ARTS & ECONOMIC PROSPERITY 5
THE ECONOMIC IMPACT OF NONPROFIT ARTS & CULTURAL ORGANIZATIONS & THEIR AUDIENCES
IN THE STATE OF FLORIDA
Florida is rich in its arts and cultural diversity and each region of our state has its own unique flavor. From the Southern accents of North Florida to the Spanish flair of South Florida and everything in between, Florida has it all. The vast diversity of our state is represented best by our thriving arts and cultural industry.

The Arts and Economic Prosperity 5 report demonstrates that arts and culture are important contributors to Florida’s economy—to the tune of $4.68 billion. The not-for-profit arts and cultural industry also supports 132,366 jobs and returns nearly $500 million in revenue to local and state government. This sends a clear message that an investment in arts and culture is an investment in a strong Florida economy.

In 2015, grant funds provided by Governor Rick Scott and the Florida Legislature and administered by the Division of Cultural Affairs created a return on investment for state and local governments of 9:1. Additionally, more than 41 million people, including 7.5 million children, participated in programs supported by these grants. People across Florida’s 67 counties attended more than 42,750 events and 10.6 million visitors from out of state took part in Florida’s arts and cultural events, spending nearly twice as much per event as Florida residents.

"T4FDSFUBSZPG4UBUFBOE$IJFG$VMUVSBM0GGJDFS
*BN proud of the tremendous benefits arts and culture bring to our state and our local communities. Museums and cultural organizations throughout Florida create jobs, stimulate tourism, and attract skilled workers while Florida’s artists foster creativity and make our communities distinct and vibrant.

Across the state, arts and culture strengthen the economy and improve the quality of life for all Floridians. After reading this report, *hN sure you’ll agree that Culture Builds Florida."
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As Secretary of State and Chief Cultural Officer, I am proud of the tremendous benefits arts and culture bring to our state and our local communities. Museums and cultural organizations throughout Florida create jobs, stimulate tourism, and attract skilled workers while Florida’s artists foster creativity and make our communities distinct and vibrant.

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**Arts and Economic Prosperity® 5** was conducted by Americans for the Arts, the nation’s nonprofit organization for advancing the arts in America. Established in 1960, we are dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts.

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“The arts and culture industry helps to showcase the vast diversity and uniqueness of our state, drives tourism, creates jobs and contributes to the high quality of life enjoyed by Floridians and sought after by visitors. I am pleased to see arts and culture in Florida is thriving and I look forward to the industry’s continued growth in years to come.”

— Florida Governor Rick Scott
The Arts Mean Business
By Robert L. Lynch, President and CEO, Americans for the Arts

In my travels, I meet business and government leaders who speak passionately about the value the arts bring to their communities—fueling creativity, beautifying downtowns, and providing joy. Many also share with me the challenge of balancing arts funding with the demands to support jobs and grow their economy. To these community leaders, Arts & Economic Prosperity 5 offers a clear and welcome message: the arts are an investment that delivers both community well-being and economic vitality.

Arts & Economic Prosperity 5 (AEP5) is Americans for the Arts’ fifth economic impact study of the nation’s nonprofit arts and cultural organizations and their audiences. By every measure, the results are impressive. Nationally, the nonprofit arts industry generated $166.3 billion of economic activity in 2015—$63.8 billion in spending by arts and cultural organizations and an additional $102.5 billion in event-related expenditures by their audiences. This activity supported 4.6 million jobs and generated $27.5 billion in revenue to local, state, and federal governments (a yield well beyond their collective $5 billion in arts allocations). AEP5 is the most comprehensive study of its kind ever conducted. It provides detailed economic impact findings on 341 study regions representing all 50 states and the District of Columbia. Data was gathered from 14,439 organizations and 212,691 arts event attendees, and our project economists customized input-output models for each and every study region to ensure reliable and actionable localized results.

When Americans for the Arts published its first economic impact study in 1994, it worked with 33 local communities. As evidence of the value of these studies, AEP5 has grown this local participation ten-fold. We also have witnessed a corresponding growth in the understanding of the economic value of the arts. The U.S. Bureau of Economic Analysis, for example, now publishes an annual Arts & Cultural Production Satellite Account, which extends beyond the nonprofit sector to include the full breadth of commercial and for-profit arts, education, and individual artists, and lists the sector as a $730 billion industry (4.2 percent of the nation’s GDP—a larger share of the economy than transportation, tourism, agriculture, and construction). As another example, many state and local governments have established agencies to track and grow their creative economy.

What continues to set AEP5 apart from other studies is exactly why it is so useful: it uses localized research that not only focuses on arts organizations—but also incorporates the event-related spending by their audiences. When patrons attend an arts event, they may pay for parking, eat dinner at a restaurant, enjoy dessert after the show, and return home to pay the babysitter. The study found that the typical attendee spends $31.47 per person, per event beyond the cost of admission. AEP5 also shows that one-third of attendees (34 percent) traveled from outside the county in which the arts event took place. Their event-related spending was more than twice that of their local counterparts ($47.57 vs. $23.44). What brought those visitors to town? Two-thirds (69 percent) indicated that the primary purpose for their visit was to attend that arts event. The message is clear: a vibrant arts community not only keeps residents and their discretionary spending close to home, it also attracts visitors who spend money and help local businesses thrive.

AEP5 demonstrates that the arts provide both cultural and economic benefits. No longer do community leaders need to feel that a choice must be made between arts funding and economic development. Arts & Economic Prosperity 5 proves that they can choose both. Nationally as well as locally, the arts mean business.

“Florida’s magnificent climate for arts and culture inspires locals and attracts visitors, and who in turn, pair these experiences with world-class cuisine and premier lodging properties. Our state’s tourism-based economy recognizes the significant economic value of arts and cultural event attendees whose average event-related spending per person of $33.53 injects revenue into local economies. A destination that flourishes in the arts and cultural activities has a unique advantage and competitive edge over other destinations”

—Carol Dover
President & CEO
Florida Restaurant and Lodging Association
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— Carol Dover
President & CEO
Florida Florida Restaurant and Lodging Association
The Economic Impact of the Nonprofit Arts and Culture Industry in the State of Florida

Arts & Economic Prosperity 5 provides evidence that the nonprofit arts and culture sector is a significant industry in the State of Florida—one that generates $4.68 billion in total economic activity. This spending—$2.29 billion by nonprofit arts and cultural organizations and an additional $2.39 billion in event-related spending by their audiences—supports 132,366 full-time equivalent jobs, generates $3.35 billion in household income to local residents, and delivers $492.3 million in local and state government revenue. This economic impact study sends a strong signal that when we support the arts, we not only enhance our quality of life, but we also invest in the State of Florida’s economic well-being.

This Arts & Economic Prosperity 5 study documents the economic impact of the nonprofit arts and culture sector in 341 study regions—113 cities, 115 counties, 81 multicity or multicounty regions, 20 states, and 12 arts districts—representing all 50 U.S. states and the District of Columbia. The diverse study regions range in population (1,500 to four million) and type (rural to large urban). Economists customized input-output models to calculate specific and reliable findings for each study region. This study focuses solely on the economic impact of nonprofit arts and cultural organizations and event-related spending by their audiences. Spending by individual artists and the for-profit arts and culture sector (e.g., Broadway or the motion picture industry) are excluded from this study.

The geographic area analyzed in this unique report is defined as the State of Florida.

Defining Economic Impact

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

Full-Time Equivalent (FTE) Jobs describes the total amount of labor employed. An FTE job can be one full-time employee, two half-time employees, etc. Economists measure FTE jobs, not the total number of employees, because it is a more accurate measure that accounts for part-time employment.

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

Revenue to Local and State Government includes revenue from local and state taxes (e.g., income, sales, lodging, real estate, personal property, and other local option taxes) as well as funds from license fees, utility fees, filing fees, and other similar sources. Local government revenue includes funds to governmental units such as city, county, township, and school districts, and other special districts.
Economic Impact of Spending by the Nonprofit Arts and Culture Industry (Combined Spending by Both Organizations and Their Audiences) in the State of Florida

In communities coast-to-coast, from our smallest towns to our largest cities, America’s 100,000 nonprofit arts and cultural organizations make their communities more desirable places to live and work every day of the year.

The arts and culture provide inspiration and joy to residents, beautify public spaces, and strengthen the social fabric of our communities. Nonprofit arts and cultural organizations are also businesses. They employ people locally, purchase goods and services from other local businesses, and attract tourists. Event-related spending by arts audiences generates valuable revenue for local merchants such as restaurants, retail stores, parking garages, and hotels.

During fiscal year 2015, spending by both the State of Florida’s nonprofit arts and cultural organizations and their audiences totaled $4.68 billion. The table below demonstrates the total economic impact of these expenditures.

<table>
<thead>
<tr>
<th>Total Economic Impact of the Nonprofit Arts and Culture Industry in the State of Florida (Combined Spending by Nonprofit Arts and Cultural Organizations and Their Audiences)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>State of Florida</strong></td>
</tr>
<tr>
<td>Total Industry Expenditures</td>
</tr>
<tr>
<td>Full-Time Equivalent Jobs</td>
</tr>
<tr>
<td>Resident Household Income</td>
</tr>
<tr>
<td>Local Government Revenue</td>
</tr>
<tr>
<td>State Government Revenue</td>
</tr>
</tbody>
</table>

The Arts Improve the Economy ... and the Quality of our Personal Lives

✓ **82 percent** of Americans believe the arts & culture are important to local businesses and the economy
✓ **87 percent** of Americans believe the arts & culture are important to quality of life

Source: Americans for the Arts’ 2016 survey of 3,020 adults by Ipsos Public Affairs
How can a dollar be respent? Consider the example of a theater company that purchases a five-gallon bucket of paint from its local hardware store for $100—a very simple transaction at the outset, but one that initiates a complex sequence of income and spending by both individuals and other businesses.

Following the paint purchase, the hardware store may use a portion of the $100 to pay the sales clerk who sold the bucket of paint. The sales clerk then respends some of the money for groceries; the grocery store uses some of the money to pay its cashier; the cashier then spends some of the money for rent; and so on.

The hardware store also uses some of the $100 to purchase goods and services from other businesses, such as the local utility company, and then to buy a new bucket of paint from the paint factory to restock its shelf. Those businesses, in turn, respend the money they earned from the hardware store to buy goods and services from still other local businesses, and so on.

Eventually, the last of the $100 is spent outside of the community and no longer has a local economic impact. It is considered to have leaked out of the community.

The total economic impact describes this full economic effect, starting with the theater’s initial paint purchase and ending when the last of the $100 leaks out of the community. It is composed of the direct economic impact (the effect of the initial expenditure by the theater), as well as the indirect and induced economic impacts, which are the effects of the subsequent rounds of spending by businesses and individuals, respectively.

Interestingly, a dollar ripples very differently through each community, which is why an input-output model was customized for the unique economy of the State of Florida.
Economic Impact of Spending by Nonprofit Arts and Cultural ORGANIZATIONS in the State of Florida

Nonprofit arts and culture organizations are active contributors to their business community. They are employers, producers, and consumers. They are members of the Chamber of Commerce as well as key partners in the marketing and promotion of their cities, regions, and states. Spending by nonprofit arts and cultural organizations totaled $2.29 billion in the State of Florida during fiscal year 2015. This spending is far-reaching: organizations pay employees, purchase supplies, contract for services, and acquire assets within their community. These actions, in turn, support jobs, generate household income, and generate revenue to local and state governments.

The State of Florida’s nonprofit arts and cultural organizations provide rewarding employment for more than just administrators, artists, curators, choreographers, and musicians. They also employ financial staff, facility managers, and salespeople. In addition, the spending by these organizations directly supports a wide array of other occupations spanning many industries that provide their goods and services (e.g., accounting, construction, event planning, legal, logistics, printing, and technology).

Data were collected from 1,688 eligible nonprofit arts and cultural organizations that are located in the State of Florida. Each provided detailed budget information for fiscal year 2015 (e.g., labor, payments to local and nonlocal artists, operations, administration, programming, facilities, and capital expenditures/asset acquisition). The following table demonstrates the total economic impact of their aggregate spending.

| TABLE 2: Total Economic Impact of Spending by Nonprofit Arts and Cultural ORGANIZATIONS in the State of Florida |
|---------------------------------------------------------------|---------------------------------------------------------------|
| **State of Florida** | **Median of Participating Statewide Study Regions** |
| Total Organizational Expenditures | $2,285,671,265 | $423,849,454 |
| Full-Time Equivalent Jobs | 72,108 | 16,214 |
| Resident Household Income | $1,967,176,000 | $360,046,000 |
| Local Government Revenue | $87,300,000 | $14,323,500 |
| State Government Revenue | $130,842,000 | $20,720,500 |
Economic Impact Beyond Dollars: Volunteerism

While arts volunteers may not have an economic impact as defined in this study, they clearly have an enormous impact by helping nonprofit arts and cultural organizations function as a viable industry. Arts & Economic Prosperity 5 reveals a significant contribution to nonprofit arts and cultural organizations as a result of volunteerism. During 2015, a total of 121,264 volunteers donated a total of 6,522,918 hours to the State of Florida’s participating nonprofit arts and cultural organizations. This represents a donation of time with an estimated aggregate value of $153,679,948 (Independent Sector estimates the dollar value of the average 2015 volunteer hour to be $23.56). Volunteers can include unpaid professional staff (e.g., executive and program staff, board/commission members), artistic volunteers (e.g., artists, choreographers, designers), clerical volunteers, and service volunteers (e.g., ticket takers, docents, ushers, gift shop volunteers).

The 1,688 participating organizations reported an average of 71.8 volunteers who volunteered an average of 53.8 hours during 2015, for a total of 3,864.3 hours per organization.

The Value of In-Kind Contributions to Arts Organizations

The organizations were asked about the sources and value of their in-kind support. In-kind contributions are non-cash donations such as materials (e.g., office supplies from a local retailer), facilities (e.g., office or performance space), and services (e.g., printing from a local printer). The 1,688 participating nonprofit arts and cultural organizations in the State of Florida reported that they received in-kind contributions with an aggregate value of $71,073,471 during fiscal year 2015. These contributions can be received from a variety of sources including corporations, individuals, local and state arts agencies, and government agencies.

“Arts and culture are vital to the future of Florida. Count these as investments in community development, as investments in a quality workforce and an innovation economy. Arts and culture is the ingredient that not only enriches experiences but attracts others, some as visitors but many to stay.”

— Tony Carvajal
Executive Vice President
Florida Chamber Foundation
Economic Impact of Spending by Nonprofit Arts and Cultural AUDIENCES in the State of Florida

The nonprofit arts and culture industry, unlike most industries, leverages a significant amount of event-related spending by its audiences. For example, when patrons attend a cultural event, they may pay to park their car, purchase dinner at a restaurant, shop in nearby stores, eat dessert after the show, and pay a babysitter upon their return home. Attendees from out of town often spend the night in a hotel. This spending generates related commerce for local businesses such as restaurants, parking garages, retail stores, and hotels. Local businesses that cater to arts and culture audiences reap the rewards of this economic activity.

To measure the impact of spending by cultural audiences in the State of Florida, data were collected from 35,967 event attendees during 2016. Researchers used an audience-intercept methodology, a standard technique in which patrons are asked to complete a short survey about their event-related spending (while they are attending the event). Event-related spending by these attendees totaled $2.39 billion in the State of Florida during fiscal year 2015, excluding the cost of event admission. The following table demonstrates the total economic impact of this spending.

<table>
<thead>
<tr>
<th>TABLE 3: Total Economic Impact of Spending by Nonprofit Arts and Cultural AUDIENCES in the State of Florida (excluding the cost of event admission1)</th>
<th>Median of Participating Statewide Study Regions</th>
</tr>
</thead>
<tbody>
<tr>
<td>State of Florida</td>
<td>$2,390,536,073</td>
</tr>
<tr>
<td>Full-Time Equivalent Jobs</td>
<td>60,258</td>
</tr>
<tr>
<td>Resident Household Income</td>
<td>$1,380,983,000</td>
</tr>
<tr>
<td>Local Government Revenue</td>
<td>$113,865,000</td>
</tr>
<tr>
<td>State Government Revenue</td>
<td>$160,334,000</td>
</tr>
<tr>
<td>Median of Participating Statewide Study Regions</td>
<td>$379,531,275</td>
</tr>
<tr>
<td>$232,723,500</td>
<td>9,381</td>
</tr>
<tr>
<td>$232,723,500</td>
<td>$232,723,500</td>
</tr>
</tbody>
</table>

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

2 To calculate the total estimated audience expenditures in the State of Florida, first the audience expenditure findings for any individual participating study regions that are located within the State of Florida were summed. Next, the residency percentages and the average per person arts-related expenditure for residents and nonresidents were applied to any additional attendance data collected from organizations located within the State of Florida but outside of the individual participating study region(s). Finally, the results were added to the aggregate of the individual participating region(s). Therefore, the total audience expenditures for the State of Florida do not equal the average per person event-related expenditure for residents multiplied by the total estimated attendance by residents plus the average per person event-related expenditure for nonresidents multiplied by the total estimated attendance by nonresidents.
Cultural Tourists Spend More

The 35,967 audience survey respondents were asked to provide the ZIP code of their primary residence, enabling researchers to determine which attendees were local residents (live within the State of Florida) and which were nonresidents (live outside the State of Florida). In the State of Florida, researchers estimate that 84.8 percent of the 70 million nonprofit arts attendees were residents; 15.2 percent were nonresidents.

Nonresident attendees spent an average of 93 percent more per person than local attendees ($56.80 vs. $29.37) as a result of their attendance to cultural events. As would be expected from a traveler, higher spending was typically found in the categories of lodging, meals, and transportation. When a community attracts cultural tourists, it harnesses significant economic rewards.

### Table 4: Event-Related Spending by Arts and Culture Event Attendees Totaled $2.39 billion in the State of Florida (excluding the cost of event admission)

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

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

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

Each of the nonresident survey respondents (i.e., those who live outside the State of Florida) were asked about the purpose of their trip: **46.1 percent indicated that the primary purpose of their visit to the State of Florida was “specifically to attend this arts/cultural event.”** This finding demonstrates the power of the arts to attract visitors to the community.

The audience-intercept survey also asked nonresident attendees if they would have traveled somewhere else (instead of to the State of Florida) if the event where they were surveyed had not occurred: **42.2 percent of nonresident attendees would have “traveled to a different community to attend a similar cultural event.”**

Of the 15.2 percent of arts attendees who are nonresidents, 18.5 percent reported an overnight lodging expense. Not surprisingly, nonresident attendees with overnight expenses spent considerably more money per person during their visit to the State of Florida than did nonresident attendees without overnight lodging expenses ($177.08 and $29.54, respectively). For this analysis, only one night of lodging expenses is counted toward the audience expenditure, regardless of how many nights these cultural tourists actually stayed in the community. This conservative approach ensures that the audience-spending figures are not inflated by non-arts-related spending.

The Arts Retain Local Dollars

The survey also asked local resident attendees about what they would have done if the arts event that they were attending was not taking place: **44.8 percent of resident attendees said they would have “traveled to a different community to attend a similar cultural event.”**

The cultural tourism findings on this page demonstrate the economic impact of the nonprofit arts and culture industry in its truest sense. If a community fails to provide a variety of artistic and cultural experiences, not only will it fail to attract new dollars from cultural tourists, it will also lose the discretionary spending of its own residents who will travel elsewhere for a similar experience.

“Museums and other cultural organizations across Florida employ thousands of people, attract tourists to our cities and towns, and help establish a sense of identity in their local communities. Floridians benefit from a thriving arts and culture industry not only through the activities of these organizations, but also through the job growth, spending of patrons, and increased sales tax revenues that fuel our economy.”

— Malinda J. Horton
Executive Director
Florida Association of Museums
Travel Party and Demographic Characteristics of Arts Attendees

The tables below list the audience-intercept survey findings related to travel party size as well as the age, educational attainment, and household income reported by the survey respondents.

<table>
<thead>
<tr>
<th>TABLE 6: Travel Party and Demographic Characteristics of Arts Audiences in the State of Florida</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Residents</strong></td>
</tr>
<tr>
<td>Travel Party Size</td>
</tr>
<tr>
<td>Average number of adults (18 years or older)</td>
</tr>
<tr>
<td>Average number of children (younger than 18)</td>
</tr>
<tr>
<td>Average travel party size</td>
</tr>
<tr>
<td>Trip Characteristics</td>
</tr>
<tr>
<td>Average number of nights spent away from home as a result of arts event</td>
</tr>
<tr>
<td>Percentage with any nights spent away from home as a result of arts event</td>
</tr>
<tr>
<td>Percentage attending the arts event or facility (where they were surveyed) for the first time</td>
</tr>
<tr>
<td>Age of Cultural Attendees</td>
</tr>
<tr>
<td>18-34</td>
</tr>
<tr>
<td>35-44</td>
</tr>
<tr>
<td>45-54</td>
</tr>
<tr>
<td>55-64</td>
</tr>
<tr>
<td>65 or Older</td>
</tr>
<tr>
<td>Educational Attainment of Cultural Attendees</td>
</tr>
<tr>
<td>Less than high school</td>
</tr>
<tr>
<td>High school</td>
</tr>
<tr>
<td>2-year college/technical/associates degree</td>
</tr>
<tr>
<td>4-year college/bachelors degree</td>
</tr>
<tr>
<td>Masters degree</td>
</tr>
<tr>
<td>Doctoral degree</td>
</tr>
<tr>
<td>Annual Household Income of Cultural Attendees</td>
</tr>
<tr>
<td>Less than $40,000</td>
</tr>
<tr>
<td>$40,000 to $59,999</td>
</tr>
<tr>
<td>$60,000 to $79,999</td>
</tr>
<tr>
<td>$80,000 to $99,999</td>
</tr>
<tr>
<td>$100,000 to $119,999</td>
</tr>
<tr>
<td>$120,000 or More</td>
</tr>
<tr>
<td>Civic Engagement of Cultural Attendees</td>
</tr>
<tr>
<td>Percentage that voted in 2016 U.S. presidential election</td>
</tr>
</tbody>
</table>
“Mayors understand the connection between the arts industry and city revenues. Arts activity creates thousands of direct and indirect jobs and generates billions in government and business revenues. The arts also make our cities destinations for tourists, help attract and retain businesses, and play an important role in the economic revitalization of cities and the vibrancy of our neighborhoods.”

— Oklahoma City Mayor Mick Cornett
President, The United States Conference of Mayors
Conclusion

The nonprofit arts and culture sector is a $4.68 billion industry in the State of Florida—one that supports 132,366 full-time equivalent jobs and generates $492.3 million in local and state government revenue.

Nonprofit arts and cultural organizations are businesses in their own right. They spent $2.29 billion during fiscal year 2015 to employ people locally, purchase goods and services from local establishments, and attract tourists. They also leveraged a remarkable $2.39 billion in additional spending by cultural audiences—spending that pumps vital revenue into restaurants, hotels, retail stores, parking garages, and other local businesses.

This study puts to rest a misconception that communities support arts and culture at the expense of local economic development. In fact, communities that support the arts and culture are investing in an industry that supports jobs, generates government revenue, and is the cornerstone of tourism. This Arts & Economic Prosperity 5 study shows conclusively that the arts mean business in the State of Florida!
“A vital component to generating economic growth in our communities can be attributed to supporting and funding the arts. It is apparent that decreased support of the arts has negatively impacted some areas of our country. To compete and thrive in today’s workforce environment it is apparent that supporting the arts helps foster a more creative and innovative workforce that strengthens our economy.”

— Nevada Assemblywoman Maggie Carlton
  Co-Chair, National Conference of State Legislatures
  Labor & Economic Development Committee
The Arts & Economic Prosperity 5 Calculator

To make it easier to compare the economic impacts of different organizations within the State of Florida (or to calculate updated estimates in the immediate years ahead), the project researchers calculated the economic impact per $100,000 of direct spending by nonprofit arts and cultural organizations and their audiences.

Economic Impact Per $100,000 of Direct Spending by ORGANIZATIONS

For every $100,000 in direct spending by a nonprofit arts and cultural organization in the State of Florida, there was the following total economic impact.

<table>
<thead>
<tr>
<th>Economic Impact</th>
<th>State of Florida</th>
<th>Median of Participating Statewide Study Regions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Equivalent Jobs</td>
<td>3.15</td>
<td>3.43</td>
</tr>
<tr>
<td>Resident Household Income</td>
<td>$86,066</td>
<td>$79,001</td>
</tr>
<tr>
<td>Local Government Revenue</td>
<td>$3,819</td>
<td>$3,253</td>
</tr>
<tr>
<td>State Government Revenue</td>
<td>$5,724</td>
<td>$5,182</td>
</tr>
</tbody>
</table>

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

An administrator from a nonprofit arts and cultural organization that has total expenditures of $250,000 wants to determine the organization’s total economic impact on full-time equivalent (FTE) employment in the State of Florida. The administrator would:

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

Thus, $250,000 divided by 100,000 equals 2.5; 2.5 times 3.15 (from the top row of data on Table 1 above) equals a total of 7.9 full-time equivalent jobs supported (both directly and indirectly) within the State of Florida by that nonprofit arts and cultural organization. Using the same procedure, the estimate can be calculated for resident household income as well as for local and state government revenue.
Economic Impact Per $100,000 of Direct Spending by AUDIENCES

The economic impact of event-related spending by arts audiences can also be derived for an individual organization or groups of organizations in the State of Florida.

The first step is to determine the total estimated event-related spending by attendees who are residents of the State of Florida. To derive this figure, first multiply the total attendance by the percentage of attendees that are residents. Then, multiply the result by the average per person event-related expenditure by resident attendees. The result is the total estimated event-related spending by resident attendees.

The second step is to do the same for nonresidents of the State of Florida. To derive this figure, first multiply the total attendance by the percentage of attendees that are nonresidents. Then, multiply the result by the average per person event-related expenditure by nonresident attendees. The result is the total estimated event-related spending by nonresident attendees.

Then, add the results from the first two steps together to calculate the total estimated event-related audience spending. Finally, the ratios of economic impact per $100,000 in direct spending can then be used to determine the total economic impact of the total estimated audience spending.

<table>
<thead>
<tr>
<th>TABLE 8: Audience Spending Ratios for the Arts &amp; Economic Prosperity 5 Calculator in the State of Florida (excluding the cost of event admission)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<tr>
<td>Percent of Attendees</td>
</tr>
<tr>
<td>Average Per Person Event-Related Expenditures</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TABLE 9: Ratios of Economic Impact Per $100,000 of Direct Spending by Nonprofit Arts and Culture Audiences in the State of Florida</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Full-Time Equivalent Jobs</td>
</tr>
<tr>
<td>Resident Household Income</td>
</tr>
<tr>
<td>Local Government Revenue</td>
</tr>
<tr>
<td>State Government Revenue</td>
</tr>
</tbody>
</table>
An Example of How to Use the Audience Spending Calculator Tables (on the preceding page):

An administrator wants to determine the total economic impact of the 25,000 total attendees to his/her organization’s nonprofit arts and cultural events on full-time equivalent (FTE) employment in the State of Florida. The administrator would:

1. Multiply the total attendance by the percentage of attendees that are residents;
2. Multiply the result of step 1 by the average per person event-related expenditure for residents;
3. Multiply the total attendance by the percentage of attendees that are nonresidents;
4. Multiply the result of step 3 by the average per person event-related expenditure for nonresidents;
5. Sum the results of steps 2 and 4 to calculate the total estimated event-related audience spending;
6. Divide the resulting total estimated audience spending by 100,000; and
7. Multiply that figure by the FTE employment ratio per $100,000 for the State of Florida.

Thus, 25,000 times 84.8% (from Table 8 on the preceding page) equals 21,200; 21,200 times $29.37 (from Table 8) equals $622,644; 25,000 times 15.2% (from Table 8) equals 3,800; 3,800 times $56.80 equals $215,840; $622,644 plus $215,840 equals $838,484, $838,484 divided by 100,000 equals 8.38; 8.38 times 2.52 (from the top row of data on Table 9 on the preceding page) equals a total of 21.1 full-time equivalent jobs supported (both directly and indirectly) within the State of Florida by that nonprofit arts and cultural organization. Using the same procedure, the estimate can be calculated for resident household income as well as for local and state government revenue.

Making Comparisons with Similar Study Regions

For the purpose of this analysis and unique report, the geographic region being studied is defined as the State of Florida. According to the most recent data available from the U.S. Census Bureau, the population of the State of Florida was estimated to be 19,893,297 during 2015. For comparison purposes, 458 pages of detailed data tables containing the study results for all 341 participating study regions are located in Appendix B of the National Statistical Report. The data tables are stratified by population, making it easy to compare the findings for the State of Florida to the findings for similarly populated study regions (as well as any other participating study regions that are considered valid comparison cohorts).

The National Summary Report and National Brochure are available both by download (free) and hardcopy (for purchase). The National Statistical Report (more than 500 pages in length) is available by download only. All documents and resources can be found at www.AmericansForTheArts.org/EconomicImpact.
“The arts and culture industry is a critical piece in our state economy, with an economic impact of $4.68 billion. Additionally, the industry supports thousands of jobs for hard-working Florida taxpayers and mobilizes volunteers to donate time and money to ensure that the Sunshine State is a rich and vibrant state for arts and culture. Floridians should take pride in the state’s growing arts and culture industry, not just due to its impact on the state economy but because it forges a unique identity that strictly applies to Florida.”

— Dominic M. Calabro  
President and CEO  
Florida TaxWatch
About This Study

This Arts & Economic Prosperity 5 study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 341 communities and regions (113 cities, 115 counties, 81 multi-city or multi-county regions, 20 states, and 12 individual arts districts)—representing all 50 U.S. states and the District of Columbia.

The diverse local communities range in population (1,500 to four million) and type (rural to urban). The study focuses solely on nonprofit arts and cultural organizations and their audiences. The study excludes spending by individual artists and the for-profit arts and entertainment sector (e.g., Broadway or the motion picture industry). Detailed expenditure data were collected from 14,439 arts and culture organizations and 212,691 of their attendees. The project economists, from the Georgia Institute of Technology, customized input-output economic models for each participating study region to provide specific and reliable economic impact data about their nonprofit arts and culture industry: full-time equivalent jobs, household income, and local and state government revenue.

The 250 Local, Regional, and Statewide Study Partners

Americans for the Arts published a Call for Participants in 2015 seeking communities interested in participating in the Arts & Economic Prosperity 5 study. Of the more than 300 potential partners that expressed interest, 250 local, regional, and statewide organizations agreed to participate and complete four participation criteria: identify and code the universe of nonprofit arts and cultural organizations in their study region; assist researchers with the collection of detailed financial and attendance data from those organizations; conduct audience-intercept surveys at cultural events; and pay a modest cost-sharing fee (no community was refused participation for an inability to pay). Thirty of the 250 partners included multiple study regions as part of their AEP5 participation (e.g., a county as well as a specific city located within the county). As a result, the 250 local, regional, and statewide organizations represent a total of 341 participating study regions.

Citizens for Florida Arts responded to the 2015 Call for Participants, and agreed to complete the required participation criteria.

Surveys of Nonprofit Arts and Cultural ORGANIZATIONS

Each of the 250 study partners identified the universe of nonprofit arts and cultural organizations that are located in their region(s) using the Urban Institute’s National Taxonomy of Exempt Entity (NTEE) coding system as a guideline. The NTEE system—developed by the National Center for Charitable Statistics at the Urban Institute—is a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. This system divides the entire universe of nonprofit organizations into 10 Major categories, including “Arts, Culture, and Humanities.” The Urban Institute reports that approximately 100,000 nonprofit arts and cultural organizations were registered with the IRS in 2015.

The following NTEE “Arts, Culture, and Humanities” subcategories were included in this study:
In addition to the organization types listed above, the study partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, literary arts, and/or media arts. These include government-owned and government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters and cultural facilities, and arts programs that are embedded under the umbrella of a nonarts organization or facility (such as a community center or church). In short, if it displays the characteristics of a nonprofit arts and cultural organization, it is included. With rare exception, for-profit businesses and individual artists are excluded from this study.

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

Americans for the Arts partnered with DataArts to collect detailed budget and attendance information about each organization’s fiscal year that ended in 2015. DataArts’ Cultural Data Profile (CDP) is a unique system that enables arts and cultural organizations to enter financial, programmatic, and operational data into a standardized online form. To reduce the survey response burden on participating organizations, and because the CDP collects the detailed information required for this economic impact analysis, researchers used confidential CDP data as the primary organizational data collection mechanism for the Arts & Economic Prosperity 5 study. This primary data collection effort was supplemented with an abbreviated one-page paper version of the survey that was administered to organizations that did not respond to the CDP survey.

Nationally, information was collected from 14,439 eligible organizations about their fiscal year 2015.
expenditures, event attendance, in-kind contributions, and volunteerism. Responding organizations had budgets ranging from $0 to $785 million (Smithsonian Institution). Response rates for the 341 communities ranged from 9.5 percent to 100 percent and averaged 54.0 percent. It is important to note that each study region’s results are based solely on the actual survey data collected. No estimates have been made to account for nonparticipating eligible organizations. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the State of Florida, 1,688 of the 4,312 eligible nonprofit arts and cultural organizations identified by Citizens for Florida Arts participated in this study—a participation rate of 39.1 percent.

Surveys of Nonprofit Arts and Cultural AUDIENCES
Audience-intercept surveying, a common and accepted research method, was conducted in all 341 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Patrons were asked to complete a short survey while attending an event. Nationally, a total of 212,691 attendees completed a valid survey. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, retail shopping (e.g., gifts and souvenirs), local transportation, and lodging. Data were collected throughout 2016 (to account for seasonality) as well as at a broad range of both paid and free events (a night at the opera will typically yield more audience spending than a weekend children’s theater production or a free community music festival, for example). The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.56 people, these data actually represent the spending patterns of more than 544,489 cultural attendees.

In the State of Florida, a total of 35,967 valid audience-intercept surveys were collected from attendees to arts and cultural performances, events, and exhibits during 2016.

Economic Analysis
A common theory of community growth is that an area must export goods and services if it is to prosper economically. This theory is called economic-base theory, and it depends on dividing the economy into two sectors: the export sector and the local sector. Exporters, such as automobile manufacturers, hotels, and department stores, obtain income from customers outside of the community. This “export income” then enters the local economy in the form of salaries, purchases of materials, dividends, and so forth, and becomes income to residents. Much of it is respent locally; some, however, is spent for goods imported from outside of the community. The dollars respent locally have an economic impact as they continue to circulate through the local economy. This theory applies to arts organizations as well as to other producers.

Studying Economic Impact Using Input-Output Analysis
To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and cultural organizations and their audiences. This is a highly-regarded type of economic analysis that has been the basis for two Nobel Prizes. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. They trace how many times a dollar is respent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for this study.
because it can be customized specifically to each study region.

To complete the analysis for the State of Florida, project economists customized an input-output model based on the local dollar flow among 533 finely detailed industries within the unique economy of All Florida counties. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), local tax data (sales taxes, property taxes, and miscellaneous local option taxes), as well as the survey data from the responding nonprofit arts and cultural organizations and their audiences.

The Input-Output Process
The input-output model is based on a table of 533 finely detailed industries showing local sales and purchases. The local and state economy of each community is researched so the table can be customized for each community. The basic purchase patterns for local industries are derived from a similar table for the U.S. economy for 2012 (the latest detailed data available from the U.S. Department of Commerce). The table is first reduced to reflect the unique size and industry mix of the local economy, based on data from County Business Patterns and the Regional Economic Information System of the U.S. Department of Commerce. It is then adjusted so that only transactions with local businesses are recorded in the inter-industry part of the table. This technique compares supply and demand and estimates the additional imports or exports required to make total supply equal total demand. The resulting table shows the detailed sales and purchase patterns of the local industries. The 533-industry table is then aggregated to reflect the general activities of 32 industries plus local households, creating a total of 33 industries. To trace changes in the economy, each column is converted to show the direct requirements per dollar of gross output for each sector. This direct-requirements table represents the “recipe” for producing the output of each industry.

The economic impact figures for Arts & Economic Prosperity 5 were computed using what is called an “iterative” procedure. This process uses the sum of a power series to approximate the solution to the economic model. This is what the process looks like in matrix algebra:

\[ T = I X + AX + A^2X + A^3X + ... + A^nX. \]

\( T \) is the solution, a column vector of changes in each industry’s outputs caused by the changes represented in the column vector \( X \). \( A \) is the 33 by 33 direct-requirements matrix. This equation is used to trace the direct expenditures attributable to nonprofit arts organizations and their audiences. A multiplier effect table is produced that displays the results of this equation. The total column is \( T \).

The initial expenditure to be traced is \( IX \) (\( I \) is the identity matrix, which is operationally equivalent to the number 1 in ordinary algebra). Round 1 is \( AX \), the result of multiplying the matrix \( A \) by the vector \( X \) (the outputs required of each supplier to produce the goods and services purchased in the initial change under study). Round 2 is \( A^2X \), which is the result of multiplying the matrix \( A \) by Round 1 (it answers the same question applied to Round 1: “What are the outputs required of each supplier to produce the goods and services purchased in Round 1 of this chain of events?”). Each of columns 1 through 12 in the multiplier effects table represents one of the elements in the continuing but diminishing chain of expenditures on the right side of the equation. Their sum, \( T \), represents the total production required in the local economy in response to arts activities.
Calculation of the total impact of the nonprofit arts on the outputs of other industries (T) can now be converted to impacts on the final incomes to residents by multiplying the outputs produced by the ratios of household income to output and employment to output. Thus, the employment impact of changes in outputs due to arts expenditures is calculated by multiplying elements in the column of total outputs by the ratio of employment to output for the 32 industries in the region. Changes in household incomes, local government revenues, and state government revenues due to nonprofit arts expenditures are similarly transformed. The same process is also used to show the direct impact on incomes and revenues associated with the column of direct local expenditures.

A comprehensive description of the methodology used to complete the national study is available at www.AmericansForTheArts.org/EconomicImpact.
“People come from all over the world to experience Florida’s diverse attractions, including our vibrant arts and culture scene, which keeps them coming back for more. Arts and cultural tourism is the lifeblood of many Florida communities, and an important part of our state’s story. Our arts and culture offerings draw visitors who shop at local businesses, stay in hotels and eat at local restaurants, which supports jobs, grows our economy, and helps make Florida the global destination that it is.”

— Ken Lawson  
President and CEO  
Visit Florida
Frequently Used Terms

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

**Direct Economic Impact**
A measure of the economic effect of the initial expenditure within a community. For example, when the symphony pays its players, each musician’s salary, the associated government taxes, and full-time equivalent employment status represent the direct economic impact.

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

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

**Econometrician**
An economist who designs, builds, and maintains econometric models.

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

**Indirect and Induced Economic Impact**
This study measures the economic impact of the arts using a methodology that enables economists to track how many times a dollar is respent within the local economy, and thus to measure the economic impact generated by each round of spending. When a theater company purchases paint from the local hardware store, there is a measurable economic effect of that initial expenditure within a community. However, the economic benefits typically do not end there, because the hardware store uses some of its income to pay the clerk that sold the paint, as well as to pay its electric bill and to re-stock the shelves. The indirect and induced economic impacts are the effects of the subsequent rounds of spending by businesses and individuals, respectively. (See the example on Page 5 of this report.)
Input-Output Analysis
A system of mathematical equations that combines statistical methods and economic theory in an area of economic study called econometrics. Economists use this model (occasionally called an inter-industry model) to measure how many times a dollar is respent, or “ripples,” through a community before it “leaks out” of the local economy by being spent non-locally (see Leakage below). The model is based on a matrix that tracks the dollar flow among 533 finely detailed industries in each community. It allows researchers to determine the economic impact of local spending by nonprofit arts and cultural organizations on jobs, household income, and government revenue.

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

Multiplier (often called Economic Activity Multiplier)
An estimate of the number of times that a dollar changes hands within the community before it leaks out of the community (for example, the theater pays the actor, the actor spends money at the grocery store, the grocery store pays its cashier, and so on). This estimate is quantified as one number by which all expenditures are multiplied. For example, if the arts are a $10 million industry and a multiplier of three is used, then it is estimated that these arts organizations have a total economic impact of $30 million. The convenience of a multiplier is that it is one simple number; its shortcoming, however, is its reliability. Users rarely note that the multiplier is developed by making gross estimates of the industries within the local economy with no allowance for differences in the characteristics of those industries, usually resulting in an overestimation of the economic impact. In contrast, the input-output model employed in Arts & Economic Prosperity 5 is a type of economic analysis tailored specifically to each community and, as such, provides more reliable and specific economic impact results.

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

Revenue to Local and State Government
Local and state government revenue is not derived exclusively from income, property, sales, and other taxes. It also includes license fees, utility fees, user fees, and filing fees. Local government revenue includes funds to city and county government, schools, and special districts.
Frequently Asked Questions

How were the 341 participating communities and regions selected?
In 2015, Americans for the Arts published a Call for Participants for communities interested in participating in the Arts & Economic Prosperity 5 study. Of the more than 300 participants that expressed interest, 250 agreed to participate and complete four participation criteria: (1) identify and code the universe of nonprofit arts and cultural organizations in their study region; (2) assist researchers with the collection of detailed financial and attendance data from those organizations; (3) conduct audience-intercept surveys at cultural events; and (4) pay a modest cost-sharing fee (no community was refused participation for an inability to pay). Thirty of the 250 partners included multiple regions as part of their participation (e.g., a county as well as a city located within the county); as a result, the 250 local, regional, and statewide partners represent a total of 341 participating study regions.

How were the eligible nonprofit arts organizations in each community selected?
Local partners attempted to identify their universe of nonprofit arts and cultural organizations using the Urban Institute’s National Taxonomy of Exempt Entity (NTEE) codes as a guideline. Eligible organizations included those whose primary purpose is to promote appreciation for and understanding of the visual, performing, folk, and media arts. Government-owned and government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters and cultural facilities, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a hospital or church) also were included if they play a substantial role in the cultural life of the community. For-profit businesses and individual artists are excluded from this study.

What type of economic analysis was done to determine the study results?
An input-output economic analysis was customized for each of the participating study regions to determine the economic impact its nonprofit arts and cultural organizations and arts audiences. Americans for the Arts, which conducted the research, worked with highly regarded economists to design the input-output models.

What other information was collected in addition to the arts surveys?
In addition to detailed expenditure data provided by the surveyed organizations and cultural attendees, researchers and economists collected extensive wage, labor, tax, and commerce data provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), as well as local and state tax data for use in the input-output analyses.

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

**Why are the admissions expenses excluded from the analysis of audience spending?**
Researchers assume that any admissions dollars paid by event attendees are typically collected as revenue for the organization that is presenting the event. The organization then spends those dollars. The admissions paid by audiences are excluded because those dollars are captured in the operating budgets of the participating nonprofit arts and cultural organizations. This methodology avoids “double-counting” those dollars in the analysis.

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

**Will my local legislators believe these results?**
Yes, this study makes a strong argument to legislators, but you may need to provide them with some extra help. It will be up to the user of this report to educate the public about economic impact studies in general and the results of this study in particular. The user may need to explain (1) the study methodology used; (2) that economists created an input-output model for each community and region in the study; and (3) the difference between input-output analysis and a multiplier. The good news is that as the number of economic impact studies completed by arts organizations and other special interest areas increases, so does the sophistication of community leaders whose influence these studies are meant to affect. Today, most decision makers want to know what methodology is being used and how and where the data were gathered.

You can be confident that the input-output analysis used in this study is a highly-regarded model in the field of economics (the basis of two Nobel Prizes in economics). However, as in any professional field, there is disagreement about procedures, jargon, and the best way to determine results. Ask 12 artists to define art and you may get 12 answers; expect the same of economists. You may meet an economist who believes that these studies should be done differently (for example, a cost-benefit analysis of the arts).

**How can a community not participating in the Arts and Economic Prosperity 5 study apply these results?**
Because of the variety of communities studied and the rigor with which the Arts & Economic Prosperity 5 study was conducted, nonprofit arts and cultural organizations located in communities that were not part of the study can estimate their local economic impact. Estimates can be derived by using the Arts & Economic Prosperity 5 Calculator (found at www.AmericansForTheArts.org/EconomicImpact). Additionally, users will find sample PowerPoint presentations, press releases, Op-Ed, and other strategies for proper application of their estimated economic impact data.
Acknowledgments

Americans for the Arts expresses its gratitude to the many people and organizations who made Arts & Economic Prosperity 5: The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the State of Florida possible and assisted in its development, coordination, and production. A study of this size cannot be completed without the collaboration of many partnering organizations.

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The State of Florida’s Participating Nonprofit Arts and Cultural Organizations

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

4Ward Miami for Gay8 Festival; 621 Gallery, 7even7th Day Media; 96.7 FM - Music Tampa Bay; A Classic Theatre Inc; A Gift for Teaching; A Greener Miami; Aaron I. Fleischman and Lin Lougheed Foundation; Academia de las Luminarias de las Bellas Artes; Academic, Cultural & Charitable Exchanges Corp.; Academy Of Ballet Arts; Academy Of Music And Art; Acoustic Music Society Of Southwest Florida (Aka Palmgrass); Acting for All; Actors’ Playhouse Productions; Actors’ Warehouse; Admit Program; Adrienne Arsht Center Foundation; African American Heritage Museum; African American Heritage Society; African American Museum Of The Arts; African Caribbean Dance Theatre; African Museum Of Arts And Culture; Aia Tampa Bay & Tampa Bay Foundation For Architecture And Design; ALGA (Professional Association for Design); AIMM Higher; Al Downing Tampa Bay Jazz Assoc.; Albin Polasek Museum and Sculpture Garden; Alexander Foundation Formless Heart Fellowship for Discover Life Force Folkloric Dance Festival; Alexander W. Dreyfoos Sch. of the Arts-Meyer Hall; Algo Nuevo; Alhambra Music; All Florida Youth Orchestra (Broward County activities); All Florida Youth Orchestra (Miami-Dade); Alliance For Musical Arts Productions; Aluna Art Foundation; Alyans Atizay Ayisyen; Amaranthine; Amelia Island Chamber Music Festival; American Children’s Orchestras For Peace; American Foundation for the Arts; American Institute of Polish Culture; American Stage; American Theater Festival Foundations; Amplifyme; Anaphiel Foundation; Anchor Arts Management; Ancient & Accepted Scottish Rite of Free Masonry Southern Jurisdiction for Miami Scottish Rite Temple; Ancient Spanish Monastery Foundation; Angel Fraser-Logan Dance Company; Anhinga Press; Anita S. Wooten Gallery (Valencia College); Ann Norton Sculpture
School of the Arts; Keys to Peace; Kinad; King Mango Strut; Chamber of Commerce for The Visitor Center; Key Biscayne Kiwanis Club of Little Havana for Calle Ocho Festival & Garden Society; Key West Council on the Arts; Key West Cultural Collaborative Performance Group; Laboratory Theater of County Public Schools (music and art programs); Marion Cultural Gardens; Marine Industries Association of CC; Marine Resources Preservation Society; Key West Garden Club; Key West Harry S. Truman Foundation; Key West Literary Seminar; Key West Maritime Historical Society; Key West Players; Keys Community School of the Arts; Keys to Peace; Kinad; King Mango Strut; Kiwanis Club of Little Havana for Calle Ocho Festival & Carnival Miami; Kran; Kuayky Foundation; L.B. Brown House; La Musica di Asolo; Lab 9 for Them Beaux; LaboMamo, Collaborative Performance Group; Laboratory Theater of Florida; Lafayette Center for the Arts; Lake Concert Band; Lake Eustis Museum Of Art; Lake Wales Arts Center at Polk State College; Lake Wales Arts Council; Lake Wales Little Theatre; Lake Wales Museum and Cultural Center; Lake Wales Public Library; Lakeland Art Guild; Lakeland Community Theatre; Las Damas de Arte; Latina Academy Of Recording Arts & Sciences; Latin Grammy Cultural Foundation; Latin Songwriters Hall of Fame; Latina Women's League; Leadership Prep Foundation for Coconut Grove Goombay Carnival Festival; Lee County Alliance Of The Arts Inc; Lee County Pipes And Drums; Leepa-Rattner Museum of Art; Leesburg Art Festival; Legacy School Of The Performing Arts Training Institute; Leman City Cemetery Community Corporation for Handel's Messiah; Lemoyne Art Foundation; LeRoy Collins Leon County Public Library; Les DeMerle Amelia Island Jazz Festival; Library Foundation Of Martin County; Life Enrichment Center; Life is Art; Light Box at Goldman Warehouse; Light Of Joy Ballet; Lighthouse Art Center; Lightner Museum Of Hobbies; Lip Service; Literacy Coalition of Palm Beach County; Literacy Volunteers of America - Monroe County; Little Haiti Housing Association; Little Haiti Optimist Foundation for Haitian Heritage Cultural Month; Little Theatre of New Smyrna Beach; Live Oak Artists Guild Inc; Living Arts Trust Dba O Cinema; Locust Projects; Loggerhead Marine Center; Longboat Key Center For The Arts; Longwood Historic Society; Lost Girls Theatre; Love Your Shorts Film Festival; Lovewell Institute for the Creative Arts; Lowry Park Zoological Society of Tampa; Loxahatchee River Historical Society (dba Jupiter Inlet Lighthouse and Museum); Lucky Bruco Circus Theater; Lyric Theatre; M Ensemble Company; Mac Fine Art; MacDonald Training Center (Fine Arts Studios); Macohl Miami Corporation; Mad Cat Theatre Company; Mad Cow Theatre Company; Maggie Allessee National Center for Choreography (MANCC); Magic of Bronze; Maitland Art & History Museums (Maitland Art Association and Maitland Historical Society); Malta; Jupiter Community Concert Band; Manatee County Agricultural Museum; Manatee County Cultural Alliance; Manatee County Historical Records Library; Manatee Haven Decorative Artists; Manatee Performing Arts Center; Manatee Village Historical Park; Mangrove Creative Collective; Marathon Community Theatre; Marathon Garden Club; Manatee Island Historical Society; Marie Selby Botanical Gardens; Marine Industries Association of CC; Marine Resources Development Foundation; Marion Ballet Theatre; Marion Bonsai Society; Marion Civic Chorale; Marion County Literacy Council; Marion County Public Library - Create Art Program; Marion County Public Schools (music and art programs); Marion Cultural Alliance; Marion Marjory Stoneman Douglas Biscayne Nature Center; Marti Productions; Martin County Fair; Martin County Library System; Martin Luther King Economic Development Corporation for Martin Luther King Candlelight Memorial and Gospel Concert; Martin Luther King Jr. Harmoic Arts Commission; Martin Luther King Jr. Coordinating Committee; Martin Theatre Inc; Martin Z. Margulies Foundation; Mary S. Harrell Black Heritage Museum; Master Chorale of South Florida (Broward County activities); Master Chorale of South Florida (Miami-Dade County performances); Master Chorale Of Tampa Bay; Master The Possibilities; Masterworks Chorus of the Palm Beaches; Matheson History Museum; Maxwell C King Center; McCauley Fund to Cure Paralysis; McIntyre Institute; Mcke Beach Botanical Gardens; MDGLCC Foundation for LGBT Visitor Center; MÉ Dance DBA Dance Theatre of Orlando; Mead Botanical Garden; Meek Eaton Southeast Regional Black Archives; Mel Fisher Maritime Heritage Society; Melbourne Chamber Music Society; Melbourne Municipal Band Association; Melody & Harmony Music Foundation; Melon Patch Players; Mennello Museum of American Art; Merrick Festival; Messiah Choral Society; Mexican-American Council; Miami Acting Company; Miami Art Club; Miami Arts Parade Foundation; Miami Bach Society; Miami Beach - Miami, LGBT Sports & Cultural League for Collins Park Cultural Arts Festival; Miami Beach Arts Trust; Miami Beach Chamber of Commerce for Visit Miami Beach; Miami Beach Film Society; Miami Beach Garden Conservancy For Miami Beach Botanical Garden; Miami Beach Gay Pride for the Miami Beach Gay Pride Parade and Festival; Miami Beach Jewish Community Center for Community Arts & Cultural Programs; Miami Beach Latin Chamber of Commerce for Tourist Hospitality Center; Miami Beach Stage; Miami Beach Film Society; Miami Beach Garden Conservancy For Miami Beach Botanical Garden; Miami Beach Gay Pride for the Miami Beach Gay Pride Parade and Festival; Miami Beach Jewish Community Center for Community Arts & Cultural Programs; Miami Beach Latin Chamber of Commerce for Tourist Hospitality Center; Miami Biennale; Miami Carnival; Miami Center for Architecture & Design; Miami Chamber Music Society; Miami Children's Chorus; Miami Children's Museum; Miami City Ballet (Broward County activities); Miami City Ballet (Miami-Dade activities); Miami Classical Guitar Society; Miami Conservatory of Music; Miami Contemporary Dance Corp dba Miami Contemporary; Miami Council for International Visitors; Miami Dade College - Koubek Center; Miami Dade College - Museum of Art and Design; Miami Dade College - New World School Of The Arts - Dance Division; Miami Dade College - New World School Of The Arts - Theater Department; Miami Dade College - Teatro Prometea; Miami Dade College for Department of Arts and Philosophy, North Campus; Miami Dade College For Lynn And Louis Wolfson II Florida Moving Image Archives; Miami Dade College For Miami Book Fair International; Miami Dade College For Miami Book Fair Year-Round; Miami Dade College For Miami International Film Festival; Miami Dade College For Tower Theater; Miami Dade College Freedom Tower Cultural Center Renovation Project; Miami Dade College Kendall campus - Alfred L. McCarthy Theater; Miami Dade College North Campus - William and Joan Lehman Theater; Miami Dade College, Cultural Affairs Department (Mdc Live Arts); Miami Dade College, Wolfson; Dept. Of Art and Philosophy; Miami Dances Futures; Miami Dance Project; Miami Design Preservation League; Miami Downtown Development Authority for Cultural Festivals & Events; Miami Gay & Lesbian Film Festival; Miami Gay Men's Chorus; Miami Hispanic Ballet Corp.; Miami Hoshuka; Miami International Jazz Fest; Miami Jazz Cooperative; Miami Light Project; Miami Lighthouse for the Blind and Visually Impaired for Better Chance Music Production Program; Miami Lyric Opera; Miami Momentum Dance Company; Miami Music Association For Cleveland Orchestra Miami; Miami Music Institute; Miami Music Project; , Miami Northwest Express Track Club; Miami for 40th Annual Northwest Track Club of Arts & Culture Orchestra; Miami Oratorio Society; Miami Piano Circle; Miami Rail Publishing Corporation; Miami River Fund for Miami River Day; Miami Shares Arts Commission for Community Center Cultural Arts Programs & Events; Miami Short Film Festival; Miami Springs Historical Society; Miami Stage Company/Miami Children's Theater; Miami Symphony Orchestra of Florida; De Miami; Miami Theater Center; Miami Theaters Hub; Miami Watercolor Society; Miami Wind Symphony; Miami Woman's Club Cultural Center; Miami World Cinema Center; Miami Youth Ballet; Miami Youth for Chamber Music; Miami-Broward One Carnival Host Committee; Miami-Dade Beacon Council for Arts & Business; Miami-Dade County Cultural Affairs; Miami-Dade County Aviation Dept. Div. of Fine Arts & Cultural Affairs;
Miami-Dade County Days; Miami-Dade County Department of Cultural Affairs; Miami-Dade County Fair & Exposition; Miami-Dade Department of Waterfronts; Miami-Dade Parks, Recreation, and Open Spaces Department; Deering Estate at Cutler; Miami-Dade Historical Maritime Museum; Miami-Dade Public Library System; Miami's Independent Thinkers; Michael Joseph Brink Foundation; Michael-Ann Russel Jewish Community Center; Michelee Puppets; Mickee Faust Alternative Performance Club; Mideastern Dance Exchange; Midtown Arts Enrichment Corp.; Milagro Foundation; MIMO Biscayne Association; Mind & Melody; Miramar Cultural Center, City of Miramar; Moksha Family Arts Collective; Monroe County Public Library; Montgomery Botanical Center; Manticella Acting And Dance Co.; Monticello Opera House; Morada Way Arts & Cultural District; Morean Arts Center; Morikami Museum and Japanese Gardens; Mate Marine Laboratory; Motivational Edge; Mound House; Mount Dora Center For The Arts; Mount Dora Music Festival; Mounts Botanical Garden of Palm Beach County; Moving Current; Mulberry Cultural Center; Murray Dranoff Foundation; Museum Of Contemporary Art (Miami-Dade County); Museum Of Contemporary Art Jacksonville; Museum Of Fine Arts Of St. Petersburg, FL; Museum of Florida History; Museum of Military History; Museum of Science & Industry (MOSI); Museum of the Americas; Museum Of Vanning And Hall Of Fame Inc; Music For Minors Foundation (Collier County); Music in Miami; Music Theater Bavaria (DBA Musiktheater Bavaria); MusicScape (sponsoring organization); Mystery Park Arts Company dba SoBe Institute of the Arts; Ms. Goose; Name Publications; Napels Art Association; Naples Ballet; Naples Botanical Garden Inc; Naples Concert Band Inc; Naples Italian American Foundation; Naples Jazz Society; Naples Music Club; Naples Orchestra & Chorus (Il Musico Di Napoli Inc); Naples Players Inc; Naples Porcelain Artists; Naples Quilters Guild Inc; Naples Zoo Inc; Nathan B. Stubbsfield Foundation (dba WMNF); National Art Exhibitions of the Mentally III (Broward County Activities); National Art Exhibitions of the Mentally III (Miami activities); National Auxiliary Association; National Foundation For Advancement In The Arts Dbaj Young Arts; National Jewish Theater Foundation; National LGBTQ Task Force for the 2016 Winter Party Festival; National Naval Aviation Museum; National Performance Network for Creative Exchange Residency Program in Miami-Dade; National Society Of Toe & Decorative Painters Inc (Naples Decorative Artists); National Tropical Botanical Garden for The Kampong; Native Heritage Gathering; Nazmo Dance Collective; Negro Spiritual Service Society; Neuroscience Centers of Florida Foundation for MS Art Therapy; New Light Foundation; New River Orchestra; New Tampa Players; New Theater Foundation; New Theatre; New Vision Gospel Community Choir; New World Symphony; No. 9 Productions dba MASS Visual Arts; North Central Florida Blues Society; North Florida Botanical Society; North Florida Fair; North Miami Community Concert Band; North Port Art Center; North Port Chorale; North Port Concert Band; North Port Symphony; Northwest Florida Symphony Guild; Northeast Second Avenue Partnership for Poetic Lakay and Art Beat Miami; Northeast Florida Ballet Inc; Northwest Florida Cultural Center at Toast; NSU Art Museum Fort Lauderdale; Nu Deco Ensemble; Nu Flamenco Collaborative; Nuestra Legado Cultural; NWD Projects; Ocala Art Group; Ocala Civic Theatre; Ocala Film Foundation; Ocala Storytelling Festival; Ocala Symphony Orchestra; Ocean Reef Art League; Ocean Reef Cultural Center; Odlí, Odlí Historical, Old Dillon's Restoration Foundation; Old School Square Center For The Arts; Olympia Center; Opa-locka Community Development Corporation for 2016 Meta Series; Opening Nights Performing Arts; Opera Atelier; Opera Guild; Opera Guild of Fort Lauderdale; Opera Naples; Opera Orlando; Orange Bowl Committee for Orange Bowl Festival; Orange County Arts & Cultural Affairs; Orange County Library System; Orange County Regional History Center; Orchestra Miami; Orlando Ballet; Orlando Film Festival; Orlando Fire Museum; Orlando Gay Chorus; Orlando Museum of Art; Orlando Oratorio Society; Orlando Opera; Orlando Repertory Theatre; Orlando Science Center; Orlando Shakespeare Theater; Orlando Urban Film Festival; Ormond Beach Historical Society; Ormond Memorial Art Museum & Gardens; Osceola Arts; Osceola County Historical Society; Osceola High School Band Association; Overtown Music & Arts Festival; Oxbow Eco-Center; Palladium Theater; Palm Beach Book Festival; Palm Beach County Library System; Palm Beach Dramaworks; Palm Beach International Film Festival; Palm Beach Opera; Palm Beach Photographic Centre; Palm Beach Poetry Festival; Palm Beach Pops; Palm Beach State College Theatres; Palm Beach Symphony; Palm City Art Associates; Palm Coast Arts Foundation Inc; Palmetto Historical Park; PAN Performing Arts Network; A Guild of Performing Artists; Panama City Pops Orchestra Inc; Paper Museum; Paradise Ballet Theatre Presenters; Park Project for Arts Festival; Parks Foundation of Miami-Dade for Special and Cultural Events; Parrish Arts Council; Pas de Vie; Pasco Fine Arts Council; PATH; Preserving, Archiving & Teaching Hiphop; Patricia And Phillip Frost Museum Of Science (Dbaj Miami Science Museum); Patrons of Exceptional Artists; PAXY; Peabody Auditorium Foundation; Peace Mural Foundation; Peace River Woodturners; Pelican Playhouse; Pembroke Pines Theater of the Performing Arts; Pensacola Bay Center; Pensacola Children's Chorus; Pensacola Civic Band; Pensacola Little Theatre; Pensacola Mass Hall & Science; Museum Of Fine Art; Pensacola Opera; Pensacola Symphony Orchestra; Pensacola Winterfest; Performing Arts Center of Key West; Performing Arts Center Trust (aka Adrienne Arsht Center For The Performing Arts Of Miami-Dade County); Performing Arts of Martin; Perlman Music Program/Suncoast; Peter London Global Dance Company, Inc.; Philadelphia Festival International; Philippine Cultural Foundation; Philippine Performing Arts Company; Philippine-American Society, Pigeon Key Foundation; Pine Castle Historical Society; Pinecrest Premier Soccer for the 2016 Adidas Mega Cup Miami; Pinellas Park Cultural Affairs; Pinellas Youth Symphony; Pioneer Garden Club of Ocala; Pioneer Settlement For The Creative Arts; Pioneer Winter Collective; Plant City Entertainment; Platform Art, Players (Sarasota); Polk Arts Alliance; Polk County History Center; Polk Museum Of Art; Polk Theatre; Polynesian Culture Association; Ponce Inlet Historical Museum; Power 2 Voice, Corp.; Power Access; Powerstories Theatre of Tampa Bay; Pridelines Youth Services; PRIZM Art Fair; Protect Key West and the Florida Keys; Public Arts & Music; Pulse Chamber Music; Pulse Miami Beach Contemporary Art Fair; Puppet Guild of South Florida; Puppet Network; Pyramid Studios; Quiltfest Inc Of Jacksonville Florida; Quilting Guild of the Villages; Quincy Music Theatre; R.P.M. Dance, Racial Harmony Task Force; Ramon Theatre; Raymond F. Kravis Center For The Performing Arts; Reading Querido's Children's Theatre Festival; Realize Bradenton; Red Barn Actors Studio; Red Chemistry; Red Dot Miami; Redland Orchid Festivals for Redland International Orchid Festival; Redland Tropical Gardens & Botanical Foundation; Reef Relief; Reflections of Manatee; Reilly Arts Center; Revelation Community Education Center for CAMP; Rhythm Foundation; Richmond Heights Community Association for Community Tree Lighting Festival; Ridge Art Association; Ringling College of Art & Design; Ringling Museum Of Art; Rit Z Community Theater Project dba Wayne Densch Performing Arts Center; RitZ Theatre; River District Alliance (DownTown Management Florida Corp.); Ft Myers Florida Museum Of Art; Nistico Fine Arts Association Inc; Riverside Theatre; Riverwalk Fort Lauderdale; Robert Sharon Chorale; Romana St. Augustine; Ronald McDonald House Charities of Southwest Florida (Brew-Ha-Ha Craft Beer Festival); Rotary Club of Key Biscayne Foundation for Key Biscayne Arts Festival; Rotary Foundation of South Miami For South Miami Rotary Art Festival; Roath Family Jewish Community Center of Greater Orlando; Roxy Theatre Group; Russian Ballet; Ruth Eckerd Hall; S.E.Volusia Historical Society Museum; Sabrina Cohen Foundation for Adaptive Arts at Beach for ALL; Saenger Theatre; Saint Andrew Greek Orthodox Church of Kendall for Saint Andrew Greek Festival; Saint Martha Concerts and Cultural Affairs; Saint Peter & Paul Church; Sand Key Community; Sands Theater Center/Atlantis Theatre; Sanibel Music Festival;
Santa Fe College (Cultural Programs), Santa Fe College (Showcase Santa Fe), Santa Fe College (Spring Arts Festival), Sarasota Ballet, Sarasota BCS Festival 2014 Corp.; Sarasota Chorus of The Keys, Sarasota Concert Association, Sarasota Concert Band, Sarasota Contemporary Dance, Sarasota Cuban Ballet School, Sarasota Film Festival, Sarasota Film Society; Sarasota Institute of Lifetime Learning; Sarasota Opera Association, Sarasota Orchestra; Sarasota Pops Orchestra; Sarasota Young Voices, SBC Community Development Corporation for SBC Youth Zone S.T.R.E.A.M.S. Summer Program; Schmidt Family Centre For The Arts At Mizner Park; School of Russian Ballet; School Of The Arts Foundation; Schooner Western Union Preservation Society; SCOPE Miami Beach; Scottish Heritage Society Of Sarasota; Seacamp Association; Second Avenue Studio (Name changed to MetrolAB); Second Time Arounders; Seminole Cultural Arts Council; Seminole Cultural Arts Theatre; Seminole Warhawk Band Aide Boosters; Sequoia Foundation for Achievement in the Arts & Education; Seraphic Fire (Broward activities); Seraphic Fire (Miami activities); Shakespeare In Performance; Shakespeare in the Park Miami; Sharing Tree; Shell Museum & Educational Foundation, Shimmie Club, Shine Performing/ Pine Hills Community Performing Arts Center, Shira Abergel for Baba Yaga Traveling Arts Wagon; Shoestring Theater; Siempre Flamenco; Siman Orchestral Foundation, Corp.; Sinfonia Gulf Coast; Siren Arts; Sister Cities of Volusia County; Sistrunk Historical Festival, Site:PS, Patrick McDonough: Awning Studios, White Turf, and Wall Mural in Wynwood; Siudy Flamenco Dance Theater; Snap!, Sociedad Pro Arte Gratefi, Society of the Four Arts; Sol Children Theatre Troupe; Sons Of The American Revolution, Florida Society; Sosyetz Koukouv Miami; South Beach Chamber Ensemble; South Dade Expressions; South Florida Art Center Día Art Center; South Florida Arts Enrichment; South Florida Autism Charter Schools for the Annual Miami International Agriculture, Horse & Cattle Show; South Florida Ballet Theater; South Florida Bluegrass Association; South Florida Boys Choir; South Florida Center for Percussive Arts; South Florida Chamber Ensemble; South Florida Chamber Ensemble for Summer Games; South Florida Chapter of the American Liszt Society; South Florida Composers Alliance; South Florida Deaf Recreation Association for The National Theatre of the Deaf Project; South Florida Fair and Palm Beach County Expositions; South Florida Friends of Classical Music; South Florida Jazz; South Florida Jubilee Chorus; South Florida Lindy Collective; South Florida Lindy Collective Corporation; South Florida Museum and Bishop Planetarium; South Florida Musical Guild (South Florida Pride Wind Ensemble); South Florida National Parks Trust for Community Artists Program at Biscayne National Park; South Florida Orchid Society for The Miami International Orchid Show; South Florida PBS (WPTV); South Florida Pioneer Museum; South Florida Rock and Roll Hall of Fame; Institute; South Florida Science Center and Aquarium; South Florida Symphony Orchestra (Broward County activities); South Florida Symphony Orchestra (Monroe County); South Florida Youth Symphony; Southeast Review; Southeastern University College of Arts & Media; Southern Atelier; Southern Shakespeare Company, Southern Winds Theatre; Southwest Florida Historical Society; Southwest Florida Pastel Society; Southwest Florida Symphony Orchestra And Chorus Association; Space Coast Flute Orchestra; Spady Cultural Heritage Museum; Spanish Lyric Theatre; Spotlight Theatre of Central Florida; Spring River Festival, St. Johns River, St. Johns BCS Festival 2014 Corp.; St. Petersburg Arts Advisory Committee; St. Augustine Community Chorus; St. Augustine Lighthouse and Maritime Museum; St. Johns River Festival of the Arts; St. Luke’s Concert Series; St. Michael’s Cemetery Foundation of Pensacola; St. Patrick’s Day Committee; St. Pete Pride; St. Petersburg Arts Alliance; St. Petersburg City Theatre; St. Petersburg International Folk Fair Society; St. Petersburg Opera Company, St. Petersburg Preservation, St. Petersburg Public Arts Commission; St. Sophia Greek Orthodox Community for St. Sophia Greek Festival of Miami; St. Stephen’s Episcopal Church for the 27th Annual St. Stephen’s Art Show; Stage Aurora Theatrical Company Inc.; Stagedrinks, Star Center Children’s Theatre, Stars of the Performing Arts, State College Of Florida (Fine Art Gallery); Steinway Society of Central Florida; Stiltsville Trust; Stonewall Library & Archives; Stop, Breathe and Smile, Inc.; Straz Center For The Performing Arts; Stt University (SWFL); Stt University Museum of History; Swfl Veterans Alliance Inc; Swing and Jazz Preservation Society; Symphonic Chorale of Southwest Florida; Symphony Of The Americas; Take Stock; Tallahassee Community Chorus; Tallahassee Bach Parley; Tallahassee Ballet; Tallahassee Civic Chorale; Tallahassee Film Society; Tallahassee Latin Dance Festival; Tallahassee Museum; Tallahassee Music Week; Tallahassee Symphony Orchestra; Tallahassee Writers Association; Tallahassee Youth Orchestras; Tampa Bay Arts & Education Network; Tampa Bay Black Heritage Festival; Tampa Bay Businesses for Culture and the Arts; Tampa Bay Children’s Chorus; Tampa Bay Community Network; Tampa Bay Heralds Of Harmony Chorus; Tampa Bay History Center, Tampa Bay Symphony; Tampa Film Institute (dba Gasparilla International Film Festival); Tampa Metropolitan Youth Orchestra; Tampa Museum Of Art; Tampa Oratorio Singers; Tampa Realistic Artists; Tampa Repertory Theatre; Tampa Theatre; Tampa-Hillsborough County Storytelling Festival; Taras Oceangraphic Foundation; Tarpon Arts, City of Tarpon Springs; Teatro Avante; Teatro en Miami Corp.; Televisa Foundation; Television Association of Programmers - Latin America; Temple Terrace Arts Council; Tempus Projects; Tennessee Williams Key West Exhibit; Theater With A Mission; Theatre and Music Arts; Theatre Conspiracy; Theatre Jacksonville; Theatre League Of South Florida; Theatre Tallahassee; Theatre Winter Haven; TheatreX; Theatreworkx (Jacksonville); Theatrezone; Theodore Gibson Memorial Fund for TRGM - STEAM Into Construction; This is for the Kids for Homestead Rock N Ribfest; Thomas Armour Youth Ballet; Thomas Center Associates; Thought Loam; Thursday Musicale; Tigrant Productions; Timucua Arts Foundation; Titusville Art League; TL Tanger Lovers Organization; Toast Of Tampa Show Chorus; Town of Bay Harbor Islands for Bay Harbor Cultural Center; Town of Davie Special Projects/Cultural Arts; Town of Miami Lakes (special events and cultural programs); Tradisyon Lakou Lakay; Treasure Coast Community Singers; Treasure Coast Music Teachers Association; Treasure Coast Youth Symphony; Treasures of Madison County; Trenton’s Suwannee Valley Quilt Festival; Trinity Cathedral for Cultural Arts Events and Programs; Trophenia Butterfly Foundation; Tropic Cinema; Tropical Audubon Society; Tropical Everglades Visitor Association; Two Feathers Corporation; U.S. Coast Guard Pipe Band; Ukrainian Dancers of Miami; Una Vision Radio; Una Voce; The Florida Men’s Chorale, Uncommon Friends Foundation; Unconservatory; United Arts Council Of Collier County Inc; United Arts Of Central Florida; United Chinese Association of Florida for South Florida Dragon Boat Festival at Haulover Beach Park; United Daughters Of The Confederacy 2096 Kate Dilworth Scott; United Daughters Of The Confederacy Martha Reid Chapter No 19; United Jewish Generations for Fine Arts and Culture for the Elderly; United States Artists for Artists Program; United Way of Miami-Dade for Ventiage Miami; Uniteding Local Artists; Unity Coalition/Area Community Development Corporation; University of Florida (College of the Arts); University of Florida (Gallery); University of Florida, University of Florida (Health Shands Arts In Medicine); University of Florida (Performing Arts); University of Miami for Maurice Gusman Concert Hall; University of Miami for The Jerry Herman Ring Theatre; University Of Miami Frost School Of Music For Performing Arts And Students; University of Miami Lowe Art Museum; University of Western (Historic Trust); University Of Wynwood; Urban Reflection for The Art of Fashion; Urban Think Foundation; Urbanite Theatre; Urgent For Arts & Cultural Programs, USA Dance - Ocala Chapter; USA Dance(DBA Orlando Chapter Of USA Dance), USA Dance, Greater Daytona Chapter, USA, USF Contemporary, USF Art History, USF GraphicStudio, USF School of Art and Art History, UT Scarfone/Hartley Gallery;
V.E.T.; Van Wezel Performing Arts Hall; Venice Art Center; Venice Chorale; Venice Symphony; Venice Theatre; Venue Theater And Actors Studio; Vero Beach Art Club; Vero Beach Museum Of Art; Vero Beach Opera; Vero Beach Theatre Guild; Vienes Culturales/Cultural Fridays; Viking Music Patrons Association; Village of Biscayne Park For Art in the Park; Village of Key Biscayne for Art in Public Places; Cultural and Special Events; Village of Miami Shores Brockway Memorial Library; Village of Miami Shores Fine Arts Programs & Special Events; Village of Palmetto Bay - Art in Public Places; Village Of Pinecrest For Pinecrest Gardens; Historic Preservation, Special Events, Festivals And Art In Public Places Program; Villagers; Villages Theater Company Inc; Virginia Key Beach Park Trust; Visionary School of Arts; Visual Artist Society / Webber Gallery At Cf; Vizcaya Museum And Gardens; Vizcaya Museum and Gardens Trust; Voci Dance; Voices Rising Community Chorus; Voices United; Volusia Community Symphony; Volusia County Fair Association; Volusia Literacy Council; VSA Arts of Florida, Volusia County Affiliate; VSA Florida; VSA Florida (Palm Beach County); Walenstein Musical Organizations; Warehouse Arts District Association; Waving Hands; Way Way Way Off Broadway Players Inc; WCOT ; We The People Theater; Weavers Of Char- Lee; Wekiva River Players; West Arts for The West End Community Arts Festival; West Coast Muscle Car Club; West Coast Players; West Florida Historic Preservation (UWF Historic Trust); West Pasco Art Guild Inc; West Volusia Historical Society; Westchester Cultural Arts Center Capital Project; Westcoast Black Theatre Troupe; WFSU Public Media; Wgcu Public Media; Will Mclean Foundation; William Augustus Bowles Museum And Historical Foundation; Wings Over Miami Museum; Winter Garden Art Association; Winter Garden Heritage Foundation; Winter Park Historical Association; Winter Park History Museum; Winter Park Playhouse; Winter Park Public Library; Winter Park Sidewalk Festival; Winthrop Arts; WJCT; Woman’s Exchange Of St Augustine; Women In The Visual Arts; Women's International Film & Arts Festival; Women's Resource Center; Words Off The Paper; World Federation of Ballroom Dancers; World Literacy Crusade of FL/Girl Power; World Upside Down; WUCF TV; WVFS Radio; WVUM; Wynwood Arts District Association ; Ybor City Museum Society; Yo Best Productions Corp.; YOPP; Young Actors Theatre; Young Artists Awards Inc; Young At Art Of Broward; Young Men's Christian Association of South Florida for Jr. Marine Biology Camp; Young Musicians Organization; Young Patronesses of the Opera; Young Performing Artists; Young Singers Of The Palm Beaches; Youth Orchestra of Palm Beach County; Zerviba Academy of Art and Science; Zoetic Stage; Zoo Miami; Zoo Miami Foundation; Zoological Society of the Palm Beaches (also Palm Beach Zoo and Conservation Society); and Zunzun Art & Education.

The State of Florida’s Participating Cultural Event Attendees
Additionally, this study could not have been completed without the cooperation of the 35,967 arts and cultural audience members who generously took the time to complete the audience-intercept survey while attending a performance, event, or exhibit within the State of Florida during calendar year 2016.

About the Division of Cultural Affairs
The Florida Department of State’s Division of Cultural Affairs is Florida’s legislatively designated state arts agency. The Division promotes the arts and culture as essential to quality of life for all Floridians. To achieve its mission, the Division funds and supports cultural programs that provide artistic excellence, diversity, education, access and economic vitality for Florida’s communities. For more information, visit dos.myflorida.com/cultural.
The following national organizations partner with Americans for the Arts to help public- and private-sector leaders understand the economic and social benefits that the arts bring to their communities, states, and the nation.

Cover: Andrew Shurtleff Photography

(Clockwise from Top) Concert for Miami, Knight Concert Hall, Miami-Dade, FL.; Photos from the Broward 100 "In/Out" campaign, "Creatives Making a Difference in Hollywood". Presented by the Community Redevelopment Agency of Hollywood and supported by the Downtown Hollywood Mural Project and the Art and Cultural Center of Hollywood, FL. Photo by Jill Westberg., The Pool, El Paseo Museums & Cultural Affairs Department, TX. Photo by Jen Lewin., Dancer at outdoor performance. Fulton County Arts Council, GA. Photo by CGC Studios.