

Arts for Colorado

Advocates for the Arts and Culture in Colorado

An Advocacy Primer

April 5, 2012

Arts for Colorado

www.artsforcolorado.org

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Advocacy: An Introduction

What is advocacy?

Advocacy means pleading a case, presenting information and persuading others to support your cause.

What is lobbying?

Lobbying is an activity involving communications with a legislator or other public official to influence their support of your position on specific legislation. Lobbying also includes appeals to an organization's members urging them to contact legislators, or communications to influence legislation through an attempt to affect public opinion.

Why do it?

We do it to create a social climate where the arts play a greater role in the daily lives of Colorado citizens.

Why is it important?

It's important because advocates make things happen. Without assertive advocacy state funding for the arts will remain where it is today—near the bottom of all 50 states. In 2010 Colorado ranked 45 out of 50 for the level of arts funding. Lobbying is an essential part of citizenship. If you don't do it, others will decide the fate of the arts in Colorado for you.

A statewide program of advocacy that demonstrates grassroots support for state arts funding sends a powerful message to policy makers at the state level that the people of Colorado value arts and culture in their communities. Citizens want some of their tax dollars returned to them in the form of state funding for arts and cultural organizations that enrich their lives and the lives of their children.

In addition, business, foundation, civic and community leaders will take notice of a strong citizen voice and be more inclined to provide private funding sources in support of the arts.

Focus for advocacy

State Level: The Governor of Colorado, members of the House and Senate

- Know who your state representative is.
- Know who your state senator is.

Federal Level: Two senators and seven representatives

- Know who your U.S. senators are.
- Know who your U.S. representative is.

Who are the advocates?

You are - every person in the state of Colorado who values arts and culture is a potential advocate.

People directly involved with the arts make especially good advocates because of their high motivation level.

Levels of advocacy

Arts advocacy organizations: Arts for Colorado is a 501(c)(4) nonprofit organization that facilitates statewide advocacy programs.

Advocacy activists: Advocacy activists learn the issues, understand both sides of the argument and articulate the arts support position whenever and wherever possible. These people are the Arts for Colorado legislative liaisons whose task is building positive relationships with elected officials. For example, these advocacy activists lobby legislators in support of arts and cultural issues. Arts for Colorado has a goal of identifying and developing at least one advocacy activist in every legislative district across the state. Using messaging developed by Arts for Colorado, these advocacy leaders communicate a consistent and coherent message that public funding for the arts is essential to the quality of life of every Colorado citizen.

Proactive advocates: These activists proactively communicate their support for the arts with their state legislators and the Governor on a regular basis. They provide a constant stream of correspondence with state leaders that keep the message of supporting the arts ever present in the leader's minds. Proactive advocates also write letters-to-the-editor, and op-ed pieces on a regular basis.

Reactive advocates: Reactive advocates answer the call to action when a crisis arises. For example, many people responded when the legislature debated whether to cut funding to the Colorado Council on the Arts. This group makes up the largest number of advocates. Involvement at this level often lays the foundation for and provides a springboard for more concerted participation in advocacy. Reactive advocates can be bloggers and newspaper letter writers. They can interact with their social media contacts.

Potential advocates: This group is everyone else: people who have an interest in the arts but who have not yet participated in any form of advocacy. The more work the other types of advocates do the greater the chance the potential advocates will get involved.

Never doubt that a small group of committed citizens can change the world. Indeed, it is the only thing that ever has.

Margaret Mead

The key matter is people in arts and culture need to make their case to their legislators. There's no magic about lobbying; there's no magic about advocacy. It's persistence in telling your story.

Dan Hunter

Executive Director - Massachusetts Advocates for the Arts, Sciences, and Humanities.

What is Required of You?

Effective advocacy requires your commitment of time and energy. Take the step from observer to participant and become engaged in the advocacy process for change. Join the growing network of Arts for Colorado supporters.

Learn who your legislators are and let them know how much you support funding for the arts and culture in Colorado. "Just do it" - communicate on a regular basis with your legislators. Build a relationship of trust and credibility with your elected officials. Don't rely on someone else to take action - you are the key to success.

Let Colorado's U.S. senators, [Mark Udall](#) and [Michael Bennet](#), as well as your representative, know your views on funding for the National Endowment for the Arts and your support of arts and culture at the federal level.

Teamwork between you and Arts for Colorado - together we become a strong unified voice supporting arts and culture. The responsibility lies with each and every one of us – there is no one else.

Write the letter; send the e-mail; make the call or schedule the visit with your legislator.

Lastly, register to vote if you are not already registered. Voting is part of your civic responsibility as a U.S. citizen so take every opportunity to do so. As an advocate encourage others to do likewise. Many arts supporters currently do not vote so an opportunity exists for improvement in this area.

Working With Your Legislators

(Much of the information in this section comes from the Colorado Children's Campaign booklet "Child advocacy is as easy as 1, 2, 3" and "The Advocacy Project – Democracy in Action" by the Illinois Arts Alliance Foundation.)

Advocacy is a process of communicating and building relationships with legislators. Lobbying state and national political leaders is an ongoing process of building trust between elected officials and constituents. The more your legislators trust you, the greater your credibility with them, and therefore, the greater impact your advocacy messages will have.

Start building the relationship with your political representatives before a crisis develops. Be pro-active rather than reactive. Contact your elected officials when they do something you like as well as when they do something you dislike.

Whether you are meeting with your legislators in your local community, at the State Capital, or talking with them on the phone, here are a few important tips to remember.

- Establish a mailing list, telephone numbers and e-mail addresses of all your elected officials. See our Colorado contact list.
- Get to know your legislators before you need to ask for something. Learn their interests, politics and background. Start to build a relationship by volunteering some of your time to help them work on current issues.
- Remember that your issue is not the only one in front your legislators. They may not be familiar with arts and culture issues. Your task is to educate them on arts and cultural issues and to explain the value the arts and culture adds to your life and to the community as a whole.
- Target your message. Use data to help your legislators better understand how their decisions on arts issues affect the citizens in their district. Arts for Colorado provides various value messages on www.artsforcolorado.org. Please check the website for current talking points.
- Anytime you meet or speak with a legislator, leave them with a clear message of what needs to happen next to improve the condition of arts and culture in the community. You could request they vote for or against a specific bill, or to introduce legislation to address a certain problem.
- Include the governor's office in your advocacy efforts. Veto power makes the governor a key player.
- Present your position in a concise manner to show how your issue will help in the legislators' district and use data as much as possible.
- Address your legislator's concerns directly; try to anticipate questions and be prepared to answer them. Present a one-page fact sheet on your position.
- Follow up a visit or a phone call with a thank you letter.

- Always be non-partisan.
- Take notes.
- Be respectful and diplomatic and never argue with your legislator. Listen intently to your legislator's comments.
- Always speak the truth and stay positive.
- Always remember, you are dealing with multiple issues, perspectives and personalities. Be gracious in victory and defeat because today's opponent may become an ally in the future.

Advocating by Letter or E-mail

Writing a letter to your senator or representative can be an effective way to influence legislation or a legislative position. You can visit www.vote-smart.org and search your zip code if you don't remember the names of your legislators.

State Level:

During the Colorado legislative session, you can send letters directly to the State Capital:

Senator or Representative _____
Colorado State Capital
200 East Colfax
Denver, CO 80203

Link to Americans for the Arts, WESTAF, AFC website

Federal Level:

Senator Michael Bennet

Washington Office

458 Russell Senate Office Bldg
Washington, DC 20510
Phone: (202)-224-5852

Denver Metro Office

1127 Sherman St., Suite 150
Denver, Colorado 80203
Phone: (303) 455-7600
Toll Free: (866) 455-9866

Four Corners Office

835 East 2nd Avenue, Suite 206
Durango, Colorado 81301
Phone: (970) 259-1710

Pikes Peak Office

409 North Tejon St., Suite 107
Colorado Springs, 80903
Phone: (719) 328-1100

Senator Mark Udall

Washington Office

Hart Office Building
SH-328
Washington, D.C. 20510-0605
Phone: 202.224.5941
Toll Free: (877) 768-3255

North Central-High Plains Office

1200 South College Ave., Suite
211
Fort Collins, CO 80524
Phone: (970) 224-2200

Northwest/I-70W Office

225 North 5th Street, Suite 511
Grand Junction, Colorado 81501
Phone: (970) 241-6631

Arkansas River Office

129 West B Street
Pueblo, Colorado 81003
Phone: (719) 542-7550

San Luis Valley Office

609 Main Street, Suite 110
Alamosa, Colorado 81101
Phone: (719) 587-0096

Denver Metro Area Region

999 18th Street
Suite 1525, North Tower
Denver, CO 80202
Phone: (303) 650-7820

Four Corners Region

954 East 2nd Avenue, Suite 106
Durango, Colorado 81301
Phone: (970) 247-1047

Pikes Peak Region
2880 International Circle, Suite
107
Colorado Springs, 80910
Phone: (719) 471-3993

Northeast Region
801 8th Street, Suite 140A
Greeley, CO 80631
Phone: (970) 356-5586

Northwest Region
PO Box 866
Clark, CO 80428
Phone: (303) 650-7820

Central Mountain Region
PO Box 743
Tabernash, CO 80478
Phone: (303) 650-7820

San Luis Valley Region Office
609 Main Street, Suite 205
Alamosa, Colorado 81101
Phone: (719) 589-2101

West Slope Region
400 Rood Avenue, Suite 110
Grand Junction, CO 81501
Phone: (970) 245-9553

Southern Colorado Region
107 West B. Street
Pueblo, CO 81003
Phone: (719) 542-1701

Colorado has seven congressional districts. See www.house.gov for contact information for your representative.

Tips on writing your letter:

- Make sure your note has a personal touch. Use your own words and include how the arts (or particular legislation) impacts the quality of your life. Remember to keep it short and direct.
- Use a formal address and salutation. If you are a constituent include your home address.
- Introduce yourself and explain and identify what coalition you belong to.
- If referring to a bill or policy, identify it by its name or number.
- Focus on a single issue.
- Use a single page.
- State your position clearly, and express the action you want your legislator to take.
- Explain what the bill does, and be specific.
- Explain what other groups support the legislation.
- Express how the legislation will affect you and others who might share your views.
- Remember to repeat what you want done again near the end of the letter, in slightly different words.
- Thank them for hearing views and ask the legislator how they will vote.
- Include your name, address and telephone number with an invitation to contact you for additional information.
- Be confident in yourself and your own experiences.
- When you receive your reply make sure the “will you support this legislation?” question is answered to your satisfaction. If not, you’ll need to write another letter seeking how the official will vote?

Sample Letter

June 12th, 2012

George Washington
1022 Cherry Lane
Mountain View, CO 89898

The Honorable John T. Gonzales
Colorado State Capital
200 East Colfax
Denver, CO 80203

Dear Senator Gonzales,

I am writing to request your affirmative vote in favor of Senate Bill XXX, which would increase current state funding for the arts. Over the past three years state funding for the arts has dropped over 90 per cent – placing Colorado at the bottom of arts funding of all 50 states. This legislation is needed to return value to the arts to citizens in terms of economic development, education, and enhanced quality of life.

Many of the nonprofit arts organizations in the ZZth district that provide valuable services to our community are on the verge of collapse. A modest increase in arts funding will help insure that many of these organizations continue to serve young and old alike in the district. For instance, the Young Musicians Quartet visited 22 senior living facilities where they provided free concerts to over 5,000 senior residents. The loss of state funding for the Colorado Council on the Arts has put the continuation of this program in jeopardy. Likewise, the Creative Twist theatre group, which travels to many Elementary Schools in the district where it conducts interactive programs, relies on some funding from the state to accomplish its mission. The theatre group has had to cut the number of district 99 schools it visits by half – cutting programs to over 2,000 K-6 students due to the large state cuts in funding for the arts. Citizens in the district value the arts' contribution to education and the quality of life for young and old alike.

In the past you have voted for legislation supporting economic development not only in the 99th district but for the entire state. The arts stimulate cultural tourism, which brings much need revenue into the ZZth district. Likewise the arts support a stimulating cultural community, which attracts creative and talented workers into the district. It is this connection between the arts and a creative place that attracts the best and brightest individual who fuel the economic engine that is so important for growth and prosperity. Support of this legislation is good for business and economic well being of the district.

Thank you for your time. I eagerly await your reply affirming your commitment to supporting state funding for the arts and the many benefits the arts bring to the citizens of the 99th district.

Sincerely,

George Washington

Advocating by Phone

When the legislature is in session, you can call your legislator directly. If you don't know your legislator's phone number look in the legislature section of the state's Web site at www.state.co.us.

It is not always possible to speak directly to your legislator or a top legislative assistant. Any staff person who answers the phone will pass along your message.

Tips on making your call:

- Introduce yourself by name and hometown.
- Identify the bill you wish to talk about by name and number.
- Briefly state your position, your reasoning and how you wish your legislator to vote.
- Ask for your legislator's stance on the bill or issue and ask for a commitment to vote for your position.
- Don't argue if your legislator has an opposing view or hasn't yet decided.
- If your legislator needs addition information, supply it as quickly as possible.
- Always be polite.
- Take notes of all conversations.
- Pause occasionally to let your legislator speak.

Example Phone Message

They: Senator Gonzales' office,
Sue speaking.

You: Hello, I'm George Washington and I live in the ZZth district at 1022 Cherry Lane, in Mountain View.

They: What can I do for you today?

You: I'm calling to ask for Senator Gonzales' to vote yes on Senate Bill XXX which will increase state funding for arts. Increased funding for the arts will bring improvements in the quality of life, education and economic development to the Colorado citizens of the ZZth district.

They: I will relay your message to the Senator.

You: Thank you.

Advocating in Person

Legislators welcome visits from constituents because elected officials want you to be involved. However, they are busy so you must plan ahead and use your time well. Refer to the current Arts For Colorado talking points before advocating with your legislator.

Tips for meeting with your legislators:

- Make it as easy as possible for your legislator to meet with you by accommodating their schedule and by setting an appointment in advance.
- Expect 15 minutes or less for your meeting. So be prepared and be on time.
- Try to learn in advance where your legislator stands on an issue.
- Don't be surprised if your legislator isn't informed on your issue. You are there to educate him or her.
- Be prepared to explain how the bill will affect you and others in the legislator's district.
- If you don't know the answer to a question, be honest. Admit you don't know but will find out and get back to them with the answer.
- Before you leave, ask how you can be of help and offer to provide additional information.
- Practice a short two-minute "elevator" speech that explains your issue clearly and to the point. Be prepared to give this statement to anyone who will listen.

Writing a Letter to the Editor

Writing a letter to the editor of your local newspaper is an excellent way to bring visibility to arts and culture issues. The time and effort you spend writing shows your concern for the quality of life in Colorado. Keeping arts and culture issues constantly in front of the public sends the message that these issues are important. Your letter will educate the community, media, and voters about the importance of supporting the arts in Colorado.

Tips for writing a successful letter:

- Check the editorial page of your local newspaper to learn about how to submit a letter to the editor. There will be information about the format and how the letter should be addressed. Perhaps the easiest way is in the form of an e-mail. Some papers won't accept attachments, so don't write your letter in Microsoft Word and try and send it as an e-mail attachment.
- Most papers encourage letters of 200-250 words. If you want to write a more in-depth op-ed piece expect to write 800-1,000 words. You can e-mail or call the editorial desk for more information about op-ed requirements.
- The goal of the letter or op-ed piece is to express your opinion about a current arts and cultural issue. Describe why it is important to you and to the community. Cite your own experience.
- Use short sentences and write in the active voice. Avoid using the passive voice - for example: don't say: must be, should be, will be, to be, are shown, and is presented.
- Include your name, address, and phone number on the typed letter. Someone from the newspaper will usually contact you before printing your letter. A phone call to the editorial desk inquiring if they received your letter and if they have any questions about its content can increase the chances of your letter being printed.
- If responding to a previously written letter or article, send your letter as soon as possible. Be sure to reference the title or author, and date of the original article.
- Keep reading the editorial page after your letter is printed to see what responses your comments generated. This is often a good time for another pro-active arts advocate to write a letter in support.
- If your letter isn't printed, keep trying. Don't get discouraged - persistence is the key to success.

Mailing addresses in Denver:

The Open Forum
The Denver Post
1560 Broadway
Denver, CO 80202

Colorado Citizens for Culture Advocacy Guidelines for 501(c)(3) Nonprofit Organizations

(The source of this information is under investigation at this time)

The following guidelines summarize limits on a nonprofit organization's ability to become involved in electoral activities. The IRS guidelines on these issues are complex. If you have a question regarding an individual's or a nonprofit arts organization's sponsorship of, or non-monetary contribution to, an event or publication, it is advisable to have it reviewed by your organization's legal counsel.

- Be aware that arts institutions and organizations that have been classified as educational or charitable under Sec. 501(c)(3) of the Internal Revenue Code are prohibited from intervening in political campaigns, which includes engaging in partisan political activity. Therefore, when you are representing such an organization, you are prohibited from engaging in political activity. However, when you are acting as an *individual*, not as a representative of a nonprofit organization, you are *not limited* in your right to engage in political activity.
- Individuals involved in the electoral process must make clear they are acting as individuals.
- Nonprofit arts organizations must avoid supporting, favoring, or opposing an individual candidate or political party - that is partisan political activity.
- Nonprofit arts organizations need to be aware that their statements and activities do not have to be directly expressed to be considered partisan. Implied support of, or favoring a candidate or party, is also considered partisan political activity.
- Partisanship can be construed when an arts organization provides a benefit to a candidate of party. These benefits may include giving just one candidate an opportunity to speak, noting that one party is "pro-arts," or publicizing the fact that one candidate "agrees" with the arts organization's vision on arts policy. All of these "benefits" are prohibited.
- The law requires that a nonprofit organization sponsoring a political event must extend an invitation to all viable candidates so that they all have an equal opportunity to have their views represented.
- If you organize events, or publish materials, issues and questions should be phrased in a neutral way. They must cover - and allow - all candidates to address -- a broad range of issues.
- Both public meetings and in published materials, a disclaimer should be included, such as: " does not support or oppose any political party or candidate. These materials and activities are made available to the public, consistent with our responsibility to educate and inform the public."
- Nonprofit arts organizations cannot align themselves with political parties, nor can they collect or distribute funds for political campaigns.
- A nonprofit organization cannot provide facilities for political fundraising.
- A nonprofit organization can pay up 20 percent of a lobbyist's fees.

- A nonprofit organization cannot give lists of members or subscribers to political candidates.
- Organizations that are tax exempt under IRS 501(c)(3) are subject to legal and monetary limits on their lobbying activities. When planning new lobbying activities, including grassroots and use of media, organizations should consult legal counsel to ensure that the limits are observed.

Arts For Colorado
Basic Facts about 501(c)(4) Tax Exempt Organizations
From Holme Roberts & Owens LLP
March 2000

- It is a non-profit organization, but it is not a charity for tax purposes.
- Contributions to it are not tax-deductible.
- Large organizations must advise prospective donors that contributions are not tax-deductible.
- It must operate exclusively for the promotion of social welfare.
- It must operate for the benefit of the community as a whole rather than its members or a select group of individuals.
- Its assets and earnings may not be used to benefit any private individual.
- It may advocate a particular position on controversial subjects.
- It may draft specific legislation, present petitions to have legislation introduced and circulate material concerning proposed legislation.
- It may lobby the legislature directly.
- It may encourage members of the community to contact legislative representatives in support of legislation.
- It may activate support or oppose issues on the ballot.
- It may not contribute, directly or indirectly, to a candidate for political office.
- Its involvement in political campaigns in favor of or in opposition to candidates for political office should be minimal. Therefore, it should avoid expressly or implied endorsing or opposing candidates for public office, rating candidates and disseminating those ratings to the public, publishing voter information guides that express judgments or opinions about particular candidates and similar activities.
- It may (with great caution) conduct limited voter education activities that do not express judgments or opinions about particular candidates, such as publishing the voting records of all incumbents on a wide variety of subjects, publishing the responses of all candidates for office to a particular questionnaire covering a wide variety of subjects, and hosting nonpartisan debates and forums available to all candidates.

Arts for Colorado

Organization Information

Mission:

Arts for Colorado (AFC) is a nonpartisan, statewide nonprofit 501(c)4 organization dedicated to improving the climate for creative industries throughout the state, facilitating advocacy for Colorado's arts and culture, and preserving and expanding state-level public- and private-sector support for the arts.

Vision:

Arts for Colorado's vision is to be recognized as an effective state-wide cultural advocacy network that nurtures creativity, communicates the values of arts culture, cultivates strong advocates, and influences public policy and individual consciousness to support the arts. To accomplish these goals, Arts for Colorado maintains a lobbyist at the state legislature, facilitates meetings of the legislative arts caucus, convenes regional meetings of arts leaders, provides a regular stream of relevant arts information, and coordinates advocacy efforts with other cultural interests throughout the state.

Arts for Colorado is a nonpartisan, statewide nonprofit 501C(4) organization dedicated to improving the climate for arts and culture throughout the state. Arts for Colorado strives to represent citizens in all regions of the state. Because public funding – and particularly state arts funding – has played an important role in building Colorado's cultural infrastructure, Arts for Colorado focuses much of its attention on the preservation and expansion of state arts support. To accomplish its overarching goal of strengthening the arts throughout the state, Arts for Colorado engages in the following activities:

- Provide statewide leadership in advocating for the arts to enhance the quality of life for all Colorado communities.
- Maintain a lobbyist in the state legislature to proactively advocate for the interests of the statewide arts community.
- Convenes regional meetings of citizens to share ideas, learn about new arts developments, and craft positions related to legislative arts initiatives.
- Provides a regular stream of information about the arts and about happenings in the arts statewide.
 - See www.artsforcolorado.org
- Coordinates nonpartisan advocacy efforts with other arts interests in the state.
- Actively pursue wide grassroots support for arts advocacy programs.
- Engage and persuade members of the arts community for greater involvement in arts advocacy.
- Encourage art supporters to register to vote and vote for candidates that support the arts.

Arts for Colorado has one part-time paid staff person as of 2012. There is a working board composed of people who are passionate about the arts and committed to making a difference in how the arts are supported throughout the state.

History:

In 1999, a group by the name of Arts for Colorado was formed with the primary purpose of supporting the arts throughout the state of Colorado. The original Board of Directors comprised six members from various locations in Colorado; the Chair was Ann Azari, the Mayor of Ft. Collins.

This newly formed organization chose as a top priority, to provide a program of instruction for communities, on how to obtain public funding for the arts by working with all elected officials. When the Colorado Arts Consortium (CAC) dissolved, Arts for Colorado adopted CAC's program of offering technical assistance to any arts organization that needed help as well as CAC's grass roots lobbying efforts.

In 2002, some members of the original Arts for Colorado Board melded with other interested persons to form Arts for Colorado. Meetings were held in Glenwood Springs, Colorado Springs and in Denver at Riverfront Park to glean information and to rally support for this newly formed arts advocacy organization. Many of these meetings were facilitated by AFC Board members who are still serving today. On October 18, 2002 meeting at the offices of the Western States Arts Federation (WESTAF), a meeting was called to shape the advice received in previously called Arts for Colorado advisory meetings into a core plan. This meeting was facilitated by arts consultant Jim Copenhaver.

The 2002 plan included: development of legislative relations; improvement of communications of, about and for art throughout the state; continuance of research on new initiatives; partnership development; providing continued strong leadership toward building a stable institutional base to ensure Arts for Colorado could function effectively both during times when new initiatives were being pursued and when existing gains needed to be maintained and protected.

The Bylaws for Arts for Colorado were ratified in 2002, and the state's strongest and most vibrant arts advocacy organization was launched. Arts for Colorado received IRS certification as 501(c)(4) non-profit.

Arts for Colorado became a 501(c)(4) non-profit corporation in 2004. A few years later it became evident, for financial reasons, to create a like organization that could receive tax-deductible membership and contributions. In February of 2007, Colorado Citizens for Culture was incorporated as a 501(c)(3) non-profit organization. These separate but closely coordinated organizations have cooperated on a variety of projects, such as administering the Collaborative Community Planning Process and coo-sponsoring Arts Advocacy Day at the Colorado State Capitol.

The original Arts for Colorado board members in 2002 were Patty Ament, Iliff; Sandy Greenhut, Dillon; David Guerrero, Alamosa, Ted Jobe, Boulder; Frank Lucero, Denver, Nora Parker, Steamboat Springs, Tina Poe-Obermeier, President, Denver; Erin Trapp, Boulder; Catherine Worster, Denver; and Fay Golson, Salida. Volunteer staff included Denise Montgomery, Denver; Beth A. Copper, Denver; and Anthony Radich, Denver.

The plan for 2002 continues today and is enacted through:

1. Contracting annually with a lobbyist to work with the legislature to secure and/or maintain funding for CCI, and to assist with the passage of bills that the AFC/CCC Board may deem a priority.
2. Implementation of Cap Whiz, the use of Email for notifications to membership and the general public, and a quarterly Email newsletter.

3. Development and implementation of new community art initiatives in numerous towns around Colorado.
4. Partnering with WESTAF, Colorado Creative Industries, Think 360 Arts, Colorado Business Committee for the Arts, National Endowment for the Arts and the Colorado Legislative Arts Caucus has been nurtured and established.
5. AFC/CCC Board Members (approximately 95%) pitching in to provide strong leadership and ongoing support for AFC/CCC projects and for all art, culture, and creative industry legislative endeavors.

Among the important public policy successes of AFC are: passage of legislation to create Colorado Creative Industries; legislation to create arts and cultural districts in localities; continued appropriations from stable funding sources for CCI and its predecessor Colorado Council on the Arts.

Arts for Colorado is proud to lobby and advocate for state and national financial support for Colorado Creative Industries. Colorado is a leader in the nation for arts and culture-related employment. AFC/CCC pledges its support to keep Colorado in the forefront of the nation.

The 2011 Legislative Session

Given the severity of the state budget situation and the fact that we began 2011 with a new Governor, Arts for Colorado took low-key approach this year. This strategy proved affective as we were able to assist in passing one bill initiated by a legislator and provide significant protection to the budget for the Creative Industries Division.

- **HB 1031** by Reps. Miklosi and Sen. Foster. This bill gives authority to local governments to form Creative Districts, which will be authorized to accept economic development incentives from the Office of Economic Development and International Trade (OEDIT). Creative Districts are arts-oriented business clusters intended to promote local entrepreneurship. Redevelopment is a key element to their creation within the state. This bill creates a process of formation and approval. Local governments seeking Creative District certification will apply and report to the Office of Economic Development and International Trade (OEDIT). Arts for Colorado worked with Rep. Miklosi as he fought to ensure passage through some tricky negotiations. We were pleased to see HB1031 signed into law by Governor Hickenlooper on March 22.
- **SB159** was the piece of legislation that set funding for CID. Senator Pat Steadman wrote and championed the bill. For the 2011/2012 budget year the CID will receive \$1,172,000 in state funds. In addition, SB159 updated state law regarding limited gaming fund transfers. Previously, the law stated that if General Fund revenues were insufficient to fund the budget (as has been the case the last few years during this economic downturn), limited gaming fund programs which includes CID would get nothing. This meant that we had to run a bill each year striking that provision and then state the amount of state dollars going to CID. With the passage of SB 159, CID is essentially guaranteed at least \$1.2 million each year. If Limited Gaming revenues exceed \$48.5 million, CID will receive 4 percent of any revenues above \$48.5 million. All of this is of course subject to being changed by future legislation, but for the time being CID is relatively well protected.

The 2010 Legislative Session

- **SB 94** by Sen. Pat Steadman and Rep. Joe Rice clarified the type of public construction projects required to purchase art as part of the Arts in Public Places Program. Specifically, the bill clarified that the 1 percent allocation for public art be calculated based on the state-funded portion of a project's capital construction costs and that funding for art must be included for projects that are funded through lease-purchase agreements. The bill also exempted certain types of projects from the public art requirement including agricultural facilities, public and charter schools, redevelopment and clean-up of contaminated sites and controlled maintenance of existing facilities.
- **SB 158** by Sen. Linda Newell and Rep. Joe Rice created the Creative Industries Division within the Office of Economic Development. The State Council on the Arts will be renamed the Council on Creative Industries. The bill takes effect July 1, 2010.
- **HB 1180** by Rep. Tom Massey and Sens. Gibbs and Spence changed the criteria required of a film production company to qualify for a performance-based incentive for film production activities in Colorado in an effort to make the incentive more usable. Specifically, the bill allowed an incentive for a television commercial, incorporated the definition of "qualified payroll expenditure" into the definition of "qualified local expenditure," removed the requirements that the production company must spend at least 75 percent of its production expenditures on qualified local expenditures and qualified local payroll expenditures, reduced the minimum total qualified local expenditures for a production company that does not originate its film production activities in Colorado from \$1 million to \$250,000 and lowered the actual qualified local expenditures necessary to receive an incentive.

In its original form **HB 1273** by Rep. Michael Merrifield and Sens. Pat Steadman and Nancy Spence would have required that all Colorado students complete one arts class before graduating from high school. The bill passed in a weakened form. Schools must include arts education in students' individual career and academic plans. Also, under current law, the State Board of education must adopt comprehensive guidelines for high school graduation requirements by December 15, 2009. These guidelines must be met or exceed by local school districts. Under **HB 1273**, the date for completion of the guidelines is extended until December 15, 2011. In creating the guidelines, the State Board is required to recognize and acknowledge the importance of education in performing and visual arts in strengthening student learning in other subjects and in supporting students' ability to succeed in the 21st Century.

SB 206 by Sen. Al White and Rep. Christine Scanlan would have removed a series of triggers and exemptions related to the distribution of Limited Gaming Fund revenues to the CCA and OFTM, among other entities. The Joint Budget Committee would no longer have had to run a separate bill to ensure funding for CCI and OFTM was not zeroed out in bad economic climates. The bill flew through the Senate, but ran into stiff opposition from House Finance Committee Chair Joel Judd. After threatening to de-fund all recipients, Rep. Judd ensured the bill died in his committee on a 9-2 bipartisan vote.

Arts for Colorado played a significant role in all five of these pieces of legislation. We helped draft legislations, provided testimony at hearings, educated legislators and counted votes. On behalf of AFC, BBMK also provided significant strategic advice and planning particularly with regard to the Merrifield education bill.

As always, a key priority this year was protecting the CCI budget. In the Fall, the situation looked grim with the Governor proposing an additional 25 percent cut (on top of the 25 percent cut from last year) and the state facing a major budget crisis. Through the good work of the Joint Budget Committee, Sen. Al White and Rep. Mark Ferrandino in particular, the final CCI budget was cut very modestly relative to last year. For FY 10/11 The Colorado Creative Industries will receive \$1.175,359 and the Office of Film, Television and Media will received \$428,556 from state sources.

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Chris Wineman
Tina Poe-Obermeier, Past President
Kim Harrell

For more information on Arts for Colorado
Contact: (970) 824-8244

Become part of the solution. Join Arts for Colorado today.

Membership Levels:

Student (Currently enrolled): \$10

Individual: \$35

Organization: \$150

Individual Contribution above membership: Whatever you can afford. Thank you.

Mail Contributions to:

Arts for Colorado
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The Need for a Plan

Statewide advocacy for the arts has never been easy. Without an effective plan of action, surely it will be impossible. The Arts for Colorado plan will guide the organization's work over the next two years. The plan recognizes the changed state-level context for arts advocacy and seeks to establish a new framework for arts advocacy in Colorado--a framework that is inclusive, creative, stable, and most of all, committed to improving the environment for, and support of, the arts statewide.

The Advocacy Context

In recent years, the environment for state-level arts advocacy has changed dramatically. In 2003, the Colorado Council on the Arts was nearly eliminated by the legislature. The Council was saved and \$200,000 in funds were appropriated. The NEA continued its grant to CCA even though the appropriation level failed to match their grant level. Since then important progress has been achieved. In 2004, funding was increased for CCA to \$500,000 and a Blue Ribbon Task Force authorized to develop long-term direction for the arts and culture for Colorado. A new Executive Director with both Colorado experience and national arts administration experience was hired along with an additional staff position. In subsequent legislative sessions, appropriated funding was increased to \$1.6 million with the match of the NEA grant creating over \$2.2 million in funding for the arts in Colorado. The Council was also transferred to the Office of Economic Development and International Trade, which was a more collaborative home. In 2010, working to redefine the Council, the agency was merged with Arts in Public Places and the Office of Film & Media creating the Creative Industries Division within OEDIT.

However, today's arts advocacy landscape continues to be complex and challenging. Factors affecting successful statewide arts advocacy include: the need to inform Colorado's many new residents about the value the arts play in the life they moved to Colorado for; low levels of Arts Education funding; the Scientific and Cultural Facilities District (SCFD) which supports the arts in the 7-county Denver metro area but does not preclude the need for state-level work in that area; and Colorado's mandated tax and expenditure limitations that make state-sourced increases in arts funding difficult to implement. These and other factors present huge challenges to advancing support for the arts statewide particularly when these challenges occur in the large context of a general public that is perhaps less predisposed than ever to expand the role of government for anything-let alone the arts.

Those who organize around discrete goals with sustained effort have a great advantage over those who have strong interests but are diffuse and disorganized. ... the stuff that gets done has organization behind it.

Dr. Richard Florida, *Rise of the Creative Class*

The Planning Process

The Plan

For Calendar Years 2012 and 2013

Legislative Relations

While the Colorado Creative Industries Division has secured their funding for years to come, there are no guarantees that future legislators will not attempt to undo that legislation. Recognizing that consistent transmission of key messages is critical to legislators who are affected by term limits and the time-limitations of the legislative process, Arts for Colorado will engage the legislature in two significant ways:

Advocacy Goals – 2012

1. Monitor the legislative process and create strategies to assure appropriate funding for the work of Colorado Creative Industries
2. Actively work to assure that the new administration understands and appreciates Arts and Arts Education (K-20) issues as they set new policies; acknowledging the impact of existing legislation that supports these efforts such as the creation of the Colorado Arts Education Guidebook and workforce development addressing the Creative Industries.
3. Assist in efforts to educate legislators in the importance of the arts and the creative industries for the economy of Colorado by meeting with as many legislators as possible on a formal and informal basis before and during the legislative 2012 session. We will focus our efforts on reaching new members or those who have not been met with during the last two sessions.
4. Broaden (or strengthen) advocacy for the arts to include all of the creative industries. We will investigate public policy and legislative strategies, but only consider on a case-by-case basis any proactive efforts to propose or create legislation.
5. Review, monitor and assist in efforts to influence legislation impacting the Arts and Arts Education; specifically to fix the gaming funding distribution formula.
6. Continue to position the Colorado Creative Industries Council and Colorado communities for long term sustainable and increased public funding from sources outside the annual appropriations process. This includes supporting and promoting the creation of creative districts throughout the states.

Communications

Recognizing the geographically diffuse nature of Colorado's population, consistent, effective, and meaningful communication is essential to the success of statewide arts advocacy.

- Maintain and constantly expand and refine an e-mail database that can be used to contact Coloradans with messages that:
 - supply them with information regarding critical developments in the arts
 - update them on issues affecting the arts in Colorado
 - when necessary and appropriate, call advocates and potential advocates to action
- Issue a quarterly newsletter update and report to the field.
- Use the Arts for Colorado Website as an active information resource. Engage in social media including Facebook, Twitter, Linked-In and Google+

Continue Researching on New Initiatives

Throughout the planning process, numerous suggestions were made as to directions Arts for Colorado could take to substantially improve the environment for the arts in the Colorado. Designing and launching a new initiative that will benefit the arts statewide will take time and will require a strong organization. Nevertheless, in its work with potential initiative partners, the state's political leadership, policy advisors and the cultural field in general, the following initiatives and others will be further refined, developed and the ideas tested for possible launch. The areas most commonly suggested for new initiatives are:

- Design a statewide funding structure for the arts that includes non-arts partners. Reach out to corporate donors and Fortune 500 companies.
- Work toward the establishment of a statewide public-private cultural trust.
- Continue working to implement SCFD-type districts across the state.
- Work with the state legislature and the governor's office to design special initiatives to develop the arts in rural areas.
- Pro-actively link the arts to tourism interests and create a stronger link to the cultural-tourism interests in the state.
- Promote the new funding initiatives of the Colorado Council on the Arts

Develop Partnerships

Arts for Colorado was strongly advised by the field to develop partnerships that would help it realize its goals. The partnerships were viewed as being of two potential types:

- cultural and quality of life organization partnerships envisioned as entities that may join with Arts for Colorado in the formation of an initiative that would benefit all partners
- partnerships with policy entities such as policy centers and non-cultural associations that might join the arts in an new initiative.
- Convene informal meetings with the leadership of statewide cultural and quality of life interest groups to determine their readiness to join with the arts in an initiative.

- Develop an informal advisory network of policy organizations and leaders by convening representatives of these groups twice a year to brief them on issues surrounding the arts and to secure their advice on ways to advance on those issues.

Continue the Development of Arts for Colorado

Arts for Colorado continues to be a developing organization. A primary goal of the organization's leadership is to build a strong institutional base and to ensure that Arts for Colorado can function effectively both during times when new initiatives are being pursued and when existing gains need to be maintained and protected. In the next two years, Arts for Colorado will seek to strengthen the organization in the following key ways:

- Members of the board will continue to be recruited from throughout the state. This will be done to ensure that Arts for Colorado reflects the interests of arts and community leaders across the state.
- Work will continue on the development of a stable funding base for the organization. Such progress will be based on membership development, individually hosted fundraisers, solicited contributions, and the proceeds from one major fundraiser a year.
- Prepare the organization to hire one part-time staff person when funds are available.

The Work is Never Done

Advocacy for the arts is not something that can be completed and then forgotten. While we always hope arts advocacy will drive the level of understanding of the value of the arts to new and higher levels from which it will never recede—this is not always the case. *Arts for Colorado* is an open and creative organization that strives to respond to the challenges the arts face across the state. While this plan will help us in this task, the continued redirection of these efforts through the continued involvement of Coloradoans across the state is critical to our success.

Arts for Colorado
Denver, Colorado

The Value of the Arts

Public Participation in the Arts

Participating in the arts fell in 2008 with the percentage of adults attending arts events declining for all “benchmark” activities, according to the 2010 National Endowment for the Arts study conducted in partnership with the U.S. Census Bureau. The benchmark activities have been tracked since 1982.

- Jazz - down 27.8 percent since 2002
- Classical music - decreased by 19.8 percent since 2002
- Opera - down - down 34.4 percent since 2002
- Musical plays - relatively unchanged since 2002 but down 10.2 percent since 1982
- Non-musical plays - decreased by 23.6 percent since 2002
- Ballet - down 25.6 percent since 2002
- Art Museum/Gallery - down 14.3 percent since 2002

<http://www.stateoftheusa.org/content/fewer-americans-participated-in-arts.php>

http://www.nea.gov/research/researchreports_chrono.html

http://www.artsusa.org/information_services/research/services/economic_impact/default.asp

Public Opinion Polls

From the National Cultural Alliance (circa 1998): *The Importance of the Arts and Humanities to American Society*.

- 81% of those surveyed believe that the arts and humanities contribute to the economic health and well being of society.
- 83% believe that the arts and humanities help them appreciate different cultures and the individuals of different cultures.
- 80% believe that the arts and humanities make their local community a better place to live.

A Louis Harris Poll (June, 1996)

- 79% of the American public favors a governmental role in funding the arts
- 61% would pay \$5 more in taxes to support the arts
- 56% would pay \$10 more in taxes to support the arts
- 86% of American adults participated in the arts in the last year

Economic Impact of the Arts

Examples:

Creede Repertory Theater Company in Creede, Colorado <http://www.creederep.org/>

Beet Street in Fort Collins, Colorado
<http://beetstreet.org/>

Mass MOCA
<http://www.massmoca.org/>

Paducah, Kentucky
http://www.paducahalliance.org/artist_relocation_program.php

Governor's Arts Awards Towns:
<http://www.coloarts.state.co.us/programs/govaward/past/index.htm>

Creede

Telluride

Fort Collins

Breckendridge

Loveland

Grand Junction

Boulder, Colorado

A study recently conducted by Americans for the Arts of ninety-one communities nation wide showed that communities that spend money on the arts make money from the arts.

One of the communities in the study was Boulder, CO. It was calculated that just over \$8 million dollars is spending by non-profit arts organizations of Boulder generated over \$13 million in revenue and income for Boulder businesses, residents, state and local government, and supports 594 full time jobs. The Arts and humanities bring money and jobs to communities in today's difficult economic environment.

Denver

The economic impact to Denver of the 2002 Theatre Production "The Lion King" was \$57 million.

Grand Junction, Colorado

- Local arts agencies in Mesa County spent \$6.7 million payroll, goods and services in 2000.
- Individual patrons and businesses donated \$824,141 to arts and cultural organizations.
- The nonprofit arts industry employs 128 full-time equivalent employees at 14 different organizations.

Source: Grand Junction Commission on Arts and Culture – December, 2002

National Impact

Arts & Economic Prosperity an economic impact study of the nation's nonprofit arts organizations (audiences included) by Americans for the Arts reveals the economic strength of the arts industry. Ninety-one communities across 34 states participated (www.artsusa.org/Economicimpact/). The study time frame is 2000 – 2001. Economic impact is defined as employment (full-time equivalent jobs), household income (salary, wages, proprietary income) and government income (taxes and fees) from nonprofit arts organization's and audience's spending.

Total Impact of the Nonprofit Arts Industry

Total Expenditures	\$134.0 billion
Full Time Equivalent Jobs	4.85 million
Resident Household Income	\$89.4 billion
Local Government Revenue	\$6.6 billion
State Government Revenue	\$7.3 billion
Federal Income Tax Revenue	\$10.5 billion

Spending By Nonprofit Arts Organizations

Total Expenditures	\$53.2 billion
Full Time Equivalent Jobs	\$2.09 million
Resident Household Income	\$47.4 billion
Local Government Revenue	\$2.4 billion
State Government Revenue	\$3.0 billion
Federal Income Tax Revenue	\$5.6 billion

Economic Impact of Nonprofit Arts Audiences (events related spending)

Total Expenditures	\$80.8 billion
Full Time Equivalent Jobs	2.76 million
Resident Household Income	\$42.0 billion
Local Government Revenue	\$4.2 billion
State Government Revenue	\$4.3 billion
Federal Income Tax Revenue	\$4.9 billion

Data collected from 40,000 event attendees revealed per person spending at \$22.87, not including the cost of admission (lodging, transportation, souvenirs, meals and refreshments, and other). Local attendees (residence within county event took place) spent \$21.75 per event, while non-local attendees spent \$38.05.

** This report sends the clear message that cutting state arts budgets is an illogical step at a time when states need to support growth industries. The \$53.2 million represents a 45 percent increase (from \$36.8 billion) since 1992, when Americans for the Arts last studied spending by arts organizations.*

Colorado

In 2011, the Colorado legislature passed [HB11-1031](#). In brief, it encourages the formation of Creative Districts in communities, neighborhoods, or contiguous geographic areas, for the purposes of:

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

The legislation is written broadly enough to ensure that the Creative District concept is relevant to places large and small, urban and rural, well-established and new. Still, they will have things in common: Creative Districts are defined areas that include a mix of uses within their boundaries, and they are typically small enough to be walkable. All include arts/cultural assets and non-profit as well as for-profit creative businesses. Most will incorporate complementary non-arts businesses such as restaurants, offices, retail stores and housing. Districts may offer events like art walks and arts festivals. Often they will include community gathering places such as a plaza or park.

In March 2012, Governor Hickenlooper certified Salida and the Art District on Santa Fe as the first two official Creative Districts.

“Colorado is filled with vibrant centers of commerce, culture and creativity, and is a magnet for creative workers,” Hickenlooper said. “The formation of Creative Districts provides visitors and residents with an opportunity to participate and invest in the arts, while contributing to the economic vitality of the region and attracting creative entrepreneurs and artists.”

Forty-four different districts from 25 counties applied for the designation. In addition to the two Certified Creative Districts, five applicants were designated as Prospective Creative Districts and will each receive \$8,000 and a customized package of technical assistance to enhance the likelihood that they will be certified in the future. Eight were designated as Emerging Creative Districts and will each receive \$2,000 and technical assistance to further their district planning.

Prospective Creative Districts:

- Longmont Arts & Entertainment District
- Town of Ridgway
- Downtown Pueblo

- Town of Telluride
- Denver's River North Art District

Emerging Creative Districts:

- Downtown Parker
- City of Trinidad
- Downtown Greeley and the University District
- Downtown Colorado Springs
- 40 West Arts District in Lakewood
- Aurora Arts District
- Durango Business Improvement District
- North Fork Valley in Delta County

This legislation came on the heels of a 2008 study released by Colorado Creative Industries: "Colorado: State-of-the-Art, Key Findings from The State of Colorado's Creative Economy", which shows that 186,251 jobs in the state are associated with creative enterprises and creative occupations. See above for the key findings summary and the full report.

Colorado's creative enterprises alone employed over 122,000 individuals in about 8,000 establishments. This accounts for 3.9% of the state's estimated 3.2 million jobs, making it Colorado's 5th largest employment sector, almost as large as biotechnology/biomedical and IT & telecommunications, and larger than defense & security and agribusiness, food processing & technology. Employee earnings in these jobs, including employee benefits, were about \$5 billion. Another 64,000 individuals worked in creative occupations in non-creative enterprises.

"This research clearly demonstrates that the creative sector is a large and important sector of Colorado's economy," said Colorado Lt. Governor, Barbara O'Brien. "Our next step is to more fully understand the challenges in each industry sub-group and identify areas of opportunity."

Colorado is a magnet for creative talent, ranking 5th among all states for concentration of artists. Only New York, California, Massachusetts and Vermont have a higher concentration of creative talent. Colorado ranks 2nd in concentration of architects, 7th in concentration of writers, designers, entertainers and performers, and 8th in concentration of photographers.

- In the resort towns of Aspen and Snowmass, the arts account for \$84.9 million in expenditures, 83% of which occur in the summertime.
- One of the largest employers in Creede, population 379, is the Repertory Theater, which provides 116 summer jobs.
- The arts generate almost \$1million in economic benefit in rural Chaffee County.

- Jobs and employment in the creative sector are growing faster than the labor force as a whole and now account for 30% of all jobs created.
- As an industry, arts and culture generate \$1.7 billion in economic activity in Denver.

Culture Counts: The Economic and Social Impact of Metro Denver Culture, 2001 Survey: Colorado Business Committee for the Arts and Deloitte & Touche LLP with support from the Denver Metro Chamber of Commerce. This report is on the economic impact of the Scientific and Cultural Facilities District.

Key findings from the report – 2001 totals of the “Arts and Culture” industry

- Total economic impact: \$1.083 billion - \$648 million from cultural organizations spending and \$435 million in event-related spending by cultural audiences. The total impact in 1999 was \$844 million.
- Scientific and cultural institutions paid more than \$14.5 million in payroll, seat and sales taxes in 1999.
- Scientific and cultural organizations employed nearly 7,700 people up from 7,000 in 1999. Total payroll is \$78 million. This makes cultural organizations (taken together) the 6th largest non-governmental employer in the Denver area.
 - Cultural tourism amounted to \$139 million with almost 860,000 cultural visitors from outside Colorado. Eleven of the top fifteen tourist destinations in the Denver metro region were cultural venues.
- Unpaid volunteers (28,800) contributed more than one million hours - up from 354,000 in 1999.

Attendance and Outreach programs

- More than 9 million visitors attended Denver area cultural venues in 2001. This compares to 7.5 million visitors to Front Range ski resorts and 5.3 million people attending Denver’s professional sports events.
- Cultural visits consisted of 4.3 million paid, 3.9 million free, and 870,000 reduced admissions.
- Cultural outreach programs impacted 940,000 people. Many of the people experiencing these programs are children who live in poverty, people of diverse ethnic backgrounds, the elderly, and people with disabilities.
- Cultural organizations provided educational outreach programs and tours for two million grades K through 12 students.
- Since 1989 attendance in paid and free courses offered by the scientific and cultural organizations has grown from 30,000 to more than 490,000 in 1999. In 2001 this number increased to more than one million, with an equal number of people becoming members or subscribers of cultural organizations.

Cultural Tourism

National Level

From American for the Arts Web site - Source: The Historic/Cultural Traveler 2001 (TravelScope Survey). Travel Industry Association of America, 2001.

Person Trips

One person-trip equals one person on one trip 50 miles or more -- one-way -- away from home or including an overnight stay.

- There were 997.6 million person trips in 2000.
- 21 percent (212 million) of all person-trips in 2000 included a cultural event.

Adult Travelers

- There were 143.3 million adult travelers in 2001.
- 65 percent (92.7 million) of adult travelers included a cultural event during at least one trip in 2001 - up from 61 percent in 1998.

Compared to all U.S. travelers (2001), cultural/historic travelers...

- Spend more: \$631 vs. \$457
- Are older: 48 vs. 46
- More likely to be retired: 20% vs. 16%
- More likely to have a graduate degree: 23% vs. 20%
- Use hotel, motel, or B&B: 62% VS. 56%
- More likely to spend \$1,000+: 18% vs. 12%
- Travel longer: 5.2 nights vs. 4.1 nights
- Travel by air: 22 percent vs. 18 percent
- More likely to shop: 44 percent vs. 33 percent

Colorado

Culture Counts: The Economic and Social Impact of Metro Denver Culture, 2001 Survey: Colorado Business Committee for the Arts and Deloitte & Touche LLP with support from the Denver Metro Chamber of Commerce. This report is on the economic impact of the Scientific and Cultural Facilities District.

Key findings from the report – 2001 totals of the “Arts and Culture” industry

- Cultural tourism amounted to \$139 million with almost 860,000 cultural visitors from outside Colorado. Eleven of the top fifteen tourist destinations in the Denver metro region were cultural venues.

Grand Valley: Economic Impact of the Arts in the Grand Valley survey by the Grand Junction Commission on Arts and Culture, December, 2002

- Cultural activities attracted an estimated 53,000 attendees from outside Mesa County

The Value of Arts Education

Did you Know?

Young people who participate in the arts for at least three hours on three days each week through at least one full year are:

- 4 times more likely to be recognized for academic achievement
- 3 times more likely to be elected to class office within their schools
- 4 times more likely to participate in a math and science fair
- 3 times more likely to win an award for school attendance
- 4 times more likely to win an award for writing an essay or poem

Young artists, as compared with their peers, are likely to:

- Attend music, art, and dance classes nearly three times as frequently
- Participate in youth groups nearly four times as frequently
- Read for pleasure nearly twice as often
- Perform community service more than four times as often

(Living the Arts through Language + Learning: A Report on Community-based Youth Organizations, Shirley Brice Heath, Stanford University and Carnegie Foundation For the Advancement of Teaching, Americans for the Arts Monograph, November 1998)

The facts are that arts education...

- makes a tremendous impact on the developmental growth of every child and has proven to help level the "learning field" across socio-economic boundaries.
(Involvement in the Arts and Success in Secondary School, James S. Catterall, The UCLA Imagination Project, Graduate School of Education & Information Studies, UCLA, Americans for the Arts Monograph, January 1998)
- has a measurable impact on youth at risk in deterring delinquent behavior and truancy problems while also increasing overall academic performance among those youth engaged in after school and summer arts programs targeted toward delinquency prevention.
(YouthARTS Development Project, 1996, U.S. Department of Justice, National Endowment for the Arts, and Americans for the Arts)

Businesses understand that arts education...

- builds a school climate of high expectation, discipline, and academic rigor that attracts businesses relocating to your community.
- strengthens student problem-solving and critical thinking skills, adding to overall academic achievement and school success.
- helps students develop a sense of craftsmanship, quality task performance, and goal-setting—skills needed to succeed in the classroom and beyond.
- can help troubled youth, providing an alternative to destructive behavior and another way for students to approach learning.
- provides another opportunity for parental, community, and business involvement with schools, including arts and humanities organizations.
- helps all students develop more appreciation and understanding of the world around them.
- helps students develop a positive work ethic and pride in a job well done.
(Business Circle for Arts Education in Oklahoma, "Arts at the Core of Learning 1999 Initiative")

The Arts are now a core academic subject...

The 2001 Arts Education Act - No Child Left Behind Act of 2001 - passed by the U.S. Congress includes the arts as a core academic subject for the first time. These laws provide the foundation for most federal funding of America's schools. The law defines core subjects: The term core academic subjects' means English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, (theatre, dance, music and visual arts), history and geography. Thus, when federal education programs focus on "core academic programs" to distribute funds the arts are now part of that equation.

The Arts are basic to education...

Learning in the arts helps young people achieve high academic expectations and contributes to their positive social development. Studies have shown dramatic results in learning, both in the arts and in other academic and social areas, when students have had long-term exposure to arts-integrated curricula or arts-infused programs outside their schools. An analysis of the U.S. Department of Education's database of 25,000 students revealed that those students with high levels of arts participation outperform "arts-poor" students by virtually every measure. Similarly, comparisons of student achievement in 14 high-poverty schools in Chicago showed that the students in schools with arts-integrated curricula advanced along many dimensions more quickly than did those in "arts-poor" schools.

Children who receive arts-integrated education develop quick minds, discipline, focus, judgment, personal drive, experience in teamwork, attention to detail, grasp of the "big picture," and an essential urge to continue learning. In addition to strengthening young people's capacity to learn, engagement in the arts allows young people to have positive outlets for their boundless energy and imagination. (From Ohio Citizens for the Arts).

- Facilitates multicultural and global understanding through diverse programming and local, national, and international cultural exchanges
- Arts education is a primary pillar, an essential component of a complete education.
- The essential element of the arts is the same essential element in the sciences or engineering – creativity.
- The arts stand independently unto themselves as an essential element of a well-rounded education.

Ten Lessons the Arts Teach

By Elliot Eisner

The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

The arts teach children and problems can have more than one solution and that questions can have more than one answer.

The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.

The arts teach children that in complex forms of problem solving purposes are seldom fixed but change with circumstances and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

The arts make vivid the fact that neither words in their literal form nor number exhaust what we can know. The limits of our language do not define the limits of our cognition.

The arts teach students that small differences can have large effects. The arts traffic in subtleties.

The arts teach students to think through and within a material. All art forms employ some means through which images become real.

The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.

The arts' position in the school curriculum symbolizes to the young what adults believe is important.

Fifteen More Lessons

The arts facilitate multicultural and global understanding through diverse programming and local, national, and international cultural exchanges.

Arts education is a primary pillar, an essential component of a complete education.

The essential element of the arts is the same essential element in the sciences or engineering – creativity.

The arts stand independently unto themselves as an essential element of a well rounded education.

The arts teach students the value of creativity and the experience of creating something completely unique.

The arts teach children that creativity requires them to take risks, to experiment with new ideas – to try new approaches to problem-solving much like scientists do.

The arts teach children that the creative process requires the flexibility and the willingness to try multiple approaches, discarding the dead ends until they get the result they want.

The arts teach students it okay to experiment, to try new solutions in rapid succession until the desired result is achieved.

The arts build a student's confidence and self-esteem.

The arts develop critical thinking.

The process of creating art builds decision making and judgment skills in students.

The arts teach students how to give and receive criticism in a constructive way.

The arts build concentration within students.

The performing arts, in particular, exercise a student's memory and lay the foundation for developing public speaking skills – a very valuable communication skill.

The arts stimulate school attendance and anchors programs for at-risk kids.

*Colorado has the third highest rate high school dropout rate in country – close to 40 percent.

Business Benefits from the Arts

External Benefits

- Community Relations
 - Demonstrates good corporate citizenship
 - Builds good will towards company in local, state, regional and national communities
- Builds positive image and reputation – enhances value of the brand
 - attracts customers who want to do business with companies that support arts and culture
 - attracts investors who support the arts
 - attracts business partners who support the arts
 - strengthens relationships with existing customers by supporting the same or similar arts organizations
 - Builds positive image of the company with community, business and political leaders
- Supporting arts organizations and events are used in marketing and advertising campaigns
- Creates brand building messaging opportunities in both local and national media – newspapers, TV, radio and magazines, etc.
- Aids recruitment - helps attract top-notch creative employees, both local and nationally, who prefer to work for a companies involved in supporting the arts
- Expands business networking opportunities as the arts connect all levels of the entrepreneurial spirit, i.e. market with graphic designers, engineers with theatre rigging, fashion designers with costume construction, construction workers with set builders, etc.
- Sponsorship of arts events (example - touring Monet painting show) allows a company to have special showings for major clients to build business relationships
- Companies that support the arts help raise the overall quality of arts and culture in their area, which builds the reputation of the region as a creative center. Creative centers around the country attract the most talented people creating high quality employee pools that benefit local businesses. During the past decade these creative centers lead the nation in economic growth and development.
- The arts develop a competitive edge when incorporated into a comprehensive business strategy. (Public Relation Strategist, 1998)

Internal Benefits

- Enhances employee performance and productivity
- Builds employee pride, loyalty and good will towards the company
 - Provide perks to employees through tickets to arts events
 - Encourage networking opportunities with community leaders, as employees get involved with arts organizations as representatives for the company
 - Sponsoring arts events on company property built around various ethnic and cultural holidays can help to celebrate diversity.
- Improves employee morale
- Long-term impact on core competency growth
- Helps with employee retention - helps retain corporate intellectual capital

Fact Sheet: Benefits of the Arts

- Investment in cultural and creative programs and opportunities is not separate from the overall priorities of the state—it's vital to the overall health and well-being of the people of Colorado. The arts are not a frill. They are part of the solution.
- The American people support public funding for the arts—the latest public opinion poll on the arts, researched by Louis Harris concludes that:
 - 79% of the American public support the government's role in funding the arts
 - 61% would pay \$5 more in taxes to support the arts
 - 56% would pay \$10 more in taxes to support the arts
 - 86% of adult Americans participated in the arts in the last year.
- The arts industry attracts tourism dollars—today's fastest growing economic market in the country.
- Cultural tourism is the leading reason cited by travelers for visiting a community. In 1994, international visitors spent \$78 billion in the United States. Approximately 40% of these tourists visited museums or art galleries and attended concerts or plays.
- The arts industry, with the support of the National Endowment for the Arts (NEA) and many other state, local and federal public and private partners, stimulates local economies and improves the quality of civic life throughout the country.
- The support given by the NEA, state agencies, and local arts council to the arts supports programs that enhance community development, promote cultural planning, stimulate business development, spur urban renewal, attract new businesses, and improve the overall quality of life in our cities and towns.
- The NEA and state agencies such as the Colorado Creative Industries make the arts accessible to all Americans. The NEA supports projects in all states; including isolated, rural areas and inner cities. Programs are spread across racial, geographic and socio-economic lines, thus helping to keep the arts from becoming an activity for only the "well-to-do."
- Arts education is a critical component in preparing America's children for the future.
- Our country's high-tech industry leaders indicate that they seek employees possessing the skills provided by a comprehensive education in the arts. Arts education has been proven over and over to help students increase cognitive development, inspire motivation and discipline, develop confidence and inventiveness, and hone communication and problem-solving skills. In addition, children who study the arts continue to outperform non-arts students on the Scholastic Aptitude Tests (SATs). According to a study conducted by the College Entrance Examination Board in 1995, students who studied the arts more than 4 years, scored 59 points higher on verbal and 44 points higher on the math portions of the SATs than students with no coursework or experience in the arts.
- **The National Endowment for the Arts costs each American .38 cents per year. The federal funding for the NEA consists of .02% of the total federal budget.**
- Symphonies and Chamber Music, Children's Festivals, Operas, book Festivals and Poetry Readings, Concerts in the Park, Jazz Festivals, Puppetry Theaters, Local Shakespeare Festivals, Community Planning, Folk Festivals, Artists in the Schools. Museum and Gallery Exhibitions, Dance on Tour, Literacy Programs, Mobile Art Galleries, Children's Museums, Fourth of July Festivals, At-risk Youth Projects, Historic Renovation and Downtown Revitalization are all made possible by state and local funding of the arts.
- The NEA and state agencies encourage and leverage private contributions to the arts industry. Recipients of NEA and Colorado Creative Industries Board grants are required to match federal and state funds—in some cases four to one. This national and state recognition serves as a fundraising catalyst.

- Government cutbacks in many social service areas mean organizations have to turn to the private sector (individuals, corporations and foundations) for additional support. The private funding sources are responding to multiple requests from all sectors to the nonprofit community. In order to contribute to all of these requests, giving to the arts is decreasing dramatically. Individual giving and volunteering have declined sharply. Corporate contributions have been up slightly according to the President's Committee on the Arts and Humanities. However, corporations only represent 4.7% of the total giving to nonprofits. Arts organizations cannot rely principally on corporate funding since it fluctuates greatly depending on current economic conditions. In recent years, foundations grants have increased their giving to human service organizations. This has lowered the arts' share of the foundation dollars down from 14% to 12.7% In addition, for the first time since 1986, total private giving has fallen below 2% of the GNP.

Art in the workplace – Company art collections: Value of Art to the Individual Employee

- Viewing art stimulates creativity
- Viewing art has therapeutic health benefits – stress reduction, mood and attitude improvements helps individuals concentrate more effectively on their job – increases job performance and productivity, which leads to increased shareholder value
- Improves morale
- Stimulate creative thinking and new approaches to business. (Public Relation Strategist, 1998)
- Art reminds us how wide and varied human expression and experience is
- Viewing art enhances employee creativity
- The connection between viewing art, the creative process, visual thinking and visual intelligence have the potential to increase employee “out of the box” thinking
- Employee appreciation of cultural diversity is enhanced by showing art works by artists from different cultures and ethnic backgrounds
- Helps people remember that part of a balanced life is having fun. Viewing art can put you in a good mood, which creates positive energy in the workplace. People who are in a good mood are better positioned to deal with fellow employees and customers in a positive way.
- Viewing art provides a means for reflection, for calming down and for viewing the world from a different perspective where color and beauty make you feel better
- Develop sense of community, builds social capital and improves communications between individuals - employees are more willing to pro-actively share information with each other
- Helps employees be more tolerate of different cultures and ethnic groups which improves employee interactions
- Improves understanding and appreciation of different cultures which increases effectiveness of global business relationships
- Promotes visual acuity
- Reduces sick days because people are less stressed and enjoy their workspace more
- Brings color into a drab workspace
- Presents different perspectives on interpreting people, society, culture and business
- Increases awareness of form, shape, color and various artistic techniques
- Is educational by exposing employees to various types, styles and schools of art
- Encourages creative daydreaming
- Stimulates visual thinking
- Raises consciousness
- Gives insight into other times and places and perceptual vantage points
- Creates different moods from excitement, to action, to calm, to serene peacefulness
- Creates focal point for aesthetic and philosophical discussion
- Is a focal point and catalyst for changing the company culture
- Challenges, provokes, stimulates
- Replaces word based signage as landmarks for navigation around buildings
- Exercises spatial intelligence

- Demonstrates to employees that the company cares about their workspace and dedicates resources to improving their work environment.

Community Development Values of the Arts

The arts:

- Strengthen social and economic community fabric through private and public partnerships bringing together diverse special interest groups with the arts as the common thread.
- Encourage greater appreciation and understanding of diverse cultures.
- Commitment to the arts shows the health of a culture and community.
- Define a society. They are a visible display of cultural values and a barometer of political, religious and individual freedoms within the society.
- Preserve the traditions of liberty by supporting freedom of speech and cultural diversity through public funding.
- Build community identity through historic preservation and restoration of art and architectural sites and sharing the stories of a place.
- Foster participatory democracy through widespread volunteer involvement with local arts organizations and advocacy programs.
- Reaffirm and preserve commonwealth values through cultural and historical transmission.
- Create a lasting legacy of our culture and society defined by diverse community values that tell the story to future generations of who and what we are today.
- Strengthen family bonds, stimulate inquiry into and validate the human condition, bringing emotional and spiritual enrichment, healing and a sense of genuine magic and delight.