute, the Choral Society, the Chamber Music Festival, Playwrights Festival, the Dance Academy, Telluride TV, the Historical Museum, Wilkinson Public Library, CCAASE, the Telluride Tourism Board, the Telluride School District, the Town of Telluride, The Telluride Gallery, Telluride Arts, local business representatives, and artists of all kinds. The meetings were productive and positive having been facilitated by Jim Lindheim, a retired professional.

The consensus that was seen throughout the planning process was significant, and reflected many of the concerns identified in the 1996 plan that were never fully implemented or were not sustained. Among those include branding and marketing for the arts, communication about events through a central calendar, shared services that strengthen arts organizations, addressing temporary housing needs for visiting artists, advocacy for the arts locally, and funding.

A key concern among participants throughout the planning process was organization, and three existing entities were called out time and again to step-up their roles in implementation. Those organizations were The Telluride Foundation, to address funding, the Telluride Tourism Board, to address marketing, and Telluride Arts, to address leadership and ultimately, ensure implementation of this plan.

Telluride Arts facilitated the update of the Telluride Cultural Master Plan, in collaboration with the Town of Telluride and CCAASE. The plan and development of the Telluride Creative District is overseen by the Creative District Management Team, and was supported by a grant from Colorado Creative Industries and FY2012 funding from CCAASE.

EXECUTIVE SUMMARY

METHODOLOGY

- Established the Telluride Creative District (APPENDIX A)
- Received designation (and grant funds) from Colorado Creative Industries to further develop the Telluride Creative District by means of collaborative planning and increased communication among arts organizations
- Facilitated a series of meetings that reached beyond arts and artists community.
- Held 13 meetings with 69 individuals, 31 attended 2 or more meetings, which averaged 2.5 hrs. (APPENDIX B)
- Asked questions: Where are we? What's a good 3-5 Year Goal? What do we need to do to get to that Goal?
- Defined arts broadly, including visual arts, performance, dance, music, literary, digital, humanities, culinary etc.
- Conducted an Arts Inventory of people, organizations, venues, etc. (APPENDIX C)
- Commissioned an Economic Impact Snapshot of the arts in Telluride, "Arts and Economic Prosperity Report", developed by Americans for the Arts (APPENDIX D)
- Received a Cultural Vitality Index from Western States Touring Arts Federation (APPENDIX E)

STATE OF THE ARTS 2012: WHAT WE HAVE HEARD

KEY ASSETS

Festivals
 Arts Non-Profits
 Individual artists/local and world class
 Venues
 Local Government + Funding support
 Volunteer base
 Supportive media
 Appreciative audiences
 Creative environment

KEY CHALLENGES

Affordability of living/working: weak pricing
 Venue rich but underutilized/ some gaps
 Intense competition, particularly in two seasons
 Brand "Telluride" does not include arts
 Lack of organization means few synergies
 No systematic marketing
 Size and scope of arts not recognized
 Long-term funding/access to donors

GOALS: TO CREATE AN EVEN MORE VIBRANT, SUSTAINABLE ARTS COMMUNITY IN TELLURIDE

- Increase economic vitality, create/improve jobs
- Boost tourism and earned income by promoting Telluride as an arts destination
- Provide opportunities for artists to thrive in Telluride
- Artists can live and work in Telluride
- Sustain affordable art for a broad community
- Support an arts community that is inclusive, collaborative, and participative

STRATEGIES: IDENTIFIED TO DATE

Communicate: Make Totality of the Arts Visible

- Develop arts brand, coordinate promotion with Tourism Board
- Develop central arts calendar, website and arts publication
- Hold multidisciplinary events that showcase the whole of the arts that exist in Telluride

Build Arts Community

- Host artist gatherings
- Develop cooperative activities, central space for artists to work and gather

Develop Shared Services

- Provide office space, administrative support services, marketing, etc.
- Coordinate a volunteer bank
- Create a clearinghouse of space for the arts; particularly temporary space and short term housing

Outreach and Advocacy

- Become recognized part of business and political community
- Build support for long term goals

Lengthen Seasons: Collaborate with arts institutes, arts education, etc.

- Coordinate arts organizations, hotels, tourism board to develop strategies

Build an Arts Center: A multi-use building for all disciplines

- Explore potential for studio, rehearsal space, technology center, black box theater, etc.
- Coordinate design project
- Consider artist living spaces and artist in residence programs

Secure housing and workspace for artists

- Work with the Town of Telluride, San Miguel County, and others
- Inspired by examples from other communities

Increase local investment for the arts

- Explore public funding sources, on-going tax revenue
- Develop special arts fund within Telluride Foundation

Organizing for all of the above

- Empower lead arts organization: A reconstituted Telluride Arts
- Develop funding source(s)

2013-2015 WORK PLAN SNAPSHOT (See full work plan on page 11-12 for more detail)

STRATEGY 1: COMMUNICATE Make totality of the arts visible

1. Develop arts brand and coordinate with tourism board
2. Develop website and calendar with smartphone capability
3. Develop print publication to be released in June 2013
4. Hold multidisciplinary events that showcase the whole of the arts in Telluride

STRATEGY 2: BUILD ARTS COMMUNITY

1. Host artist gathering in 2013 and/or regular artist convening
2. Develop cooperative activities, central space for artists to work and gather

STRATEGY 3: DEVELOP SHARED SERVICES

1. Provide administrative services to small organizations and arts projects through Telluride Arts Umbrella Program
2. Coordinate and share information that would serve common needs

STRATEGY 4: OUTREACH AND ADVOCACY

1. Become recognized part of business and political community
2. Build support for long term goals

STRATEGY 5: LENGTHEN ART SEASONS

1. Develop strategies and targets

STRATEGY 6: BUILD AN ARTS CENTER STRATEGY 7: HOUSING AND WORKSPACE combined with strategy 6

1. Make recommendation of arts development that includes place, content, structure and budget

STRATEGY 8: INCREASE LOCAL INVESTMENT FOR THE ARTS

1. Develop three year plan for increased funding for the arts
2. Explore increase of public funding for the arts through taxing or other sources
3. Increase support for the arts from the Telluride Foundation

STRATEGY 9: ORGANIZING

1. Prioritize work plan with CCAASE board
2. Prioritize work plan with Telluride Foundation
3. Activate leadership

METHODOLOGY

THE ARTS AS WE SEE IT

The definition of the arts for the purposes of this plan was determined in the meetings by the participants. The unedited list that was developed is as follows:

- Visual arts, including painting, photography, sculpture, ceramics, etc.
- Music of all kinds
- Film
- Theater
- Crafts; fine crafts, jewelry, furniture etc.
- Dance
- Design
- Architecture
- Fashion
- Technology-based arts; animation, computer design, digital media
- Radio, TV, internet
- Humanities: Literature, lectures, exhibits, writing
- Architectural and cultural heritage
- Culinary arts
- Festivals
- Arts education: Kids and adults
- All of the arts venues and facilities: public and private, including parks, etc.

COMMUNITY VISIONING

Sixty-nine individuals contributed their expertise and ideas to this planning process. Of those, thirty-one people, not including project staff, attended two or more additional meetings that were held in November and December 2011 to envision and establish the Telluride Creative District. Planning meetings averaged 2.5 hours each and were facilitated by Jim Lindheim.

EVIDENCE

- 2012 Telluride Arts inventory (APPENDIX C)
- 2012 Arts and Economic Prosperity Study (APPENDIX D)
- 2012 Cultural Vitality Index (APPENDIX E)

PROCESS AND TIMELINE

- Telluride established the Telluride Creative District (1.2012)
- Telluride received designation as one of Colorado's prospective Creative Districts (3.2012)
- Telluride Arts, with town approval, launched Cultural Master Plan update (4.2012)
- Community Meetings (11.2011-9.2012)
- Data Gathering (1.2011-9.2012)
- Plan draft presentation to CCAASE (9.2012)
- Final plan approved by CCAASE (10.2012)
- Approval and adoption by Town of Telluride (10._)

THE REPORT

The following report details the largely unedited notes collected from the public meetings.

STATE OF THE ARTS IN TELLURIDE 2012: VIBRANT AND DIVERSE

The arts have grown and flourished in Telluride over the last 16 years. Given the astounding breadth and health of the arts in Telluride, it is not surprising that we were selected as a Prospective Creative District.

There is a diverse and vital arts community in Telluride. (Appendix C)

- Large and small arts festivals
- Numerous non-profit organizations in the performing arts, humanities, etc.
- Individual artists from various disciplines
- Wide variety of concerts and musical performances
- Arts education for lifetime learning
- Assortment of venues:
 - Theatres for performing arts and film
 - Other performance spaces (Elks, Mason's, Conference Center, restaurants, bars)
 - Library
 - Museum
 - Galleries
 - Studios
 - Shops and restaurants that display arts and host performing artists
 - Parks, street fairs

All of this is made possible and enriched by

- Strong financial support: CCAASSE, Telluride Foundation, individual donors, business sponsors and fund-raising events
- Support (political, logistical, monetary) from the Town of Telluride and Mountain Village
- An active and willing volunteer cadre
- Appreciative audiences, both local and visiting
- Supportive local media
- A creative environment: a respect for creativity, a history of creativity

In total, the arts create significant economic and cultural activity

STATE OF THE ARTS IN TELLURIDE 2013: FACING CHALLENGES

Facilitated conversations revealed, with great consistency, that some challenges face the arts community:

- **Affordability of living and working as an artist**
 - Particularly acute in Telluride given its physical limitations
 - Development of arts in Telluride is hindered by economic forces turning it into a second-home, expensive community
 - The arts, in general, do not demand high prices in Telluride
- **We are venue rich but many are underutilized and there are some unmet needs**
 - Pricing can be prohibitive; ie: The Palm, Sheridan Opera House, Conference Center
 - Venues are not always suitable for particular needs
 - No central clearinghouse to know when temporary space is available for "pop up" use
 - Allocated community spaces remain unused or unavailable

- Competition for space in venues in two seasons; empty in off-seasons
- A number of venue gaps were identified
 - More rehearsal space
 - Black box theater of 100 seats
 - A world class technology center for digitally-based arts
 - Affordable short-term housing for visiting artists and art students
 - Late night music venues appropriate for the community
- **Abundance of the arts leads to competition, particularly in the our two on-seasons**
 - Competition for
 - Audience
 - Recognition
 - Money: donors, grants
 - Venues
 - Time slots
 - Board members
 - Volunteers
 - Can lead to conflict instead of collaboration among artists
 - May cause exhaustion for Board members, donors, volunteers, staff, artists
- **Telluride brand does not include the arts** (except for the large music and film festivals)
 - Arts opportunities exist in Telluride, but the town is not an considered an arts destination apart from seasonal festivals
 - Tourism Board would do more to include and promote the arts if a partner from the arts community was organizing the information for them
- **Lack of organization within arts community limits audience development and efficiencies**
 - Need well-organized calendar to promote arts happenings through a website and/or a publication
 - Marketing is everyone for himself: e.g. poster clutter (need arts marketing resource)
 - Very few cross-discipline events which show the breadth of the arts in town
 - Lack of opportunities for shared services: office space, accounting, marketing, executive directors
 - Foundation provides some technical assistance, but much more is needed
- **Size and scope of the arts in Telluride is not recognized as a whole**
 - Not effectively communicated to business and political leadership as a significant economic force
 - No unified arts voice; Lots of individual voices of varying strength
 - Arts opportunities are not effectively communicated to visitors
 - Arts: Telluride's best-kept secret
- **Long-term adequate funding remains a challenge**
 - While a few entities have an on-going flow of funds from taxes, the arts do not
 - Telluride Foundation has been cutting funding for arts in Telluride relative to social needs, needs of other communities in the region
 - Strong arts advocacy needed at the Telluride Foundation

THREE TO FIVE YEAR GOALS

TO CREATE A MORE VIBRANT, SUSTAINABLE TELLURIDE ARTS COMMUNITY

Participants in the planning process coalesced around a simple, understandable goal for a 2012 Cultural Master Plan with a 3 -5 Year Timeframe:

Economically:

- The arts has economic vitality and helps creates jobs
- The arts enhance tourism
- Telluride begins to be seen as an arts destination
- Artists can thrive in Telluride: the affordability problem is reduced

Culturally:

- Art remains affordable to the community in Telluride
- The artistic community operates in inclusive, collaborative, and participative ways

Measurement:

- In 2011-2012 we established a baseline of the economic impact of the arts in Telluride through the Arts and Economic Prosperity report. This report aggregates the total impact of the arts in Telluride based on measurement tools that are well respected and used to aggregate national data. This included over 400 visitor surveys conducted at events throughout 2011, and budget reports from all of the non-profit arts organizations. Please see report (ADDENDIX D)
- In 2012 we also established a baseline total impact of creative industries in Telluride as measured by the Creative Vitality Index, provided by Western States Touring Arts Federation. (APPENDIX E)
- The Telluride Tourism Board, CCAASE and the Telluride Foundation all collect locally sourced information that could combine with these reports to gather meaningful data that helps to measure outcomes over time

STRATEGIES

**Asterisks indicate that a similar recommendation was made in the 1996 Cultural Master Plan.*

SHORT TERM STRATEGIES

COMMUNICATE: MAKE THE TOTALITY OF THE ARTS VISIBLE *(end Telluride's Best Kept Secret)*

- **Create a unified Telluride arts “brand” and communicate it**
 - Work closely with Tourism Board to communicate arts brand**
 - Leverage Telluride arts brand with Colorado Creative District branding
 - Export Telluride: bring the arts produced in Telluride elsewhere
- **Create an easy-to-use, comprehensive clearinghouse/calendar of events: translates into a website of what’s happening and/or a new publication ****
 - Use to feed the other sources: newspapers, KOTO, Tourism website, Telluride Inside Out, Telluride.org/.com etc.
 - Establish one-stop communication for arts groups when they have an event
 - Arts in Telluride This Week; a ‘peak sheet’ that is arts specific
- **Raise awareness within community and to tourists of the contribution of the arts to life in Telluride through bold, broad artistic events**
 - Sponsor events that showcase the breadth and diversity of the arts
 - Re-establish a broad-based Arts Festival?
 - Focus on second homers, potential donors
 - Create/sponsor events that bring different art forms together
 - Sponsor big creative projects that are public and bold.

BUILD THE ARTS COMMUNITY: FACILITATE MORE INTERACTION AND COORDINATION WITHIN ARTS COMMUNITY **

- Through the calendar process, identify and solve conflicts: turn conflicts into coordinated opportunities
- Develop creative ways to bring artists together into “community gatherings”: physical spaces or through social media
- Create a website of artists in Telluride: Craig’s List for Telluride Art
- Create an artist co-op gallery**
- Use some of this Plan’s goals as rallying points for cooperation and action

DEVELOP SHARED SERVICES: CREATE OPPORTUNITIES FOR ARTS ORGANIZATIONS TO REDUCE COSTS AND FIND NEEDED RESOURCES

- Offer shared service office space, financial operations, marketing operations, possibly executive directors**
- Create a volunteer clearinghouse/bank and, if possible, a Greenbucks-type program**
- Monitor space availability (public and private) and, through a clearinghouse, bring together those who need space with those who have it
 - Pursue PUD obligations
 - Make deals with major high-priced venues (e.g. Palm, Conference Center) to offer discounts
- Develop clearinghouse for places where visiting artists can be housed for short periods**
 - Hotels
 - Private homeowners
 - Telski dorms?

ADVOCATE: THE ARTS BECOME A RECOGNIZED VOICE/ PARTICIPANT IN THE COMMUNITY**

- Become a recognized part of the business community
- Build political relationships with both elected officials and staff: both towns and the county

- Build community and political support for some of the long term projects noted below (subsidized artist housing/workplaces; arts building; public funding for the arts) **

LONGER TERM STRATEGIES

LEVERAGE THE ARTS TO LENGTHEN THE SEASONS: POPULATE OFF-SEASONS WITH ARTS EDUCATION INSTITUTES, ARTIST-IN-RESIDENCE PROGRAMS, ETC.

- Off-season, more likely to find the infrastructure for both learning space and living space
- Make money for hotels/restaurants in off-season
- Build on ideas to develop Telluride as an arts education destination (Ah Haa School, Telluride Theatre)

BUILD AN ARTS CENTER: BUILD OR REFURBISH A BUILDING WHICH PROVIDES VITAL NEEDS AND CAN BECOME A GATHERING PLACE**

- Studio space
- Rehearsal space
- Living quarters: both permanent and visiting
- Tech center for broadcast/internet streaming, etc.
- Office space/office equipment for arts organizations
- Black box theater
 - (First step: fund a Design Project to identify what building might be)

CREATE AFFORDABLE WORK/LIVE SPACE: PROMOTE A SPECIAL DEED-RESTRICTED HOUSING PROJECT THAT IS DEDICATED TO THE UNIQUE WORK/LIFE NEEDS OF ARTISTS**

- Identify potential sites in Town, Lawson Hill, Mountain Village
- Catalogue and present to community and local governments successful examples
- Build support both within arts community and more broadly about the advantages of dedicated artist housing

FIND A NEW RELIABLE REVENUE SOURCE: IDENTIFY A NEW SOURCE OF ON-GOING REVENUE FOR ALL THE ABOVE AND FOR FURTHER DEVELOPMENT OF THE ARTS IN TELLURIDE

- Through Foundation: get more involved with grants committee; encourage creation of a designated Telluride Arts Fund for both donors and recipients
- Work towards a specific tax-based solution: mill-levy, % of public works projects, sales tax, etc. **

ORGANIZATION

All of the above cannot happen without proper organization and support. The 1996 Plan proposes the creation of a Cultural Partnership, based on TCAH, CASE and Telluride Visitor's Center. This did not happen. The participants in this planning process were nearly unanimous in agreeing on the following:

- There needs to be a lead arts organization that is representative of all the arts segments and is appropriately funded/staffed to take on/catalyze all of the elements of this plan: A kind of Chamber of Commerce for the arts
- Rather than create a new organization (as recommended in 1996 plan) Telluride Arts should take on this role (overlapping with its management role in Creative District and consistent with its original charter). This would require:
 - Somewhat reconstituted mission
 - Newly reconstituted Board, based on successful models
 - A larger staff with a variety of specific skills
- Funding for the lead organization and for specific projects defined in this Plan would be sought from Telluride Foundation and/or government sources

2013-2015 WORKPLAN

STRATEGY 1: COMMUNICATE Make totality of the arts visible

Convene task force with representatives from the non-profit arts sector, Town of Telluride, Telluride Tourism Board, CCAASE, TSG, Telluride Foundation, Newspapers, Radio, and other key players to finalize marketing work plan

1. Develop arts brand and coordinate with tourism board

- Hire branding agency/person and convene task force of arts representatives from non profit arts sector including the Ah Haa, Palm, Sheridan Opera House, Festivals, galleries etc to develop brand.

2. Develop website and calendar with smartphone capability

- Develop partnerships that support calendar and web development and execution through cost share agreements and incentives
- Contract with web design company (telluride tourism board's?) to develop website for the arts
- Staff content management
 - Populate website with
 - Art Guide
 - Artists Guide
 - Calendar that communicates with all

3. Develop print publication to be released in June 2013

- Feature Telluride artist (visiting or local) on cover?
- Hire contract ad sales
- Hire contract writers and photographers
- Invite submissions from each organization and edit.

4. Hold multidisciplinary events that showcase the whole of the arts in Telluride

- Better promote twenty(by)telluride + grow to fill opera house or similar
- Develop events that promote the Telluride Creative District (Art + Architecture etc)
- Host CCI annual conference, or similar

STRATEGY 2: BUILD ARTS COMMUNITY

Convene task force of artists and representatives of the arts sector to develop specific events

1. Host artist gathering in 2013 and/or regular artist convening
2. Develop cooperative activities, central space for artists to work and gather
 - Utilize the Stronghouse and other venues to convene artists

STRATEGY 3: DEVELOP SHARED SERVICES

Convene members of Chamber Music, Coolsulpt and others from the non profit sector to determine needs

1. Provide administrative services to small organizations and arts projects through existing Telluride Arts Umbrella Program
 - See above under branding, website and calendar
2. Coordinate and share information that would serve common needs
 - Develop database of volunteers
 - Develop database of temporary housing
 - Develop method for filling empty spaces with art (pop up program that serves all)

STRATEGY 4: OUTREACH AND ADVOCACY

1. Become recognized part of business and political community

- Make presentations to community groups, tourism board, council, non profit boards, civic groups about master plan and economic impact results

2. Build support for long term goals

- Invite participation on task forces
- Presentation to Telluride Foundation Board
- Secure the arts on the list of Public Benefits for the Town
- Get invited to and advocate at all meetings regarding the development of public space

STRATEGY 5: LENGTHEN ART SEASONS

Convene task force that includes representatives from lodging industry, TSG, Tourism Board and non-profit representatives from Ah Haa School, Telluride Theatre, and others to explore opportunities

1. Develop strategies and targets

STRATEGY 6: BUILD AN ARTS CENTER

Convene task force that includes representatives from the Town of Telluride, San Miguel County, TSG, landowners, supporters, architects, real estate and artists to consider options

1. Make recommendation of arts development that includes place, content, structure and budget

- Survey community of artists and organizations to discern better sense of needs
- Consider other excellent projects as models
- Identify available land and/or buildings

STRATEGY 7: HOUSING AND WORKSPACE combined with strategy 6

STRATEGY 8: INCREASE LOCAL INVESTMENT FOR THE ARTS

Convene task force that includes representatives from the Town of Telluride, the Telluride Foundation and others to determine opportunities and develop strategies

1. Develop three year plan for increased funding for the arts

2. Explore increase of public funding for the arts through taxing or other sources

3. Increase support for the arts from the Telluride Foundation

- Explore a special Art Fund within the Telluride Foundation
- Identify representative/liason for the arts at the Telluride Foundation
- Appoint trusted, unbiased arts authority to granting board
- Appoint arts authority to arts impacts committee
- Develop outcomes and priorities for funding investments that are universally accepted

STRATEGY 9: ORGANIZING

Convene task force that includes members of the Telluride Arts board, CCAASE Board, Creative District Management Team, Telluride Foundation and non profit sector to determine model

1. Prioritize work plan with CCAASE board

2. Prioritize work plan with Telluride Foundation

3. Activate leadership

- Reconstitute Telluride Arts to better serve arts community
- Determine Creative District, CCAASE and Telluride Arts roles and relationships
- Expand the board of Telluride Arts
- Secure support: funding

TOWN OF TELLURIDE CREATIVE DISTRICT RESOLUTION

RESOLUTION NO. 1

(SERIES 2012)

A RESOLUTION OF THE TOWN COUNCIL OF THE TOWN OF TELLURIDE, COLORADO, SUPPORTING THE FORMATION OF THE TELLURIDE CREATIVE DISTRICT WITHIN THE TOWN OF TELLURIDE, COLORADO.

WHEREAS, the Town of Telluride is a place of incomparable beauty and unique creative culture, whose citizens and visitors are dedicated to the production, participation, enjoyment, education, inspiration, incubation, import and export of the arts, ideas and creative industry;

WHEREAS, for the past forty (40) years the Town of Telluride has provided funding and implemented policies that support world class arts events, festivals, performances and exhibits;

WHEREAS, the Town of Telluride recognizes and documents the impact of the arts on a strong regional economy;

WHEREAS, the Town of Telluride recognizes the importance of the arts in creating a unique visitor experience;

WHEREAS, the Town of Telluride recognizes that the arts promote a high quality of life for our residents and visitors alike;

WHEREAS, the Town of Telluride pledges to work together with The Telluride Council for the Arts and Humanities and key partners from the arts, business and economic development sectors to advance strategies and leverage support for the arts;

WHEREAS, the Town of Telluride believes that a Telluride Creative District has the capacity to further extraordinary creative activity over the next forty (40) years and beyond; and,

WHEREAS, the Town of Telluride pledges to appoint Mayor Stu Fraser to serve on the Telluride Creative District Management Team.

NOW, THEREFORE, BE IT RESOLVED BY THE TOWN COUNCIL OF THE TOWN OF TELLURIDE, COLORADO that the Town Council hereby enthusiastically supports the formation of the Telluride Creative District as defined by the boundaries of the Telluride Town Limits and is prepared to pursue strategic support for the arts over time.

RESOLVED, APPROVED AND ADOPTED BY THE TOWN COUNCIL OF THE TOWN OF TELLURIDE, COLORADO on the 25th day of January 2012

TOWN OF TELLURIDE


Stuart Fraser, Mayor

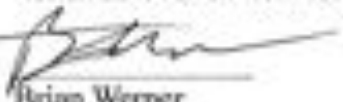
ATTEST


Mary Jo Schillaci, Town Clerk

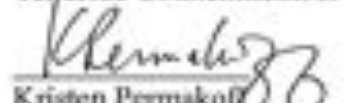

Ann Brady
Telluride Councilmember


Bob Saunders
Telluride Councilmember



Thom Carnevale
Telluride Councilmember


Brian Werner
Telluride Councilmember


Chris Myers
Telluride Councilmember


Kristen Permakoff
Telluride Councilmember

APPROVED AS TO FORM:


Kevin J. Geiger, Town Attorney

LIST OF PARTICIPANTS

MEETING PARTICIPANTS	
CREATIVE DISTRICT PLANNING MEETING	
Sasha Cucciniello	Telluride Theatre, Artistic Director, Telluride Arts, Staff, CCAASE Board, Artist
Kate Jones	Telluride Arts, Executive Director
Jim Lindheim	Telluride Theatre Board
CREATIVE DISTRICT PLANNING MEETING	
Bob Mather	Town of Telluride, Telluride Arts Board
Greg Clifton	Town of Telluride, Manager
Stu Fraser	Town of Telluride, Mayor
Kate Jones	Telluride Arts, Executive Director
PLANNING MEETING: MONTROSE W/HICKENLOOPER AND CO	
Stu Fraser	Town of Telluride, Mayor
Sasha Cucciniello	Telluride Theatre, Artistic Director, Telluride Arts, Staff, CCAASE Board, Artist
Kate Jones	Telluride Arts, Executive Director
Colin Sullivan	Telluride Theatre, Executive Director, Artist
Bob Mather	Town of Telluride, Telluride Arts Board
Angela Dye	Town of Telluride Main Street Enhancement Task Force, Artist
Jodi Pounds	Ah Haa School, Executive Director
CREATIVE DISTRICT PLANNING MEETING	
Elaine Fischer	San Miguel County Commissioner, Telluride Arts Board, Artist
Lauren Bloemsma	Telluride Historical Museum, Executive Director
Todd Brown	Telluride Arts Board, Telluride Historical Museum Board etc
Sasha Cucciniello	Telluride Theatre, Artistic Director, Telluride Arts, Staff, CCAASE Board, Artist
Katie Karrow	Telluride TV, Executive Director
Heather Rommel	Palm Theatre, Executive Director
Stu Fraser	Town of Telluride, Mayor
Colin Sullivan	Telluride Theatre, Executive Director, Artist
CREATIVE DISTRICT PLANNING MEETING/UPDATE WITH CCAASE BOARD	
Stephanie Jacquet	CCAASE Director
Ron Gilmer	CCAASE Board, Telluride Aids Benefit Founder
Sasha Cucciniello	Telluride Theatre, Artistic Director, Telluride Arts, Staff, CCAASE Board, Artist
Kathleen Cole	CCAASE Board, Ah Haa School Events Manager
Ann Brady	CCAASE Board, etc
Mark Westman	CCAASE Board, Telluride Lodging, Owner
Will Thompson	Telluride Gallery, Owner, CCAASE Board
MEETINGS 1 + 2	
Valerie Madonia	Artist, Teacher with Telluride Dance Academy
Ron Gilmer	CCAASE Board, Telluride Aids Benefit Founder
Warner Paige	Chamber Music Festival, Telluride Music Festival
Kyle Schumacher	Telluride School District Superintendent
Jennie Franks	Sparky Productions, Telluride Playwrights Festival, Executive Director
Jodi Wright	One Architects, Telluride Aids Benefit Board Chair
Bob Mather	Town of Telluride, Staff, Telluride Art, Board Chair
Rhonda Muckerman	Telluride Choral Society, Executive Director, Artist
Peter Kenworthy	Telluride MountainFilm, Executive Director
Meghann McCormick	The Steaming Bean, Owner, Telluride Arts, Board Member
Will Thompson	The Telluride Gallery, Owner, CCAASE Board
Stu Fraser	Town of Telluride, Mayor
Elaine Fischer	San Miguel County, Commissioner, Telluride Arts, Board, Artist
Robert Weatherford	Ah Haa School, Board, Ah Haa School, Instructor, Artist
Michael Martelon	Telluride Tourism Board, CEO, Ah Haa School, Board Member
Katie Karrow	Telluride TV, Executive Director
Dan Collins	Telluride Institute, Board Member, Artist, Professor
Sasha Cucciniello	Telluride Theatre, Artistic Director, Telluride Arts, Staff, CCAASE Board, Artist
Kathy Green	Artist/ Board Ah Haa
MEETINGS 3+4	
Jodi Pounds	Ah Haa School, Executive Director
Heather Rommel	Palm Theatre, Executive Director
Lauren Metzger	Ah Haa School, Staff
Barbara Brattin	Wilkinson Public Library, Executive Director
Brittany Miller	Artist
Stash Wislocki	Telluride MountainFilm, Director, Telluride Aids benefit, Executive Director
Todd Brown	Telluride Arts, Board, Telluride Historical Museum, Board, ASAP Business Consultant
Erica Kinias	Telluride Historical Museum, Executive Director (new)
Scott Doser	Wilkinson Public Library, Programs Director
Angela Dye	Town of Telluride Mainstreet Improvement, Artist
Linda Levin	Town of Telluride Staff, Artist
Amy Levek	Artist
Judy Kohin	Artist
5. STEAMING BEAN ARTISTS MEETING	
Anton Viditz--Ward	Artist, Architect, Deep Creek Mine Manager
Casey Nay	Artist, Graphic Designer, Filmmaker with Reel Thing Productions
Jen Julia	The Sheridan Opera House, Young People's Theatre, Artist
Brittany Miller	Artist
Mitchell Key	Artist
Sherab Kloppenburg	Artist
Kathryn Warren	The Sheridan Opera House, Staff
Jennifer Dewey	Artist
Josh Landis	Dancer
Danielle deRoberts	Artist, Teacher at the Ah Haa School
Layna Fisher	Artist
Suze Remick	Artist, Filmmaker with Reel Thing Productions
6. LIBRARY MEETING	
Erica Kineas	Telluride Historical Museum, Executive Director
Susan Viebrock	Telluride Inside and Out, Owner, Ah Haa School, Board Member
Danny Fenster	Artist
John Hopkins	Artist
Drew Ludwig	Telluride MountainFilm Staff, Artist
Colin Sullivan	Telluride Theatre Executive Director, Artist
Bern Knight	Artist
Jenn Dewey	Artist
Lisa Dawn Gold	Artist
Benjamin Whiting	Artist
Amy Schilling	Artist, Gallery Owner
7. ART + IDEAS #2	
Josephine Fellarius	Nevasca Realty, Ah Haa School Board Chair (former)
Pamela Zoline	Telluride Institute Board, Artist
Sheila Wald	Telluride Foundation Board
Ray Messier	R Messier Construction, Owner, Telluride Arts Board
Eric Cummings	E Cummings Architecture
Chad Scothorn	Cosmopolitan Restaurants, Owner
Elaine Fischer	San Miguel County, Commissioner, Telluride Arts, Board, Artist
CCAASE MEETING	
Ann Brady	Ccaase Board
Stephanie Jacquet	Ccaase Board
Ron Gilmer	Ccaase Board
Will Thompson	Ccaase Board
Sasha Cucciniello	Ccaase Board
Stu Fraser	Ccaase Board
Kathleen Cole	Ccaase Board
Mark Westman	Ccaase Board
Wendy Nelson	Ccaase Board

2012 TELLURIDE ARTS INVENTORY

**ARTISTS,
DESIGNERS, +
CHEFS WHO LIVE
AND/OR WORK IN
TELLURIDE**

1. Aaron Smith, design
2. Abby Hamblin, education,
3. Adam Pace, music
4. Andrew Dines, paint
5. Adrienne Lent, sculpture
6. Alejandro Correa, music
7. Alexander Golavenko, theatre, fiber
8. Alexander Pape, web design
9. Allison Johnson, paint
10. Ally Crilly, paint, design
11. Alyssa Ramirez, design
12. Amanda Sturdevant, dance
13. Amy Barber, mixed media
14. Amy Boebel, mixed media sculpture
15. Amy Conger, photography, literary
16. Amy Levek, photography
17. Amy Poinsett, paint
18. Amy Russell, mixed media
19. Amy Schilling, mixed media
20. Amy Taylor, music
21. Amy Vanderbosch, music
22. Andrew Molloy, music
23. Andrew Tyler, culinary
24. Andy Kreuger, film,
25. Andy Knorr, paint
26. Angela Dye, design
27. Angela Watkins, education
28. Anna Robinson, education
29. Anne Kennedy, fiber
30. Anne Reeser, design
31. Anton Viditz-Ward, sculpture
32. Art Goodtimes, literary
33. Ashley Boling, theatre
34. Ashley Deppen, education
35. Aura Zink, design
36. Auralie Cannella, photography
37. Baerbel Hacke, music
38. Bailey Setzler, photography
39. Barb Parish, music
40. Barbara MacIntire, design
41. Beau Staley, jewelry
42. Ben Clark, film, host, literary
43. Ben Eng, photography
44. Ben Knight, film
45. Ben Williams, literary
46. Ben Whiting, music
47. Benjamin Preston, literary
48. Benjamin Steenblick, music
49. Bertrand Marchal, culinary
50. Beth Barr, music
51. Beth Gage, film, literary
52. Beth Roberts, literary
53. Bill Masters, literary
54. Blakely Stein, culinary
55. Bob Mather, architecture
56. Bob Rubadeau, literary
57. Bob Saunders, theatre
58. Bobbie Schaffer, music,
59. Bradley Chappel, fiber
60. Brenda Colwell, photography
61. Brent Bynum, music
62. Brent Hodgson, film
63. Brett Schreckengost, film
64. Brian Squirrel, music
65. Brian Young, culinary
66. Brittany Miller, mixed media
67. Bryan Thames, music
68. Bruce Wright, architecture
69. Bubba Schull, theatre
70. Bud Thomas, culinary
71. Buff Hooper, theatre
72. Caci Grinspan, fiber
73. Caitlyn Borosak, mixed media
74. Cameron Barker, film
75. Cara Bunch, theatre
76. Carl Marcus, film
77. Carley Kunselman, culinary
78. Casey Graves, literary
79. Casey Nay, design, film
80. Catherine Frank, design
81. CC Rocque, design
82. Chad Scothorn, culinary
83. Charisa Ames, mixed media
84. Charles Winterscheid, design
85. Chris Hanson, film
86. Chris Myers, design
87. Chris Zieve, ceramics
88. Christine Newman,
89. Christina Robohm, theatre
90. Christopher Beaver, jewelry
91. Christopher Fish, culinary
92. Cindy Wysnywski, fiber
93. Cindy Eckman, music
94. Claybrook Penn, music
95. Clint Viebrock, literary
96. Colin Sullivan, theatre,
97. Corey Hisler, mixed media,
98. Corinne Scheman, paint
99. Craig Melvin, architecture
100. Dahlia Mertens, theatre
101. Daiva Chesonis, theatre
102. Dale Malmedal, photography
103. Dalen Stevens, music
104. Damon Johnston, photography
105. Dan Chancellor, design
106. Dan Collins, sculpture
107. Dan Hanley, design, theatre
108. Daniel Kanow, paint
109. Daniel Tucker, bookbinding
110. Danny Fenster, literary
111. Dave Riley, photography
112. David Brankley, paint
113. David Byars, film
114. David Byers, film
115. David Coder, music
116. David Johnson, design
117. David Oyster, film, literary
118. Dawn Davis, design
119. Dean Rolley, photography
120. Deb Dion, literary
121. Deb Gesmundo, theatre
122. Deb Stevens, music
123. Debbie Madaris, theatre
124. DeLanie Young, jewelry
125. Denise Mongan, producer
126. Dennis Lankes, film
127. Diane Wolfson, theatre
128. Don Hannah, film
129. Doug Jones, music
130. Drew Ludwig, photography
131. Duncan Mackenzie, sculpture
132. Dutch Simpson, film
133. Eamon Alger, music
134. Ehren Borg, theatre
135. Eileen Benjamin, photography
136. Elaine Fischer, paint
137. Eliot Muckerman, literary
138. Elissa Dickson, theatre
139. Eliza Gavin, culinary
140. Eliza Slayman, producer
141. Elizabeth Forsythe, music, theatre
142. Eleanor Simmons, music
143. Ellen Brody, paint
144. Ellen Metrick, literary, literary, theatre
145. Emily Shoff, literary

- 146.Emily Wilbert, ceramics
147.Emily Von Korn Koren, theatre
148.Eric Cummings, architecture
149.Eric Slayman, film, design
150.Eric Moore, web design, photography
151.Erich Owen, culinary
152.Erin Hamilton, theatre
153.Erin Raley, photography
154.Ethan Hale, music
155.Flair Robinson, mixed media
156.Fletcher Otwell, architecture
157.Fran Brumley, fiber
158.Gabby Antsy MacDonald, design
159.George Gage, film
160.Georgee Martin, literary
161.George Parker, sculpture
162.Gavin Antsey, film
163.George Greenbank, architecture
164.Gerald Ross, architecture
165.Ginger Snip, fiber
166.Ginny Fraser, design, music
167.Goedelle VanHille, ceramics
168.Gus Gusciora, photography, film
169.Gus Jarvis, literary
170.Harley Brooke Hitchings, design
171.Hart Roberts, film
172.Hilary Douglass, jewelry
173.Honga Im, culinary, literary
174.Ingrid Lundhal, photography
175.Jacey DePriest, ceramics
176.Jack Wesson, architecture
177.Jake Linzemeier, culinary
178.James Hardy, architecture
179.James Kleinert, film
180.Jan Chappel, music
181.Jason Gambach, music
182.Jeb Berrier, theatre, production
183.Jeff Price, screenliterary
184.Jeff Mertens, culinary
185.Jennie Franks, playliterary, theatre
186.Jennifer Antista, music
187.Jennifer Dewey, jewelry
188.Jennifer Hayes, culinary
189.Jennifer Gagen, design design
190.Jennifer Julia, theatre
191.Jennifer Morgan, education 10-12
192.Jenny Jacobi, film
193.Jeremy Peterson, music
194.Jerry Greene, culinary
195.Jesse James McTigue, literary
196.Jessica Galbo, dance
197.Jessica Heady, music
198.Jessika Laufenberg, theatre
199.Jim Hurst, film
200.Jim Lindheim, literary
201.Joe Cannella, paint, sculpture
202.Joe Natrosio, culinary
203.Joe Kalsky, photography
204.Joe Stefani, music
205.Jody Borzillei, ceramics, artisan
206.Jodi Wright, architecture
207.John Fahnstock, sculpture
208.John Gerona, culinary
209.John Hopkins, glass, paint
210.John Hubbard, metalwork
211.John Lehman, design
212.John Lifton-Zoline, literary
213.John Mansfield, paint
214.Johnathan Augello, architecture
215.Joseph Paczosa, metalwork
216.Josephine Fallenius, paint
217.Josh Landis, dancing
218.Josseline-Lifton Zoline, music
219.Judy Haas, mixed media
220.Judy Kohin, mixed media
221.Julee Hutchinson, paint
222.Julia Byrnes, music
223.Julie McNair, sculpture
224.Karla Brown, music
225.Kate Schumacher, music
226.Katherine Warren, literary
227.Katheryn Tatum, paint
228.Kathleen Bush, literary
229.Kathleen Cole, producer
230.Kathleen Morgan, fiber, culinary
231.Kathryn Shasha, music
232.Kathy Greene, fiber, metal
233.Katie Jewett, music
234.Katie Klingsporn, literary
235.Katy Parnello, dance
236.Kenny Rosen, culinary
237.Kevin Holgate, photography
238.Kevin Ludwig, photography
239.Kiersten Bridger, literary
240.Killian Harwell, architecture
241.Kim Epifano, theatre
242.Kim Hilley, design
243.Kim Kuresman, paint
244.Klara Lapp, education
245.Kyle Ballode, fiber
246.Kyle Schumacher, music
247.Larry Forsythe, music
248.Larry Simpson, film producer
249.Laura Jordan, design
250.Lauren Clarke, mixed media
251.Lauren Metzger, design,
252.Lauren Whitener, music
253.Laurie Lundquist, sculpture
254.Lawrence Giles, design, paint
255.Lea Sisson, architecture
256.Liebman Ellis Melting, architecture
257.Linda Levin, stained glass, floral
258.Lisa Dawn Gold, paint
259.Lisa Taraschi, jewelry
260.Lucas Price, culinary
261.Lucie Reeve – fiber, jewelry
262.Lynn Wilson, design, home staging
263.Margaret Griffith, paint
264.Maribeth Clemente, literary
265.Marissa Mattys, theatre
266.Mark Altamore, music
267.Mark Frankmann, design
268.Mark Galbo, music
269.Mark Goldfolgel, music, design
270.Mark Krasic, culinary
271.Mark Reggianninni, culinary
272.Mark Worth, design
273.Marki Knopp, jewelry
274.Marsha West, dance
275.Marta Tarbell, literary
276.Martha Ann Ellis, design design
277.Martinique Davis, literary
278.Martinique Prohaska, literary
279.Matt Downer, furniture, woodworking
280.Mary Kenez, photography
281.Matt Beaudin, literary
282.Matt Eisenberg, music
283.Matthew Lynch, architecture
284.Maure Bausch, paint, sculpture
285.Megan Heller, theatre
286.Megan Rood, music
287.Megan Langford, culinary

288. Meghann McCormick, literary
289. Melissa Plantz, photography
290. Melissa Sumpter, theatre, fiber, mixed media
291. Melissa Szymbersk, fiber
292. Michael Battey, music
293. Michael Doherty, paint
294. Michael Moore, theatre
295. Michael Mowery, design, photography
296. Michelle Barkemeyer, music
297. Michelle Curry Wright, paint, literary
298. Michelle Foote, fiber
299. Michelle Hill, mixed media
300. Michelle Montague, ceramics
301. Michelle Ray, paint
302. Mike Harold, theatre
303. Mike Pale, music
304. Mike Psarras, music
305. Mitch Mishke, theatre
306. Molly Papier, design
307. Molly Wickwire Sante, theatre
308. Molly Radecki, photography
309. Monique Toulouse, fibrt
310. Myjah Dixie Bergeron, theatre
311. Nancy Craft, fiber
312. Nicko Ferguson, photography
313. Nicole Black, literary
314. Nicole Finger, paint
315. Pamela Lifton-Zoline, artist
316. Patrick Felsenthal, music
317. Patrick Nicklaus, literary
318. Patrick Ray, jewelry
319. Patrick Vega, music
320. Patti Childers, glass
321. Patty Denny, culinary
322. Paul Goodman, culinary
323. Penelope Gleason, film
324. Peggy Connolly, fiber
325. Pete Wagner, design
326. Peter Chadman, theatre
327. Peter DePrez, film
328. Peter Kenworthy, literary
329. Peter Lundeen, music
330. Peter Muckerman, music
331. Peter Sante, architecture
332. Phil Hamilton, music
333. Pia Johanson, paint, mixed media
334. Rachael Cooke, theatre, music
335. Randy Barnes, photography
336. Rebecca Parker-Noyes, music
337. Reilly Capps, literary
338. Rhiannon Chandler, culinary
339. Rhonda Mucherman, music
340. Richard Arnold, sculpture
341. Rick Silverman, theatre
342. Riley Arthur, photography
343. Rob Schultheis, literary, mixed media
344. Rob Story, literary
345. Rob Wagner, design
346. Robert J. "Bob" Franzese, photography
347. Robert Weatherford, paint
348. Robert Trimble, architecture
349. Rob Schultheis, literary
350. Robin Miller, design
351. Robyn Shaw, design
352. Roger mason, paint
353. Ron Brumley, design
354. Ronald Bercovitz, architecture
355. Rosemerry Trommer, literary
356. Roscoe Kane, culinary
357. Ryan Bonneau, photography
358. Ryan Smith, photography
359. Ryan Wilson, film
360. Salli Russel, culinary
361. Sally Davis, theatre
362. Sally Simpson, jewelry design
363. Sam Burgess, music, theatre
364. Sara Doehrman, fiber
365. Sasha Cucciniello, theatre
366. Scott Doser, music
367. Scott Harris, sculpture
368. Scott Landefeld, design
369. Scott Ransom, film
370. Scott Rhea, photography
371. Scott Upshur, literary, film
372. Sean DeLand, music
373. Sean McNamara, paint, music
374. Sefra Maples, design
375. Sharon Sharp, music
376. Shaun Greager, theatre
377. Sherab Kloppenberg, fiber
378. Sheri Worth, paint
379. Sheri Lynch, architecture, design
380. Stacy Anderson, wood
381. Stash Wislocki, production
382. Stephen Farish, design
383. Steve Ciecuch, pastel
384. Steve Morton, architecture
385. Stewart Barbour, theatre
386. Stuart Sundell-Norlin, music
387. Sue Hill, jewelry
388. Sue Hobby, design, fiber
389. Susan McCormick, paint
390. Susan Viebrock, literary
391. Susanna Remec, film, music
392. Suzanne Beraza, film
393. Suzanne Dahl, design
394. Suzanne Cheavens, music
395. Taemur, film
396. Tammi Huntsman, glass
397. Taylor Clay, music, theatre
398. Ted Wilson, literary
399. Terry Tice, theatre
400. Thomas Mann, music
401. Thomas W. Conyers, architecture
402. Tim Barber, music
403. Tim Territo, production, film
404. Todd Altschuler, literary
405. Tom Fortier, producer, music
406. Tom Nading, music
407. Tom Shane, Theatre
408. Tommy, design
409. Tommy Hein, architecture
410. Tor Anderson, design design
411. Thom Carnevale, literary
412. Travis Julia, producer
413. Trey Brown design
414. Tuck Gilette, education
415. Ulli Sir Jesse, music
416. Valerie Levy Franzese, design
417. Valerie Madonia, dance
418. Vic Crawford, design
419. Wayne Mackenzie, paint
420. Werner Catsman, literary
421. Wes Hight, music
422. Will Evans, design
423. Wyatt Listrom, music
424. Wiley McCreedy, fiber

NON PROFIT ARTS + CULTURE ORGANIZATIONS

Chamber Music Festival
Friends of the Wilkinson Public Library
KOTO Radio
Sparky Productions
Telluride Arts
Telluride Chamber Music
Telluride Choral Society
Telluride Community Television
Telluride Film Festival
Telluride Institute
Telluride MountainFilm
Telluride Music Festival
Telluride Theatre (Rep + Squid)
The Ah Haa School for the Arts + The
American Bookbinding Institute
The Nugget Theatre
The Palm Arts Foundation
The Sheridan Arts Foundation
The Telluride Academy
The Telluride Aids Benefit
The Telluride Choral Society
The Telluride Film Festival
The Telluride Society for Jazz

Heritage

The Telluride Historical Society

Local Funding

Commission of Community Assistance
and Special Events
Just for Kids
Lindheim Tharp Foundation
Telluride Foundation

STUDIOS + WORKSPACE

(Studios, Offices, Rehearsal)

Independent Studios + Workspace

Aaron Smith, design
Alexander Golavenko, fiber
Angela Dye, design
Anne Reeser, design
Ben Knight, film
Casey Nay, design
Danielle DeRoberts, design
David Byars, film
Drew Ludwig
Ethan Hale, theatre
Fletcher Otwell, architecture
Gage & Gage, film
Gavin Antsey & Dutch, film
Jeff Price, film

Jennie Franks, theatre
Johnathan Augello, architecture
Josephine Fallenius, paint
Karen Wilcox, paint
Kathy Greene, fiber, metal
Lauren Metzger, paint
Lawrence Giles, design, paint
Linda Levin, glass
Nicole Finger, paint
Phil Hamilton, music
Pia Johanson, mixed media

Stronghouse Studios Artists

Benjamin Whiting, music
Brian Thames, music
Claybrook Penn, music
Corrine Scheman, paint
David Brankley, paint
Deb Cassio, sculpture
Elaine Fischer, paint
Flair Robinson, mixed media
Jim Cassio, design
Joe Skalsky, film
Luci Reeve, fiber
Matt Maran, music
Nathan Pendergast, music
Regina Ciarfela, paint
Sue Hobby, fiber, design
Veneta Nicolova, paint

Public Studios + Workspaces

**Ah Haa School
Studio/workspace**
Ceramics Studio
Rehearsal Space
Meeting Space
Offices for Ah Haa School

**Telluride Community Room
Studio/workspace**
Rehearsal space
Meeting space

**Stronghouse Studios
Studio/workspace**
Offices for Telluride Arts
Individual Studios
Darkroom
Music Rehearsal Room
Rehearsal/Flex Space

Telluride TV Studio
TV Studio

THEATRES + PERFORMANCE SPACES

Nugget Theatre

Venue: Historic Theatre for film
Vaudeville Stage
Seats 200

Sheridan Opera House

Venue: Historic Opera House
Seats 240
Stage, Film, Flex space, Bar

Palm Theatre

Venue: State of the Art Theatre
Flybox
Seats 550
Costume Collection
Scene Shop

Elk's Lodge

Facility: Historic building
Seats up to 200
Stage
Bar

Mason's Hall

Facility: Theatre
Seats 140

OUTDOOR VENUES

Town Park and Stage

Facility:
Large park
Suitable for 10,000

Elks Park and Stage

Facility: Small park on Main Street

Gomdola Plaza

Facility: Amphitheatre and plaza

Main Street, Colorado Avenue

Facility: Can be closed for events

PRIVATE ESTABLISHMENTS WITH STAGES

Fly Me To The Moon Saloon
Sheridan Bar
Hongas
Last Dollar Saloon
The Steaming Bean

GALLERIES + EXHIBIT SPACES

Arroyo Gallery

Facility: Private gallery on Main Street
Wine bar

Brody Gallery

Facility: Private solo gallery
Main street storefront

Daniel Tucker Gallery

Facility: Large exhibit space at the Ah
Haa School

Dolce

Facility: Main Street storefront

East Room Gallery

Facility: Small exhibit space at the Ah
Haa School

Elinoff Gallery

Facility: Main Street storefront

Gallery 81435

Facility: Storefront on side street
Feature local artists

Kamruz Gallery

Facility: Main Street Storefront

Lustre Gallery

Facility: Side Street Storefront

Stronghouse Gallery

Facility: Small Gallery in historic
building

Telluride Gallery

Facility: Main Street Storefront

Wilkinson Public Library

Facility: Exhibit Spaces

Restaurants with Changing Art Exhibits

221

La Cocina

La Marmotte

Pescado

Sheridan Chop House

The Steaming Bean

PUBLIC ART

Flower (stronghouse studios)

Freebox mosaic

Public School artworks

River trail benches

Sophie (at bus stop)

Youth center mural (skate park)

ARTS FESTIVALS + ANNUAL EVENTS

Telluride Art Walk

Telluride Art + Architecture Weekend

Shakespeare in the Park

Comedy Festival

The Telluride Bluegrass Festival

The Telluride Jazz Festival

Blues and Brews Festival

Telluride MountainFilm

The Telluride Film Festival

Plein Air Festival

The Telluride Holiday Art Bazaar

KOTO Halloween Bash

Chamber Music Festival

Wintersing

The Telluride Photo Festival

ARTS EDUCATION

Ah Haa School

Facility: Historic Train Station
Ceramic Studios, Classrooms
Event venue, 2 Galleries

American Academy of Bookbinding

Facility: Renovated Historic Stone
Building with state of the art
Classroom and workshop spaces

Choral Society

Rhonda Muckerman, music, directing

One-to-One Mentoring Program

Programs: Mentoring program
includes artists mentoring program

Rock and Roll Academy

Programs: Summer and afterschool
music camps

Telluride Academy

Programs: Summer camps for youth
Arts programs include Mudd Butts
Mystery Theatre and Squid Academy,
among others

Telluride Institute

Programs: Watershed Education with
arts component

Dance Academy

Programs: Dance instruction and
performance for all ages

Telluride School District

Facility: Elementary, middle and high
school art classrooms
Palm Theatre, Dance Academy

Wilkinson Public Library

Facility: State of the Art Library with
classroom, Meeting + gathering
facilities.

HERITAGE

Telluride Historical Museum

Facility: Renovated Historic Hospital
Building w/ Outdoor amphitheater

Telluride Historical District

Facility: Numerous buildings in the
Telluride Core

MEDIA

KOTO Radio

Facility: Fully equipped radio station
on side street

Telluride TV

Facility: TV Studio

Telluride Daily Planet

Facility: Local Newspaper

Telluride Inside and Out

Facility: Local Websine

Telluride Watch

Facility: Local newspaper

CREATIVE BUSINESS

The Hub: Technology + Media
Between The Covers: Bookstore
One Architects
Studio Frank
Cashmere RED
TWEED
Naturescapes

Luxwest Designs
Tommy Hein Architects
Bercovitz Design Architects
Craig Melvin Architects
Sante Architects
Mountain Media
Morton Architects
E Cummings Architects
Blackbyrd Media
Trout House Media
ICE Designs
Lea Sisson Architects
Wizard Framing
AZDesigns
Shift Architects
Needle Rock Fiberarts
Sante Architects
Beth Bailes Landscape Architecture
Cassio + Cassio Design/Build
R. messier Construction, Design/Build

CULINARY ARTS

Chefs included in master artist list
Many restaurants

Locally Made Food Products

Cindy Bread
Fat Boy Ice Cream
Smuggler Joe's Brewing
Steaming Bean Coffee
Steeping Leaf Tea
Sweet Life Ice Cream
Telluride Brewing
Telluride Pickle and Jam
Telluride Truffle
Telluride Vodka

DISCLAIMER:

The results from the Americans for the Arts Economic Impact Survey and the Western States Touring Arts Federation's Cultural Vitality Index, while widely respected, have not been adequately reviewed or generally accepted as accurate or meaningful measurements of the cultural vitality that exists at this time in Telluride.

Reviewing this data and developing meaningful measurements is a priority for 2012.

ARTS AND ECONOMIC PROSPERITY STUDY

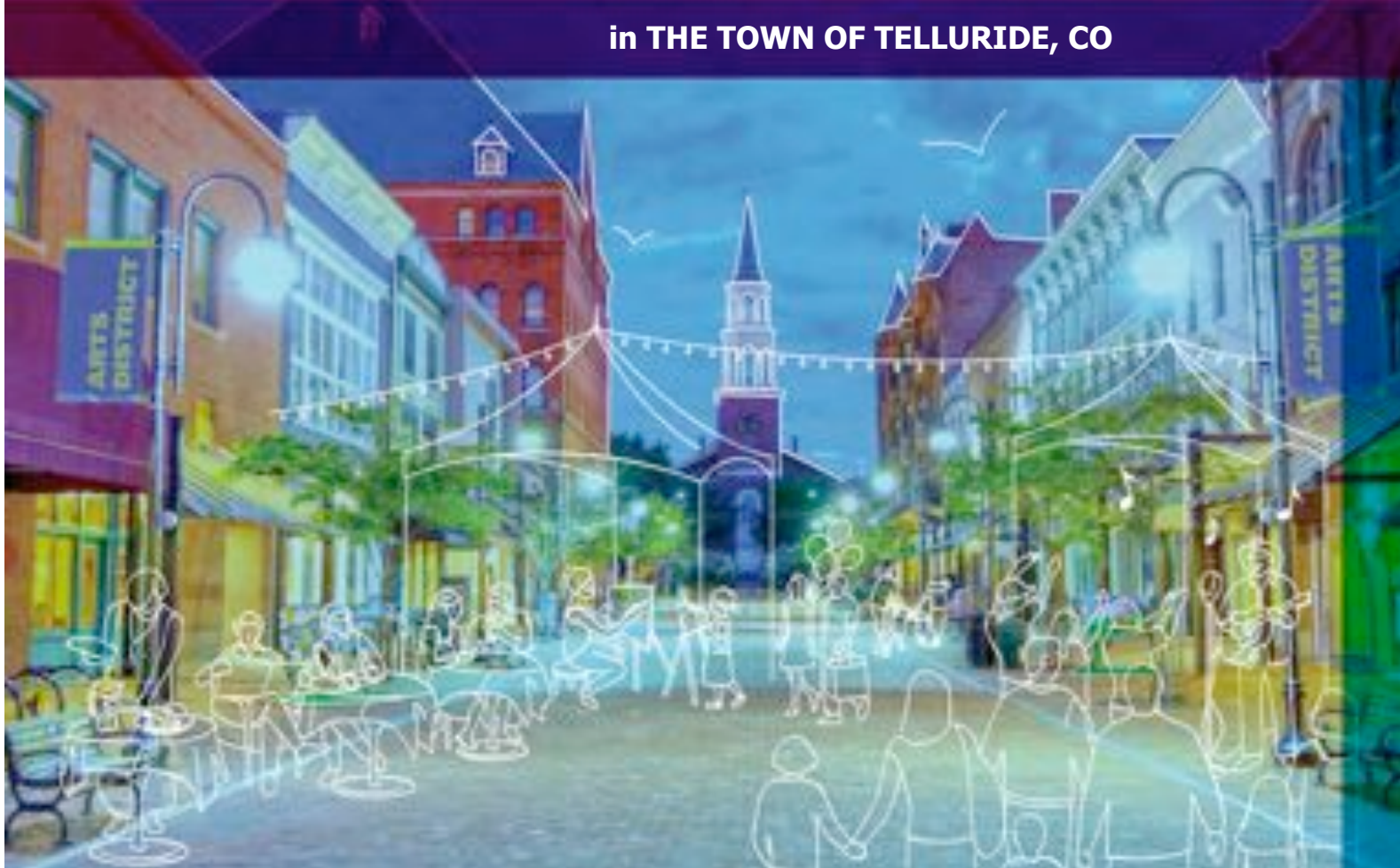


ARTS &

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

ECONOMIC PROSPERITY ^{IV}

in THE TOWN OF TELLURIDE, CO



Arts and Economic Prosperity IV was conducted by Americans for the Arts, 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.

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Printed in the United States.

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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

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

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

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

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

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

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

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

— Jonathan Spector
President & CEO
The Conference Board

The Economic Impact of the Nonprofit Arts and Culture Industry in the Town of Telluride, CO

Arts & Economic Prosperity IV provides compelling new evidence that the nonprofit arts and culture are a significant industry in the Town of Telluride—one that generates \$37.4 million in total economic activity. This spending—\$16.6 million by nonprofit arts and culture organizations and an additional \$20.8 million in event-related spending by their audiences—supports 977 full-time equivalent jobs, generates \$22.5 million in household income to local residents, and delivers \$2.6 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 Town of Telluride’s economic well-being.

The Town of Telluride is one of 182 study regions that participated in *Arts & Economic Prosperity IV*, the most comprehensive study of its kind ever conducted. It documents the economic impact of the nonprofit arts and culture sector in 139 cities and counties, 31 multi-city or multi-county regions, 10 states, and two individual arts districts—representing all 50 U.S. states and the District of Columbia. The diverse study regions range in population (1,600 to four million) and type (rural to large urban). Project economists customized input-output analysis models to calculate specific and reliable findings for each study region. This study focuses solely on the economic impact of nonprofit arts and culture 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. For the purpose of this study, the geographic area included in this analysis is defined as **the Town of Telluride**.

Defining Economic Impact

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

(1) Full-Time Equivalent (FTE) Jobs describes 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.

(2) Resident Household Income (often called Personal Income) includes salaries, wages, and entrepreneurial income paid to local residents. It is the money residents earn and use to pay for food, mortgages, and other living expenses.

Revenue to (3) Local and (4) State Government includes revenue from local and state taxes (e.g., income, property, sales, and lodging) as well as funds from license fees, utility fees, filing fees, and other similar sources.

Economic Impact of the ENTIRE Nonprofit Arts and Culture Industry (Combined Spending by Both Organizations and Their Audiences) in the Town of Telluride

During fiscal year 2010, aggregate nonprofit sector spending by both the Town of Telluride’s nonprofit arts and culture organizations and their audiences totaled \$37.4 million. The table below demonstrates the total economic impact of this spending.

TOTAL Economic Impact of the Nonprofit Arts and Culture Industry in the Town of Telluride (Spending by Nonprofit Arts and Culture Organizations <u>and</u> Their Audiences)			
	Town of Telluride	Median of Similar Study Regions <i>Pop. = Fewer than 50,000</i>	National Median
Direct Expenditures	\$37,409,378	\$9,053,126	\$49,081,279
Full-Time Equivalent Jobs	977	287	1,533
Resident Household Income	\$22,477,000	\$5,646,000	\$35,124,500
Local Government Revenue	\$1,825,000	\$357,000	\$1,946,500
State Government Revenue	\$754,000	\$372,000	\$2,498,000

Direct and Indirect Economic Impact: How a Dollar is Re-spent in the Economy

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

A theater company in the Town of Telluride purchases several gallons of paint from a local hardware store for \$200. The hardware store then uses a portion of the \$200 to pay the sales clerk; the sales clerk re-spends some of the money at a grocery store; the grocery store uses some to pay its cashier; the cashier spends some on rent; and so on ...

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

- The economic impact of the theater company’s initial \$200 expenditure is the direct economic impact.
- The economic impacts of the subsequent rounds of local spending are the indirect impacts.
- Eventually, the \$200 dollars will “leak out” of the local economy (i.e., be spent non-locally) and cease to have a local economic impact. In this example, if the theater company purchased the paint from a non-local hardware store there would be no local economic impact. Since the hardware store is located in San Miguel County, the dollars remain within the local economy and create at least one more round of local spending by the hardware company.
- The total impact is the sum of the direct impact plus all indirect impacts. **This report provides the total impact.**

A dollar “ripples” very different through each community, which is why a customized input-output model was created for the Town of Telluride.

"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."

— Philadelphia Mayor Michael A. Nutter
President, The United States Conference of Mayors 2012–2013

"Many businesses support the arts across the country because they intuitively understand that the arts matter, so it is great to get the facts and a clearer understanding of the links between the arts and economic prosperity."

— Stephen Jordan, Executive Director
Business Civic Leadership Center
U.S. Chamber of Commerce

Economic Impact of Spending by Nonprofit Arts and Culture ORGANIZATIONS in the Town of Telluride

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 culture organizations totaled \$16.6 million in the Town of Telluride during fiscal year 2010. 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, create household income, and generate revenue to the local and state governments.

The Town of Telluride’s nonprofit arts and culture 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 (e.g., printing, event planning, legal, construction, and accounting).

Data were collected from 24 eligible nonprofit arts and culture organizations in the Town of Telluride. Each provided detailed budget information about more than 40 expenditure categories for fiscal year 2010 (e.g., labor, payments to local and nonlocal artists, operations, administration, programming, facilities, and capital expenditures/asset acquisition). The following tables demonstrates the total economic impacts of their aggregate spending.

TOTAL Economic Impact of Spending by Nonprofit Arts and Culture ORGANIZATIONS in the Town of Telluride			
	Town of Telluride	Median of Similar Study Regions <i>Pop. = Fewer than 50,000</i>	National Median
Direct Expenditures	\$16,611,397	\$5,429,833	\$23,141,643
Full-Time Equivalent Jobs	459	205	791
Resident Household Income	\$11,944,000	\$4,214,000	\$19,488,000
Local Government Revenue	\$256,000	\$174,000	\$867,000
State Government Revenue	\$221,000	\$205,000	\$1,010,000

An 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 the Town of Telluride's nonprofit arts and culture organizations function as a viable industry. *Arts & Economic Prosperity IV* reveals a significant contribution to nonprofit arts and culture organizations as a result of volunteerism. During 2010, a total of 805 volunteers donated a total of 44,799 hours to the Town of Telluride's participating nonprofit arts and culture organizations. This represents a donation of time with an estimated aggregate value of \$956,907 (Independent Sector estimates the dollar value of the average 2010 volunteer hour to be \$21.36).

The 24 participating organizations reported an average of 55.7 volunteers who volunteered an average of 33.5 hours, for a total of 1,867 hours per organization.

The Value of In-Kind Contributions to Arts Organizations

The participating 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., rent), and services (e.g., printing costs from a local printer). The 24 participating nonprofit arts and culture organizations in the Town of Telluride reported that they received in-kind contributions with an aggregate value of \$1,540,011 during fiscal year 2010. These contributions were received from a variety of sources including corporations, individuals, local and state arts agencies, and government.

"At Aetna, we encourage our employees to be active volunteers. It's good for the employee, good for the community, and a source of corporate pride. The research also makes clear that employees who are engaged in the community are more engaged at the workplace—and that is good for business. Arts organizations are part of the fabric of a healthy community, so we are delighted to provide incentives to our workers to be regular arts volunteers."

— Floyd W. Green, III
Head of Community Relations and Urban Marketing
Aetna

Economic Impact of Spending by Nonprofit Arts and Culture AUDIENCES in the Town of Telluride

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 may spend the night in a hotel. This spending generates related commerce for local businesses such as restaurants, parking garages, retail stores, and hotels.

To measure the impact of nonprofit arts and culture audiences in the Town of Telluride, data were collected from 399 event attendees during 2011. Researchers used an audience-intercept methodology, a standard technique in which patrons complete a written survey about their event-related spending while attending the event. In the Town of Telluride, arts attendees spend an average of \$150.22 per person, per event as a direct result of their attendance to the event. Local businesses that cater to arts and culture audiences reap the rewards of this economic activity.

The 24 participating nonprofit arts and culture organizations reported that the aggregate attendance to their events was 138,430 during 2010. These attendees spent an estimated total of \$20.8 million, excluding the cost of event admission. The following table demonstrate the total impacts of this spending.

TOTAL Economic Impact of Spending by Nonprofit Arts and Culture AUDIENCES in the Town of Telluride (excluding the cost of event admission*)			
	Town of Telluride	Median of Similar Study Regions Pop. Fewer than 50,000	National Median
Direct Expenditures	\$20,797,981	\$3,695,946	\$21,573,435
Full-Time Equivalent Jobs	518	100	643
Resident Household Income	\$10,533,000	\$2,007,000	\$12,823,000
Local Government Revenue	\$1,569,000	\$208,000	\$1,084,000
State Government Revenue	\$533,000	\$203,000	\$1,334,000

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

Cultural Tourists Spend More

The 399 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 San Miguel County) and which were non-residents (live outside San Miguel County). In the Town of Telluride, researchers estimate that 25.3 percent of the 138,430 nonprofit arts attendees were residents; 74.7 percent were non-residents.

Non-resident attendees spend an average of 597 percent more per person than local attendees (\$191.81 vs. \$27.51) 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.

Event-Related Spending by Arts and Culture Event Attendees Totaled \$20.8 million in the Town of Telluride (excluding the cost of event admission)			
	Residents	Non-Residents	All Town of Telluride Event Attendees
Total Attendance	35,023	103,407	138,430
Percent of Attendees	25.3 percent	74.7 percent	100 percent
Average Dollars Spent Per Attendee	\$27.51	\$191.81	\$150.22
Direct Event-Related Expenditures	\$963,484	\$19,834,497	\$20,797,981

Nonprofit Arts and Culture Event Attendees Spend an Average of \$150.22 Per Person in the Town of Telluride (excluding the cost of event admission)			
	Residents	Non-Residents	All Town of Telluride Event Attendees
Refreshments/Snacks During Event	\$6.33	\$26.61	\$21.48
Meals Before/After Event	\$13.40	\$43.85	\$36.14
Souvenirs and Gifts	\$3.24	\$15.84	\$12.65
Clothing and Accessories	\$1.60	\$9.09	\$7.19
Ground Transportation	\$1.14	\$14.52	\$11.14
Event-Related Child Care	\$1.73	\$2.54	\$2.33
Overnight Lodging (<i>one night only</i>)	\$0.00	\$75.02	\$56.03
Other	\$0.07	\$4.34	\$3.26
Total Per Person Spending	\$27.51	\$191.81	\$150.22

Cultural Events Attract New Dollars and Retain Local Dollars

The Town of Telluride’s nonprofit arts and culture sector provides attractions that draw visitors to the community. In fact, 58.7 percent of all non-resident survey respondents reported that the primary reason for their trip was “specifically to attend this arts/cultural event.”

In addition, 34.6 percent of the Town of Telluride’s non-resident survey respondents reported that they will spend at least one night away from home in the Town of Telluride as a direct result of attending the cultural event. Non-resident attendees who stay overnight in paid lodging spend an average of \$382.29 per person as a result of their attendance—significantly more than the overall per person average for all non-resident attendees to events in the Town of Telluride \$191.81.

Finally, the audience survey respondents were asked, “If this event were not happening, would you have traveled to another community to attend a similar cultural experience?”

- 28.4 percent of the Town of Telluride’s resident cultural attendees report that *they would have traveled to a different community in order to attend a similar cultural experience.*
- 43.5 percent of the Town of Telluride’s non-resident cultural attendees report *the same.*

These figures demonstrate the economic impact of the nonprofit arts and culture in the purest sense. If a community does not provide a variety of artistic and cultural experiences, it will fail to attract the new dollars of cultural tourists. It will also lose the discretionary spending of its local residents who will travel elsewhere to experience the arts.

"As a banker, I have visited businesses in almost every city and town in Oklahoma. 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 & CEO, NBanC
Past President, American Bankers Association

Cultural Attendees are Artists!

- 48.2 percent of the Town of Telluride’s arts attendees report that they actively participate in the creation of the arts (e.g., sing in a choir, act in a community play, paint or draw, play an instrument).

Conclusion

The nonprofit arts and culture are a \$37.4 million industry in the Town of Telluride—one that supports 977 full-time equivalent jobs and generates \$2.6 million in local and state government revenue. Nonprofit arts and culture organizations, which spend \$16.6 million annually, leverage a remarkable \$20.8 million in additional spending by arts and culture audiences—spending that pumps vital revenue into local restaurants, hotels, retail stores, parking garages, and other businesses. By demonstrating that investing in the arts and culture yields economic benefits, *Arts & Economic Prosperity IV* lays to rest a common misconception: that communities support the arts and culture at the expense of local economic development. In fact, they are investing in an industry that supports jobs, generates government revenue, and is a cornerstone of tourism. This report shows conclusively that **the arts mean business!**

"Disney has a rich legacy in animation, film and storytelling, so naturally we consider the arts to be an essential part of our business, as well as an essential element of our communities. We have seen how the arts not only enrich American life, but also support millions of jobs across the country, generate billions of dollars in economic impact, and help drive the family-vacation industry. By investing in the arts, we plant seeds for the future and make our communities better places to live."

— Meg Crofton, President
Walt Disney World Parks & Resorts Operations, U.S. and France

"A vibrant arts environment stimulates and sustains a richer quality of life and economic health. In Delaware, where the arts are among our top 10 employers, we see how the arts contribute to the renaissance of downtown areas, enhance our educational system, and attract new businesses and residents to the state."

— Governor Jack A. Markell
Chair, National Governors Association

The Arts & Economic Prosperity IV Calculator

To make it easier to compare the economic impacts of different organizations within the Town of Telluride, the project researchers calculated the economic impact per \$100,000 of direct spending by nonprofit arts and culture 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 culture organization in the Town of Telluride, there was the following total economic impact.

TABLE 1:
Ratios of Economic Impact Per \$100,000 of Direct Spending by Nonprofit Arts and Culture Organizations in the Town of Telluride

	Town of Telluride	Median of Similar Study Regions <i>Pop. = Fewer than 50,000</i>	National Median
Full-Time Equivalent Jobs	2.76	3.24	3.46
Resident Household Income	\$71,902	\$73,227	\$82,084
Local Government Revenue	\$1,541	\$3,537	\$3,819
State Government Revenue	\$1,330	\$4,284	\$4,656

An Example of How to Use the Organizational Spending Calculator Table (above):

An administrator from a nonprofit arts and culture 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 Town of Telluride. The administrator would:

1. Determine the amount spent by the nonprofit arts and culture organization;
2. Divide the total expenditure by 100,000; and
3. Multiply that figure by the FTE employment ratio per \$100,000 for the Town of Telluride.

Thus, \$250,000 divided by 100,000 equals 2.5; 2.5 times 2.76 (from the top row of data on Table 1 above) equals a total of 6.9 full-time equivalent jobs supported (both directly and indirectly) within the Town of Telluride by that nonprofit arts and culture organization. Using the same procedure, the estimate can be calculated for resident household income and 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 individual or groups of nonprofit arts and culture organizations and events in the Town of Telluride.

The first step is to determine the total estimated event-related spending by arts and culture event attendees (excluding the cost of admission). To derive this figure, multiply the average per person event-related expenditure in the Town of Telluride by the total event attendance. 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 2:
Average Per Person Event-Related Spending by All Arts and Culture Event Attendees in the Town of Telluride (excluding the cost of event admission)

	Town of Telluride	Median of Similar Study Regions <i>Pop. = Fewer than 50,000</i>	National Median
Refreshments/Snacks During Event	\$21.48	\$2.93	\$3.02
Meals Before/After Event	\$36.14	\$9.63	\$10.12
Souvenirs and Gifts	\$12.65	\$3.59	\$2.74
Clothing and Accessories	\$7.19	\$1.29	\$1.31
Ground Transportation	\$11.14	\$2.15	\$2.65
Event-Related Child Care	\$2.33	\$0.31	\$0.36
Overnight Lodging (<i>one night only</i>)	\$56.03	\$3.71	\$3.51
Other	\$3.26	\$1.04	\$0.89
Total Per Person Spending	\$150.22	\$22.47	\$24.60

TABLE 3:
Ratios of Economic Impact Per \$100,000 of Direct Spending by Nonprofit Arts and Culture Audiences in the Town of Telluride

	Town of Telluride	Median of Similar Study Regions <i>Pop. = Fewer than 50,000</i>	National Median
Full-Time Equivalent Jobs	2.49	2.50	2.69
Resident Household Income	\$50,644	\$50,122	\$57,140
Local Government Revenue	\$7,544	\$4,977	\$5,100
State Government Revenue	\$2,563	\$4,837	\$5,802

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 culture events on full-time equivalent (FTE) employment in the Town of Telluride. The administrator would:

1. Determine the total estimated audience spending by multiplying the average per person expenditure for the Town of Telluride by the total attendance to nonprofit arts and culture events;
2. Divide the resulting total estimated audience spending by 100,000; and
3. Multiply that figure by the FTE employment ratio per \$100,000 for the Town of Telluride.

Thus, 25,000 times \$150.22 (from the bottom row of data on Table 2 on the preceding page) equals \$3,755,500; \$3,755,500 divided by 100,000 equals 37.56; 37.56 times 2.49 (from the top row of data on Table 3 on the preceding page) equals a total of 93.5 full-time equivalent jobs supported (both directly and indirectly) within the Town of Telluride by that nonprofit arts and culture organization. Using the same procedure, the estimate can be calculated for resident household income and local and state government revenue.

Making Comparisons with Similar Study Regions

For the purpose of this research project, the geographic region being studied is defined as the Town of Telluride, CO. According to the most recent data available from the U.S. Census Bureau, the population of the Town of Telluride was estimated to be 2,361 during 2010. For comparison purposes, more than 300 pages of detailed data tables containing the study results for all 182 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 Town of Telluride to the findings for similarly populated study regions (as well as any other participating study regions that are considered valid comparison cohorts).

All of the national study publications are available both by download (free) and hardcopy (for purchase) at www.AmericansForTheArts.org/EconomicImpact.

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

— Christopher Forbes, Vice Chairman, Forbes, Inc.

About This Study

The *Arts & Economic Prosperity IV* study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 182 communities and regions (139 cities and counties, 31 multi-city or multi-county regions, and 10 states, and two individual arts districts)—representing all 50 U.S. states and the District of Columbia.

The diverse communities range in population (1,600 to four million) and type (rural to urban). The study focuses solely on nonprofit arts and culture organizations and their audiences. Public arts councils and public presenting facilities/institutions are included as are select programs embedded within another organization (that have their own budget and play a substantial role in the cultural life of the community). 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 9,731 arts and culture organizations and 151,802 of their attendees. The project economists, from the Georgia Institute of Technology, customized input-output analysis models for each study region to provide specific and reliable economic impact data about their nonprofit arts and culture industry, specifically full-time equivalent jobs, household income, and local and state government revenue.

The 182 Local, Regional, and Statewide Study Partners

Americans for the Arts published a Call for Participants in 2010 seeking communities interested in participating in the *Arts & Economic Prosperity IV* study. Of the more than 200 potential partners that expressed interest, 182 agreed to participate and complete four participation criteria: (1) identify and code the universe of nonprofit arts and culture organizations in their study region; (2) 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).

The Telluride Council for the Arts and Humanities responded to the 2010 Call for Participants, and agreed to complete the required participation criteria.

Surveys of Nonprofit Arts and Culture ORGANIZATIONS

Each of the 182 study regions attempted to identify its comprehensive universe of nonprofit arts and culture organizations 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 113,000 nonprofit arts and culture organizations were registered with the IRS in 2010, up from 94,450 in 2005.

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 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, and media arts. These include government-owned or government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a community center or church). In short, if it displays the characteristics of a nonprofit arts and culture organization, it is included. For-profit businesses and individual artists were excluded from this study.

Nationally, detailed information was collected from 9,721 eligible organizations about their fiscal year 2010 expenditures in more than 40 expenditure categories (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition) as well as about their event attendance, in-kind contributions, and volunteerism. Responding organizations had budgets ranging from a low of \$0 to a high of \$239.7 million. Response rates for the 182 communities averaged 43.2 percent and ranged from 5.3 percent to 100 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 non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the Town of Telluride, 24 of the approximately 30 total eligible nonprofit arts and culture organizations identified by the Telluride Council for the Arts and Humanities participated in this study—an overall participation rate of 80 percent.

Surveys of Nonprofit Arts and Culture AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 182 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 151,802 valid and usable attendees completed the survey for an average of 834 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data were collected throughout 2011 (to guard against seasonal spikes or drop-offs in attendance) as well as at a broad range of both paid and free events (a night at the opera will typically yield more 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 2.69 people, these data actually represent the spending patterns of more than 408,000 attendees.

In the Town of Telluride, a total of 399 valid and usable audience-intercept surveys were collected from attendees to arts and culture performances, events, and exhibits during 2011.

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 local residents. Much of it is re-spent locally; some, however, is spent for goods imported from outside of the community. The dollars re-spent 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 culture 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 re-spent 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 Town of Telluride, project economists customized an input-output model based on the local dollar flow between 533 finely detailed industries within the economy of San Miguel County. 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 culture 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 2007 (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 IV* 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 local 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.

Frequently Used Terms

This section provides a glossary of economic impact terminology.

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 Economic Impact

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

Input-Output Analysis

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

Leakage

The money that community members spend outside of 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 IV* 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

This section answers some common questions about this study and the methodology used to complete it.

How were the 182 participating communities and regions selected?

In 2010, Americans for the Arts published a Call for Participants for communities interested in participating in the *Arts & Economic Prosperity IV* study. Of the more than 200 participants that expressed interest, 182 agreed to participate and complete four participation criteria: (1) identify and code the universe of nonprofit arts and culture 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).

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

Local partners attempted to identify their universe of nonprofit arts and culture 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. Public arts councils, public presenting facilities or institutions, and embedded organizations that have their own budget 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 analysis model was customized for each of the participating communities and regions to determine the local economic impact their nonprofit arts and culture organizations and arts audiences. Americans for the Arts, which conducted the research, worked with highly regarded economists to design the input-output model used for this study.

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

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

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 make the assumption 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 culture 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. All of 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 IV study apply these results?

Because of the variety of communities studied and the rigor with which the *Arts & Economic Prosperity IV* study was conducted, nonprofit arts and culture organizations located in communities that were not part of the study can estimate their local economic impact. Estimates can be derived by using the *Arts & Economic Prosperity IV* Calculator (found at www.AmericansForTheArts.org/EconomicImpact). 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 IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the Town of Telluride* possible and assisted in its coordination and production. Generous funding for this project was provided by the Telluride Council for the Arts and Humanities, which also served as the local project partner and as such was responsible for the local implementation and data collection requirements of the study.

Special thanks to the John D. and Catherine T. MacArthur Foundation and The Ruth Lilly Fund of Americans for the Arts for their financial support of the national implementation of *Arts & Economic Prosperity IV*.

Thanks also to the Cultural Data Project (CDP), a collaborative project of the Greater Philadelphia Cultural Alliance, The Greater Pittsburgh Arts Council, Pennsylvania Council on the Arts, The Pew Charitable Trusts, The William Penn Foundation, and The Heinz Endowments (in each participating state, the CDP is also the result of a collaborative partnership of public and private funders and advocacy agencies). The CDP was created to strengthen arts and culture by documenting and disseminating information on the arts and culture sector. CDP data were used in the economic impact analysis for all study regions located in Arizona, California, Illinois, Maryland, Massachusetts, Michigan, New York, Ohio, Pennsylvania, and Rhode Island. For more information about the Cultural Data Project, visit www.culturaldata.org.

The Town of Telluride’s Participating Nonprofit Arts and Culture Organizations

This study could not have been completed without the cooperation of the 24 nonprofit arts and culture

organizations in the Town of Telluride, listed below, that provided detailed financial and event attendance information about their organization.

Blues and Brews; Commission for Community Assistance, Arts, and Special Events (CCAASE); Comedy Festival; CoolSculpt; KOTO; Mountainfilm; Squidshow Theatre; Telluride AIDS Benefit; Telluride Chamber Music Association; Telluride Council for the Arts and Humanities; Telluride Historical Museum; Telluride Musicfest; Telluride Repertory Theatre; Telluride Society for Jazz; Telluride TV; The Ah Haa School for the Arts; American Bookbinding Institute; Palm Theatre; Sheridan Arts Foundation; Telluride Academy; Telluride Bluegrass Festival; Telluride Choral Society; Telluride Film Festival; and Wilkinson Public Library.

The Town of Telluride’s Participating Nonprofit Arts and Culture Patrons

Additionally, this study could not have been completed without the cooperation of the 399 arts and culture audience members who generously took the time to complete the audience-intercept survey while attending a performance, event, or exhibit within the Town of Telluride.

"One of the keys to building and sustaining communities and promoting high quality economic development is support and funding of the arts. We have witnessed, in some states, decreased support of the arts which is counterproductive and a major step backward. We need to emphasize that potential employers look at enrichment of lives as well as schools, hospitals, libraries, and other essential services for the communities in which they want to locate. We need to continue—and increase—our support for the arts. In today's competitive marketplace, it has never been truer that supporting the arts means business."

— Senator Steve Morris
President, National Conference of State Legislatures

"The Committee Encouraging Corporate Philanthropy (CECP), which is active in measuring trends and best practices in corporate giving to the arts, values the far-reaching research and leadership of Americans for the Arts, demonstrated in the Arts & Economic Prosperity™ series."

— Charles H. Moore
Executive Director, Committee Encouraging Corporate Philanthropy

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



BCLC
Business Civic
Leadership Center



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



THE CONFERENCE BOARD
United Insights for Business Advancement



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E research@artsusa.org

www.AmericansForTheArts.org

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



The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the Town of Telluride, CO (Fiscal Year 2010)

Direct Economic Activity	Arts and Culture Organizations	+	Arts and Culture Audiences	=	Total Industry Expenditures
Total Industry Expenditures	\$16,611,397		\$20,797,981		\$37,409,378

Spending by Arts and Culture Organizations and Their Audiences Supports Jobs and Generates Government Revenue

Total Economic Impact of Expenditures (Direct & Indirect Impacts Combined)	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	459		518		977
Household Income Paid to Residents	\$11,944,000		\$10,533,000		\$22,477,000
Revenue Generated to <u>Local</u> Government	\$256,000		\$1,569,000		\$1,825,000
Revenue Generated to <u>State</u> Government	\$221,000		\$533,000		\$754,000

Event-Related Spending by Arts and Culture Audiences Totaled \$20.8 million (excluding the cost of admission)

Attendance to Arts and Culture Events	Resident* Attendees	+	Non-Resident* Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	35,023		103,407		138,430
Percentage of Total Attendance	25.3%		74.7%		100%
Average Event-Related Spending Per Person	\$27.51		\$191.81		\$150.22
Total Event-Related Expenditures	\$963,484		\$19,834,497		\$20,797,981

Nonprofit Arts and Culture Event Attendees Spend an Average of \$150.22 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	Resident* Attendees	Non-Resident* Attendees	All Cultural Audiences
Meals and Refreshments	\$19.73	\$70.46	\$57.62
Souvenirs and Gifts	\$3.24	\$15.84	\$12.65
Ground Transportation	\$1.14	\$14.52	\$11.14
Overnight Lodging (one night only)	\$0.00	\$75.02	\$56.03
Other/Miscellaneous	\$3.40	\$15.97	\$12.78
Average Event-Related Spending Per Person	\$27.51	\$191.81	\$150.22

* For the purpose of this study, residents are attendees who live within San Miguel County; non-residents live outside that area.

Source: *Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the Town of Telluride*. For more information about this study or about other cultural initiatives in the Town of Telluride, visit the Telluride Council for the Arts and Humanities's web site at www.TellurideArts.org.

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About This Study

The *Arts & Economic Prosperity IV* study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 182 communities and regions (139 cities and counties, 31 multi-city or multi-county regions, and ten states, and two individual arts districts)—representing all 50 U.S. states and the District of Columbia. The diverse communities range in population (1,600 to more than 3 million) and type (rural to urban). The project economists, from the Georgia Institute of Technology, customized input-output analysis models for each participating study region to provide specific and reliable economic impact data about their nonprofit arts and culture industry—specifically (1) full-time equivalent jobs, (2) household income, and (3) local and (4) state government revenue.

Surveys of Nonprofit Arts and Culture ORGANIZATIONS

Each of the 182 study regions attempted to identify its comprehensive universe of nonprofit arts and culture organizations using the Urban Institute’s National Taxonomy of Exempt Entity (NTEE) coding system, a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. In addition, the study partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, and media arts. These include government-owned or government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a community center or church). In short, if it displays the characteristics of a nonprofit arts and culture organization, it is included. *For-profit businesses (e.g., Broadway and motion picture theaters) and individual artists were excluded from this study.*

Nationally, detailed information was collected from 9,721 eligible organizations about their fiscal year 2010 expenditures in more than 40 expenditure categories (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as about their event attendance. Response rates for the 182 communities averaged 43.2 percent and ranged from 5.3 percent to 100 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 non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

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CREATIVE VITALITY INDEX

Creative Vitality™ Index Supplementary Report
Colorado Creative Districts: Zip Code 81435 - Telluride Creative District

Occupations

In 2011, there were 292 creative jobs, as measured by the CVI™, within this zip code. These are not full-time positions, rather this figure reflects instances of employment, both full, part-time, and sole proprietor employees.

The following chart provides greater detail, including wage information:

Description	2010 Jobs	2011 Jobs	Median Hourly Wage
Advertising & Promotions Managers	<10	<10	--
Public Relations Managers	<10	<10	--
Agents of Artists, Performers & Athletes	<10	<10	--
Architects, Except Landscape & Naval	14	14	\$27.63
Landscape Architects	<10	<10	--
Directors, Religious Activities & Ed.	0	0	\$0.00
Librarians	<10	<10	--
Art Directors	13	13	\$13.01
Fine Artists*	<10	<10	--
Multi-Media Artists & Animators	<10	<10	--
Artists & Related Workers, All Other	<10	<10	--
Commercial & Industrial Designers	<10	<10	--
Fashion Designers	<10	<10	--
Floral Designers	<10	<10	--
Graphic Designers	32	33	\$19.97
Interior Designers	17	17	\$21.47
Set & Exhibit Designers	<10	<10	--
Actors	<10	11	--
Producers & Directors	<10	<10	--
Dancers	<10	<10	--
Choreographers	<10	<10	--
Music Directors & Composers	<10	<10	--
Musicians & Singers	27	24	\$13.08
Radio & Television Announcers	<10	<10	--
Public Relations Specialists	30	23	\$23.26
Editors	15	14	\$23.07
Technical Writers	<10	<10	--
Writers & Authors	24	24	\$13.50
Media & Comm. Workers, All Other	<10	<10	--
Audio & Video Equip. Technicians	<10	<10	--
Broadcast Technicians	<10	<10	--
Sound Engineering Technicians	<10	<10	--
Photographers	47	46	\$13.15
Camera Operators, TV, Video & Motion Pic.	<10	<10	--
Film & Video Editors	<10	<10	--
Media & Comm. Equip. Workers, All Other	<10	<10	--
Musical Instrument Repairers & Tuners	<10	<10	--
Total	303	292	\$17.54

*Includes Painters, Sculptors, and Illustrators

Please note that occupations registering fewer than 10 jobs do not appear in the individual totals but contribute to the overall total.

Industries

The creative industries in this zip code, as defined by the CVI™, generated 132 jobs in 2011 and over \$9.43 million in revenues. Additionally, this cluster of 10 creative industries was responsible for \$7.57 million in exports.

Economic Impact

In 2011, creative industries in this zip code, as defined by the CVI™, were responsible for an additional 171 jobs and over \$5.95 million in earnings in these jobs in other industries.

Nonprofit Arts and Arts-Active Revenues

Fourteen nonprofit arts and arts-active organizations generated \$6.67 million in revenues in 2011. These are nonprofit arts organizations, and are not included in the for-profit industry figures.

A Note on Zip Code Data

The Creative Vitality™ Index, as a methodology, begins with county-level data and moves up to larger regions (Metropolitan Statistical Areas (MSAs), states, multi-state regions, and so on). However, WESTAF has a unique partnership with two data providers that offer zip code level data: Economic Modeling Specialists Inc. (EMSI), an international leader in labor market research, and the National Center for Charitable Statistics (NCCS), a national provider of nonprofit financial data. EMSI provides WESTAF with creative jobs and industries data, while the NCCS provides information on arts and arts-active nonprofits. WESTAF, in its partnership with CCI, is providing zip code level data to the Creative Districts partners. However, a few methodological caveats are required. Importantly, we do not calculate CVI™ values at the zip code level. The methodology is designed only to be used in larger region sets beginning with counties.

First, economic data modeled at the zip code level of granularity is derived from estimates based on regional and national data sets. These are highly reliable estimates—more robust than any publicly available data source—but are not as specific as those data produced by primary data collection at the local level. However, these data, which are modeled by an industry-leading and internationally-known economic modeling firm, are both less susceptible to data collection errors and typically more reliable than costly primary data collected by experts. Also, locally collected primary data does not allow for regional comparison unless the same methodology is applied across each comparison area. With data in the CVI™, comparison across regions is possible. Nonprofit data included in the CVI™ is derived using a

census approach, meaning that the attempt in the data set provided by the NCCS is to capture specifically all nonprofit organizations that generate more than \$25k per year in revenue. Again, this is not to say that all nonprofits in a given zip code are actually presented—some do not file the 1990 tax documents that the NCCS mines to provide nonprofit data, while others file their 1990s incorrectly. However, this data set included in the CVI™ and presented here is used predominantly in the area of arts and culture research because it is the most regularly available and reliable data on nonprofit arts activities.

An important note about the occupations reported in the CVI™ is also needed here. The CVI™ relies on data from what EMSI calls its “complete” employment set. This includes all workers in a given category: full-time, part-time, and sole proprietors (think: contract workers). So, when a number of jobs is reported, we are not reporting full-time jobs but *instances of employment*. If you are accustomed to using state labor market data (think: QCEW), you will notice a difference between the number of jobs we report in the CVI™ and those reported in other data sets that report “covered” employees. Covered employees are full-time salaried workers that are covered by unemployment insurance. WESTAF has access to those data, but we prefer to use the complete employment data set because so many arts and creative workers do not get counted because they are not full-time positions. While the CVI™ will report higher numbers of instances of employment than full-time workers, we believe this approach to measuring occupations provides a more accurate picture of arts and creativity employment.

Please recall that CVI™ data at the county level and higher are the most reliable for-profit and nonprofit data available on the arts and creative economies. Zip code level data is excellent, but do not expect a “snapshot” of your creative district without certain discrepancies. Also, we understand that even zip codes are not geographically specific enough for many of the creative districts. Please keep in mind that the data WESTAF is providing helps to provide general economic context for your communities. We are confident that these data and calculations are completely defensible and will be useful for Telluride Creative District.

HB 11-1031

NOTE: This bill has been prepared for the signature of the appropriate legislative officers and the Governor. To determine whether the Governor has signed the bill or taken other action on it, please consult the legislative status sheet, the legislative history, or the Session Laws.

An Act

HOUSE BILL 11-1031

BY REPRESENTATIVE(S) Miklosi, Casso, Duran, Ferrandino, Fields, Fischer, Labuda, Lee, McCann, Pace, Ryden, Schafer S., Solano, Todd, Tyler, Williams A., Wilson, Court, Hullinghorst, Pabon;
also SENATOR(S) Foster, Bacon, Boyd, Guzman, Heath, Hodge, Hudak, Jahn, Newell, Schwartz, Spence, Steadman, White.

CONCERNING THE CREATION OF CREATIVE DISTRICTS, AND, IN CONNECTION THEREWITH, AUTHORIZING SPECIFIED LOCAL GOVERNMENTS TO DESIGNATE A PORTION OF THEIR TERRITORY AS A CREATIVE DISTRICT SUBJECT TO CERTIFICATION BY THE CREATIVE INDUSTRIES DIVISION WITHIN THE COLORADO OFFICE OF ECONOMIC DEVELOPMENT.

Be it enacted by the General Assembly of the State of Colorado:

SECTION 1. Part 3 of article 48.5 of title 24, Colorado Revised Statutes, is amended BY THE ADDITION OF A NEW SECTION to read:

24-48.5-314. Creative districts - creation - certification - powers of coordinator and division - legislative declaration - definitions.

(1) (a) THE GENERAL ASSEMBLY HEREBY FINDS, DETERMINES, AND DECLARES THAT:

(I) A CREATIVE DISTRICT IS A WELL-RECOGNIZED, DESIGNATED

Capital letters indicate new material added to existing statutes; dashes through words indicate deletions from existing statutes and such material not part of act.

MIXED-USE AREA OF A COMMUNITY IN WHICH A HIGH CONCENTRATION OF CULTURAL FACILITIES, CREATIVE BUSINESSES, OR ARTS-RELATED BUSINESSES SERVE AS THE ANCHOR OF ATTRACTION. IN CERTAIN CASES, MULTIPLE VACANT PROPERTIES IN CLOSE PROXIMITY MAY EXIST WITHIN A COMMUNITY THAT WOULD BE SUITABLE FOR REDEVELOPMENT AS A CREATIVE DISTRICT. CREATIVE DISTRICTS MAY BE FOUND IN ALL SIZES OF COMMUNITIES, FROM SMALL AND RURAL TO LARGE AND URBAN. CREATIVE DISTRICTS MAY BE HOME TO BOTH NONPROFIT AND FOR-PROFIT CREATIVE INDUSTRIES AND ORGANIZATIONS.

(II) THE ARTS AND CULTURE TRANSCEND BOUNDARIES OF RACE, AGE, GENDER, LANGUAGE, AND SOCIAL STATUS. CREATIVE DISTRICTS PROMOTE AND IMPROVE THEIR COMMUNITIES IN PARTICULAR AND THE STATE MORE GENERALLY IN MANY WAYS. SPECIFICALLY, SUCH DISTRICTS:

(A) ATTRACT ARTISTS AND CREATIVE ENTREPRENEURS TO A COMMUNITY, THEREBY INFUSING THE COMMUNITY WITH ENERGY AND INNOVATION, WHICH ENHANCES THE ECONOMIC AND CIVIC CAPITAL OF THE COMMUNITY;

(B) CREATE A HUB OF ECONOMIC ACTIVITY THAT HELPS AN AREA BECOME AN APPEALING PLACE TO LIVE, VISIT, AND CONDUCT BUSINESS, COMPLEMENTS ADJACENT BUSINESSES, AND RESULTS IN THE CREATION OF NEW ECONOMIC OPPORTUNITIES AND JOBS IN BOTH THE CULTURAL SECTOR AND OTHER LOCAL INDUSTRIES. CULTURAL RESOURCES ATTRACT BUSINESSES AND ASSIST IN THE RECRUITMENT OF EMPLOYEES.

(C) ARE A HIGHLY ADAPTABLE ECONOMIC DEVELOPMENT TOOL THAT IS ABLE TO TAKE A COMMUNITY'S UNIQUE CONDITIONS, ASSETS, NEEDS, AND OPPORTUNITIES INTO ACCOUNT, THEREBY ADDRESSING THE NEEDS OF LARGE AND SMALL AND RURAL AND URBAN AREAS;

(D) ESTABLISH MARKETABLE TOURISM ASSETS THAT HIGHLIGHT THE DISTINCT IDENTITY OF COMMUNITIES, ATTRACT IN-STATE, OUT-OF-STATE, AND EVEN INTERNATIONAL VISITORS, AND BECOME ESPECIALLY ATTRACTIVE DESTINATIONS FOR CULTURAL, RECREATIONAL, AND BUSINESS TRAVELERS;

(E) REVITALIZE AND BEAUTIFY NEIGHBORHOODS, CITIES, AND LARGER REGIONS, REVERSE URBAN DECAY, PROMOTE THE PRESERVATION OF HISTORIC BUILDINGS, AND FACILITATE A HEALTHY MIXTURE OF BUSINESS

AND RESIDENTIAL ACTIVITY THAT CONTRIBUTES TO REDUCED VACANCY RATES AND ENHANCED PROPERTY VALUES; AND

(F) PROVIDE A FOCAL POINT FOR CELEBRATING AND STRENGTHENING A COMMUNITY'S UNIQUE CULTURAL IDENTITY, PROVIDING COMMUNITIES WITH OPPORTUNITIES TO HIGHLIGHT EXISTING CULTURAL AMENITIES AS WELL AS MECHANISMS TO RECRUIT AND ESTABLISH NEW ARTISTS, CREATIVE INDUSTRIES, AND ORGANIZATIONS.

(b) BY ENACTING THIS SECTION, THE GENERAL ASSEMBLY INTENDS THAT THE STATE PROVIDE LEADERSHIP AND A HELPING HAND TO LOCAL COMMUNITIES DESIROUS OF CREATING THEIR OWN CREATIVE DISTRICTS BY, AMONG OTHER THINGS, CERTIFYING DISTRICTS, OFFERING AVAILABLE INCENTIVES TO ENCOURAGE BUSINESS DEVELOPMENT, EXPLORING NEW INCENTIVES THAT ARE DIRECTLY RELATED TO CREATIVE ENTERPRISES, FACILITATING LOCAL ACCESS TO STATE ASSISTANCE, ENHANCING THE VISIBILITY OF CREATIVE DISTRICTS, PROVIDING TECHNICAL ASSISTANCE AND PLANNING HELP, ENSURING BROAD AND EQUITABLE PROGRAM BENEFITS, AND FOSTERING A SUPPORTIVE CLIMATE FOR THE ARTS AND CULTURE, THEREBY CONTRIBUTING TO THE DEVELOPMENT OF HEALTHY COMMUNITIES ACROSS THE STATE AND IMPROVING THE QUALITY OF LIFE OF THE STATE'S RESIDENTS.

(2) AS USED IN THIS SECTION, UNLESS THE CONTEXT OTHERWISE REQUIRES:

(a) "COORDINATOR" MEANS THE PERSON EMPLOYED ON THE PROFESSIONAL STAFF OF THE DIVISION WHO IS RESPONSIBLE FOR OVERSEEING THE DUTIES AND RESPONSIBILITIES OF THE DIVISION UNDER THIS SECTION AND PERFORMING THE SPECIFIC TASKS DELEGATED TO SUCH PERSON UNDER THIS SECTION.

(b) "CREATIVE DISTRICT" OR "DISTRICT" MEANS A LAND AREA DESIGNATED BY A LOCAL GOVERNMENT IN ACCORDANCE WITH THIS SECTION THAT CONTAINS EITHER A HUB OF CULTURAL FACILITIES, CREATIVE INDUSTRIES, OR ARTS-RELATED BUSINESSES OR MULTIPLE VACANT PROPERTIES IN CLOSE PROXIMITY THAT WOULD BE SUITABLE FOR REDEVELOPMENT AS A CREATIVE DISTRICT.

(c) "LOCAL GOVERNMENT" MEANS A CITY AND COUNTY, COUNTY, CITY, OR TOWN.

(d) "STATE-CERTIFIED CREATIVE DISTRICT" MEANS A CREATIVE DISTRICT WHOSE APPLICATION FOR CERTIFICATION HAS BEEN APPROVED BY THE DIVISION PURSUANT TO SUBSECTION (4) OF THIS SECTION.

(3)(a) A LOCAL GOVERNMENT MAY DESIGNATE A CREATIVE DISTRICT WITHIN ITS TERRITORIAL BOUNDARIES SUBJECT TO CERTIFICATION AS A STATE-CERTIFIED CREATIVE DISTRICT BY THE DIVISION PURSUANT TO SUBSECTION (4) OF THIS SECTION.

(b) IN ORDER TO RECEIVE CERTIFICATION AS A STATE-CERTIFIED CREATIVE DISTRICT UNDER THIS SECTION, A DISTRICT MUST SATISFY THE CRITERIA SPECIFIED IN THIS PARAGRAPH (b) AND ANY ADDITIONAL CRITERIA REQUIRED BY THE DIVISION PURSUANT TO PARAGRAPH (a) OF SUBSECTION (4) OF THIS SECTION. AT A MINIMUM, THE DISTRICT MUST:

(I) COMPRISE A GEOGRAPHICALLY CONTIGUOUS AREA;

(II) BE DISTINGUISHED BY PHYSICAL, ARTISTIC, OR CULTURAL RESOURCES THAT PLAY A VITAL ROLE IN THE QUALITY AND LIFE OF A COMMUNITY, INCLUDING ITS ECONOMIC AND CULTURAL DEVELOPMENT;

(III) BE THE SITE OF A CONCENTRATION OF ARTISTIC OR CULTURAL ACTIVITY, A MAJOR ARTS OR CULTURAL INSTITUTION OR FACILITY, ARTS AND ENTERTAINMENT BUSINESSES, AN AREA WITH ARTS AND CULTURAL ACTIVITIES, OR ARTISTIC OR CULTURAL PRODUCTION; AND

(IV) BE ENGAGED IN THE PROMOTIONAL, PRESERVATION, AND EDUCATIONAL ASPECTS OF THE ARTS AND CULTURE OF THE COMMUNITY AND CONTRIBUTE TO THE PUBLIC THROUGH INTERPRETIVE, EDUCATIONAL, OR RECREATIONAL USES.

(c) NOTWITHSTANDING THE REQUIREMENTS OF PARAGRAPH (b) OF THIS SUBSECTION (3), IN SPECIAL CIRCUMSTANCES A CREATIVE DISTRICT MAY OBTAIN CERTIFICATION BY THE DIVISION IF THE LAND AREA PROPOSED FOR CERTIFICATION AS A DISTRICT CONTAINS MULTIPLE VACANT PROPERTIES IN CLOSE PROXIMITY THAT WOULD BE SUITABLE FOR REDEVELOPMENT AS A CREATIVE DISTRICT. IT SHALL NOT BE A REQUIREMENT OF CERTIFICATION THAT THE PROPOSED DISTRICT CONTAIN ANY PRECISE MIX OF FOR-PROFIT OR NONPROFIT INDUSTRIES OR ORGANIZATIONS.

(d) TWO OR MORE LOCAL GOVERNMENTS MAY JOINTLY APPLY FOR CERTIFICATION OF A CREATIVE DISTRICT THAT EXTENDS ACROSS A COMMON BOUNDARY.

(4) (a) (I) NOT LATER THAN JULY 1, 2012, THE COORDINATOR SHALL CREATE A PROCESS FOR THE REVIEW OF APPLICATIONS SUBMITTED BY LOCAL GOVERNMENTS FOR CERTIFICATION OF STATE-CERTIFIED CREATIVE DISTRICTS. THE APPLICATION SHALL BE SUBMITTED ON A STANDARD FORM DEVELOPED AND APPROVED BY THE DIVISION. THE COORDINATOR SHALL MAKE A RECOMMENDATION TO THE DIVISION FOR ACTION ON EACH APPLICATION FOR CERTIFICATION.

(II) AFTER REVIEWING AN APPLICATION FOR CERTIFICATION, THE DIVISION SHALL APPROVE OR REJECT THE APPLICATION OR SEND IT BACK TO THE APPLICANT WITH A REQUEST FOR CHANGES OR ADDITIONAL INFORMATION. REJECTED APPLICANTS MAY REAPPLY WITHOUT PREJUDICE.

(III) CERTIFICATION SHALL BE BASED UPON THE CRITERIA SPECIFIED IN PARAGRAPH (b) OF SUBSECTION (3) OF THIS SECTION AS WELL AS ANY ADDITIONAL CRITERIA REQUIRED BY THE DIVISION THAT IN ITS DISCRETION WILL FURTHER THE PURPOSES OF THIS SECTION. THE DIVISION MAY REQUEST THAT AN APPLICANT PROVIDE RELEVANT INFORMATION SUPPORTING AN APPLICATION. ANY ADDITIONAL ELIGIBILITY CRITERIA SHALL BE POSTED BY THE DIVISION ON ITS PUBLIC WEB SITE.

(IV) IF THE DIVISION APPROVES AN APPLICATION FOR CERTIFICATION, IT SHALL NOTIFY THE APPLICANT IN WRITING AND SHALL SPECIFY THE TERMS AND CONDITIONS OF THE DIVISION'S APPROVAL, INCLUDING THE TERMS AND CONDITIONS SET FORTH IN THE APPLICATION AND AS MODIFIED BY WRITTEN AGREEMENT BETWEEN THE APPLICANT AND THE DIVISION.

(b) UPON APPROVAL BY THE DIVISION OF AN APPLICATION FOR CERTIFICATION BY A LOCAL GOVERNMENT, A CREATIVE DISTRICT SHALL BECOME A STATE-CERTIFIED CREATIVE DISTRICT WITH ALL OF THE ATTENDANT BENEFITS UNDER THIS SECTION.

(c) THE DIVISION MAY REMOVE A CERTIFICATION PREVIOUSLY GRANTED UNDER THIS SECTION FOR FAILURE BY A LOCAL GOVERNMENT TO COMPLY WITH THE REQUIREMENTS OF THIS SECTION OR ANY AGREEMENT EXECUTED THEREUNDER.

(5) (a) THE COORDINATOR SHALL:

(I) REVIEW APPLICATIONS FOR CERTIFICATION AND MAKE A RECOMMENDATION TO THE DIVISION FOR ACTION PURSUANT TO PARAGRAPH (a) OF SUBSECTION (4) OF THIS SECTION;

(II) ADMINISTER AND PROMOTE AN APPLICATION PROCESS FOR THE CERTIFICATION OF CREATIVE DISTRICTS;

(III) WITH THE APPROVAL OF THE DIVISION, DEVELOP STANDARDS AND POLICIES FOR THE CERTIFICATION OF STATE-CERTIFIED CREATIVE DISTRICTS IN ACCORDANCE WITH PARAGRAPH (b) OF SUBSECTION (3) OF THIS SECTION AND SUBPARAGRAPH (III) OF PARAGRAPH (a) OF SUBSECTION (4) OF THIS SECTION. ANY APPROVED STANDARDS AND POLICIES SHALL BE POSTED ON THE DIVISION'S PUBLIC WEB SITE.

(IV) REQUIRE PERIODIC WRITTEN REPORTS FROM ANY CREATIVE DISTRICT THAT HAS RECEIVED CERTIFICATION AS A STATE-CERTIFIED CREATIVE DISTRICT FOR THE PURPOSE OF REVIEWING THE ACTIVITIES OF THE DISTRICT, INCLUDING THE COMPLIANCE OF THE DISTRICT WITH THE POLICIES AND STANDARDS DEVELOPED UNDER THIS SECTION AND WITH THE CONDITIONS OF AN APPROVED APPLICATION FOR CERTIFICATION;

(V) IDENTIFY AVAILABLE PUBLIC AND PRIVATE RESOURCES, INCLUDING ANY APPLICABLE ECONOMIC DEVELOPMENT INCENTIVES AND OTHER TOOLS, THAT SUPPORT AND ENHANCE THE DEVELOPMENT AND MAINTENANCE OF CREATIVE DISTRICTS AND, WITH THE ASSISTANCE OF THE DIVISION, ENSURE THAT SUCH PROGRAMS AND SERVICES ARE ACCESSIBLE TO SUCH DISTRICTS; AND

(VI) WITH THE APPROVAL OF THE DIVISION, DEVELOP SUCH ADDITIONAL PROCEDURES AS MAY BE NECESSARY TO ADMINISTER THIS SECTION. ANY APPROVED PROCEDURES SHALL BE POSTED ON THE DIVISION'S PUBLIC WEB SITE.

(b) IN ADDITION TO ANY POWERS EXPLICITLY GRANTED TO THE DIVISION UNDER THIS SECTION, THE DIVISION SHALL HAVE SUCH ADDITIONAL POWERS AS ARE NECESSARY TO CARRY OUT THE PURPOSES OF THIS SECTION. WHERE AUTHORIZED BY LAW, SUCH POWERS MAY INCLUDE OFFERING INCENTIVES TO STATE-CERTIFIED CREATIVE DISTRICTS TO ENCOURAGE

BUSINESS DEVELOPMENT, EXPLORING NEW INCENTIVES THAT ARE DIRECTLY RELATED TO CREATIVE ENTERPRISES, FACILITATING LOCAL ACCESS TO STATE ECONOMIC DEVELOPMENT ASSISTANCE, ENHANCING THE VISIBILITY OF STATE-CERTIFIED CREATIVE DISTRICTS, PROVIDING STATE-CERTIFIED CREATIVE DISTRICTS WITH TECHNICAL ASSISTANCE AND PLANNING AID, ENSURING BROAD AND EQUITABLE PROGRAM BENEFITS, AND FOSTERING A SUPPORTIVE CLIMATE FOR THE ARTS AND CULTURE WITHIN THE STATE; EXCEPT THAT, NOTWITHSTANDING ANY OTHER PROVISION OF THIS SECTION, A CREATIVE DISTRICT CREATED PURSUANT TO THIS SECTION SHALL NOT BE ELIGIBLE TO RECEIVE ANY FORM OF FINANCIAL INCENTIVE THAT IS DERIVED FROM MONEYS ALLOCATED TO THE LOCAL GOVERNMENT LIMITED GAMING IMPACT FUND CREATED IN SECTION 12-47.1-1601 (1) (a), C.R.S., WITHOUT THE CONSENT OF THE APPLICABLE ELIGIBLE LOCAL GOVERNMENTAL ENTITY OR ENTITIES, AS DEFINED IN SECTION 12-47.1-1601 (4) (b), C.R.S., INSIDE THE TERRITORIAL BOUNDARIES OF WHICH THE CREATIVE DISTRICT IS LOCATED.

(6) THE CREATION OF A DISTRICT UNDER THIS SECTION MAY NOT BE USED TO PROHIBIT ANY PARTICULAR BUSINESS OR THE DEVELOPMENT OF RESIDENTIAL REAL PROPERTY WITHIN THE BOUNDARIES OF THE DISTRICT OR TO IMPOSE A BURDEN ON THE OPERATION OR USE OF ANY PARTICULAR BUSINESS OR PARCEL OF RESIDENTIAL REAL PROPERTY LOCATED WITHIN THE BOUNDARIES OF THE DISTRICT.

SECTION 2. Act subject to petition - effective date. This act shall take effect at 12:01 a.m. on the day following the expiration of the ninety-day period after final adjournment of the general assembly (August 10, 2011, if adjournment sine die is on May 11, 2011); except that, if a referendum petition is filed pursuant to section 1 (3) of article V of the state constitution against this act or an item, section, or part of this act within such period, then the act, item, section, or part shall not take effect unless approved by the people at the general election to be held in November 2012

and shall take effect on the date of the official declaration of the vote thereon by the governor.

Frank McNulty
SPEAKER OF THE HOUSE
OF REPRESENTATIVES

Brandon C. Shaffer
PRESIDENT OF
THE SENATE

Marilyn Eddins
CHIEF CLERK OF THE HOUSE
OF REPRESENTATIVES

Cindi L. Markwell
SECRETARY OF
THE SENATE

APPROVED _____

John W. Hickenlooper
GOVERNOR OF THE STATE OF COLORADO