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City of Dubuque, Iowa
December 5, 2014
REQUEST FOR PROPOSALS

Arts and Culture Master Plan



CITY OF DUBUQUE
ECONOMIC DEVELOPMENT DEPARTMENT
December 5, 2014

RFP ORGANIZATION

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Request for Proposal

December 5, 2014

1.0 INTRODUCTION

The City of Dubuque (City) is soliciting proposals from qualified Firms, with specific experience in community arts and culture, to facilitate the development of an Arts and Culture Master Plan. The Master Plan will guide the City on how to direct resources and ensure arts and culture is an integral part of the Dubuque community in the future. The Master Plan will reflect the community's desire to utilize arts and culture to enhance the sense of community; contribute to economic vitality; create and support an environment where art and culture thrive; and enrich the community culturally, aesthetically, educationally and economically.

2.0 COMMUNITY BACKGROUND

The City of Dubuque is located on the Mississippi River in northeastern Iowa, adjacent to Illinois and Wisconsin. As Iowa's oldest city, Dubuque is a community well known for its historic and architectural beauty. The City is approximately 30 square miles in area, with a population of nearly 60,000 persons. The City's annual operating and capital budget is over \$181 million and funds a full range of municipal services. The City's web site is www.cityofdubuque.org.

The City of Dubuque is governed by an elected Mayor and City Council and managed by a City Manager. The City funds a full range of municipal services. City government works in collaboration with private and non-profit sectors to promote economic development and sustainability. Sustainability and downtown, neighborhood, and riverfront planning and revitalization are long-standing priorities of the City Council. The City's web site is www.cityofdubuque.org. The City Council's Goals and Priorities are available online at <http://www.cityofdubuque.org/councilgoals>.

3.0 SUSTAINABLE DUBUQUE

Sustainability is defined by a community's ability to meet the environmental, economic, and social equity needs of today without reducing the ability of future generations to

meet their needs. Sustainable Dubuque is a holistic approach to making our community sustainable. Our model involves a three-part approach that address:

- Environmental and Ecological Integrity
- Economic Prosperity
- Social and Cultural Vibrancy

Each of these pieces is important individually and helps contribute to a sustainable community that is viable, livable, and equitable.

In 2006 and every year since, the Mayor and City Council identified becoming a more Sustainable City as one of their top priorities for our community. Implementation of a community-defined sustainability plan is among the top Council priorities of this year, and each of this year's priorities incorporate one of the parts of Dubuque's model of sustainability. Find out more at the www.sustainableubuque.org website.

4.0 OBJECTIVES AND SCOPE

The nonprofit arts and culture industry in Dubuque generates \$47.2 million in annual economic activity in the City of Dubuque, supporting 1,530 full-time equivalent jobs and generating \$5 million in local and state government revenues and \$36.7 million in household income to local residents, according to the Arts & Economic Prosperity IV National Economic Impact Study.

The most comprehensive economic impact study of the nonprofit arts and culture industry ever conducted in the United States, Arts & Economic Prosperity IV was conducted by Americans for the Arts, and the nation's leading nonprofit organization for advancing the arts and arts education. The City of Dubuque was one of 182 study regions that participated in the study.

Currently the City of Dubuque does not have an Arts and Cultural Master Plan so this initial plan would identify a vision and future direction for art and cultural activities in Dubuque, and establish goals and action steps to implement this vision.

4.1 SCOPE OF WORK

- Develop an implementation plan that will provide strategies, policies, procedures and resources needed to ensure that Master Plan goals are met (for City and potentially other entities to implement).
- Develops action steps for public art and performing art that are achievable within 3-5 years as well as long-term initiatives.
- Development of the plan will include stakeholder consultation and public feedback
- Identifies potential funding sources including but not limited to the care and creation of public art and performing art.
- Assess current public art collection to identify strengths and weaknesses, leading to recommendation to guide future policies

- Develop process for determining public art in public locations
- Assessment of community needs and resources related to arts & culture
- Goal setting and plan development for the following potential topic areas:
 - funding and sustainability
 - cultural facilities
 - organizational development and technical assistance
 - support for artists
 - community/neighborhood arts development
 - marketing/audience development
 - arts education
 - promoting cultural and ethnic diversity
 - public art
 - cultural tourism
 - opportunities for the development of a “creative industry” cluster in Dubuque

4.2 PUBLIC MEETINGS AND PRESENTATIONS

- The consultant will be responsible for preparing the updates. Additionally, the consultant will be responsible for presentation of the Arts and Cultural Master Plan to the City Manager, the Arts Commission, Mayor and City Council.
- The consultant will take a lead role in all public meetings and hearings. The consultant should expect that City staff to be available in a supporting role during this period.

4.3 THE CITY’S ROLE

The City of Dubuque’s Arts and Cultural Advisory Commission and city staff will play an active role in the management and execution of the Arts & Culture Master Plan development. City staff with input from the commission will work with the consultant in preparing the Arts & Cultural Master Plan for presentation to the City Council. Staff will be the liaison between the consultant and the arts commission. Staff will work with the documents long after their preparation and adoption and therefore must have a high level of familiarity and understanding.

Specific aspects of City staff's involvement in the Arts and Cultural Master Plan that should be recognized in proposals are as follows:

- City staff intends to work closely with the consultant in the preparation of the Arts and Cultural Master Plan to ensure that the consultant is provided with a constant source of City input and that the document evolves based upon the public meetings and City Council policies. The consultant should include time for meetings and work sessions with City staff and priorities.

4.4 REVIEW OF DRAFT PRODUCTS

As discussed in this RFP, the City of Dubuque has high expectations regarding the quality of the work that will be produced by the consultant team. As the consultant is ready to submit the first full draft to the City, the following review process should be anticipated:

- Consultant submits a draft.
- City staff reviews the draft and provides a consolidated set of comments.
- Consultant revises the draft and resubmits it as a second administrative draft.
- City staff and Arts & Cultural Affairs Commission review the second draft to ensure that all comments have been adequately addressed.
- If all comments have been addressed, consultant will submit the product as a “draft”.
- If all comments have not been addressed, the consultant will be required to refine and submit a third draft. This process will continue until all of the Arts & Cultural Affairs Commission’s comments have been adequately addressed.

5.0 SCHEDULE

5.1 DUE DATE

Responses to this RFP due on or before January 5, 2015 at 2:00 PM
Anticipated contract award: February 20, 2015

5.2 REVIEW AND EVALUATION OF PROPOSALS AND INTERVIEWS: January 15- February 2, 2015

5.3 CONSULTANT SELECTION ANNOUNCED: February 17, 2015

5.4 CONSULTANT CONTRACT February 20, 2015

5.5 PRELIMINARY FINDINGS REPORT April 20, 2015

5.6 MASTER PLAN FINAL REPORT August 20, 2015

6.0 PROPOSAL SUBMITTAL INFORMATION

The submitted proposal should address all aspects of the required work discussed in this RFP

The proposal should be prepared simply and economically, providing a straight-forward, concise description of the consultant's capabilities and experience to satisfy the requirements of the RFP.

To simplify the review process and to obtain the maximum degree of comparability, the proposal shall include the following information and shall be organized in the manner specified below. While additional data may be presented, the following subjects must be included. They represent the criteria against which the proposal will be evaluated.

1. Letter of Transmittal - Provide a letter of transmittal briefly outlining the Proposer's understanding of the work and list the project manager's name, address, telephone number, fax number, and e-mail address. The name that is provided for the project manager will be used as the primary contact during this RFP process.
2. Index - Each proposal shall contain a table of contents that delineates each section contained in the proposal and the corresponding page number.
3. Profile of Firm - Provide general background information about the firm and its areas of expertise related to this RFP. Provide the names of, and include information about, the key project team members. Key project team members are:
 - The project manager or lead;
 - Other key team members and their roles; and
 - Any subcontractors.

Information must include areas of expertise that will be utilized on the project. Include a flow chart that shows the communication path between the City and key project team members. Include all project team members on the flow chart and show the supervisory relationship between all members of the team.

4. Proposed Project Team Qualifications - Describe the experience and success of the firm and key personnel and subcontractors working on similar projects along with their experience and relationship in the below key areas:
 - Ability to facilitate community meetings to gather input and build relationships
 - Ability to create a vision and turn that vision into a strategic, step-by-step plan

- Understanding of the challenges of non-profit arts organizations and volunteer boards
- Ability to gather and evaluate qualitative data and effectively communicate with laypersons
- Ability to meet all aspect of the scope outline in 4.0
- Demonstrated experience in completing projects on time and within budget
- Cost of the consultant's services. While cost is a consideration of the evaluation, the City is primarily interested in the qualifications of the consultants. The City is not required to select the proposal with the lowest cost.
- Previous experience in developing strategic plans for communities and municipalities.
- References
- Case Studies

5. Project Understanding –

A primary task of the successful consultant will be to engage community stakeholders. A description and/or examples of: experience developing successful arts and culture plans, community outreach or other examples of similar work; working with internal and external stakeholders in a collaborative manner; knowledge of arts and culture trends and resources including but not limited to non-profit arts & culture organizations and non-profits, and experience developing and working within a public process.

7. Certificate of Insurance - The selected firm will be required to meet the City's insurance requirements for professional services (Insurance Schedule C - Appendix C) at the time of contract negotiations if selected.

8. Sustainable Dubuque Initiatives - In 2006, the Mayor and City Council identified Sustainability and Green City designation as a top priority. Since then, the City has been working on numerous projects to help implement this priority as listed on the website (<http://www.sustainabledubuque.org>). The selected firm shall follow the Vision Statement and twelve (12) sustainable principles on this City of Dubuque project.

10. Fees and Compensation

- A. Provide a fee schedule for services as described in Section 4
- B. Provide a Not-to-Exceed fee to complete the scope of work in section 4 as described in this RFP.
- C. Quotation of fees and compensation shall remain firm for a period of at least sixty (60) days from the RFP submission deadline.

Contact information is as follows:

Maurice Jones
City of Dubuque
Economic Development Department
50 West 13th Street
Dubuque, IA 52001
Phone (563) 589-4393
Fax: (563) 589
E-mail: MJones@cityofdubuque.org

7.0 CITY RESOURCES

All information requests shall be directed to the City's representative as detailed in Section 6.0 of this RFP.

The City will make Dubuque Area Geographical Information System (DAGIS) data including contours, property lines, property ownership, public utility systems and aerial photography available for this project as well as staff contact/resources persons in the Information Services Department and Economic Development Department.

Arts and Economic Prosperity IV in the City of Dubuque (.pdf)- Appendix E

Existing documentation will be available for download, from the City's .ftp site, upon receipt of the Proposal Acknowledgement form.

8.0 QUESTIONS REGARDING THE RFP

If you have any questions concerning this proposal, or other technical questions, please submit your requests to the City's designated representative. The City has used considerable efforts to ensure an accurate representation of information in this RFP. Each Proposer must conduct its own investigations into the material facts provided.

No answers given in response to questions submitted shall be binding upon this RFP unless released in writing (letter, fax, or email) as an officially numbered and titled addendum to the RFP by the City of Dubuque.

Any questions concerning this RFP must be received on or before 2:00 p.m. (Local time) on **January 2, 2015**. Any inquiries received after this date will not be answered. When submitting a question to the City's representative, please include the appropriate Consultant contact information.

From the date of issuance of the RFP until final City action, the Arts & Cultural Affairs Commission members shall not discuss the RFP with or contact any other City of Dubuque staff, except as expressly authorized by the City representative identified in Section 6.0 of this RFP. Violation of this restriction will be considered a violation of the rules and be grounds for disqualification of the Proposer's proposal.

9.0 PROPOSAL REQUIREMENTS

Before submitting a proposal, each Proposer shall make all investigations and examinations necessary to ascertain site conditions and requirements affecting the full performance of the contract and to verify any representations made by the City upon which the Proposer will rely.

PROPOSAL SUBMITTAL INFORMATION

- Submittal Deadline: **January 5, 2015** on or before 2:00 p.m. (Central Standard Time)

- Mailing Address: City of Dubuque
Economic Development Department
c/o Maurice Jones
50 West 13th Street
Dubuque, Iowa 52001-4864

- Submittals: Proposal: Six (6) hardcopies and one electronic (.pdf) copy shall be provided.

- Fees: Six(6) hardcopies and one (.pdf) copy shall be provided

- ✓ Submit Fees Under Separate Cover
- ✓ Submit one (1) signed original proposal labeled **Arts Master Plan Consultant**
- ✓ Submitted proposals must be in delivered in printed format. Additionally, supply one (1) electronic version of the proposal in Adobe Acrobat format. No faxed or e-mail proposals will be accepted.
- ✓ The proposal must be a document of not more than twenty (20) numbered 8 ½ x 11 inch pages, not including the letter of transmittal, index, project schedule, dividers, and the front and back covers. **Any proposals exceeding twenty (20) numbered pages may not be considered.**
- ✓ The original proposal document must be signed in blue ink by an officer of the company who is authorized to legally bind the Proposer.
- ✓ Proposals are to contain a statement indicating the period during which the proposal will remain valid. A period of not less than sixty (60) calendar days from the proposal closing date is required.

Each Proposer assumes full responsibility for delivery and deposit of the completed proposal package on or before the deadline. Any proposals received after the submittal deadline will not be considered, and will be returned unopened to the Proposer. The City of Dubuque will not be responsible for any loss or delay with respect to delivery of the proposals.

The City of Dubuque is not liable for any cost incurred by any Proposer prior to the execution of an agreement or contract. Nor shall the City of Dubuque be liable for any costs incurred by the firms in responding to this RFP and those not specified in any contract. All results from this project will remain the property of the City of Dubuque.

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Appendix A

Consultant Evaluation and Selection Process

INITIAL EVALUATION CRITERIA

Proposals will be screened to ensure that they meet the minimum requirements of the proposal format. A selection committee of City of Dubuque personnel will review qualifying proposals and select firms for placement on a short-list for the project. The following criteria are among those that will be used to initially evaluate submitted proposals.

1. The proposed project team's level of professional competence and a proven track record in:
 - Advising and/or developing municipalities on developing Arts and Cultural master Plans;
 - Ability to facilitate community meetings and community engagement to gather input and build relationships
 - Ability to create a vision and turn that vision into a strategic step by step plan
 - Understanding of the challenges of non-profit arts organizations and volunteer boards
 - Ability to gather and evaluate qualitative and quantitative data and effectively communicate with laypersons
 - Demonstrated experience in completing projects on time and within budget
2. The proposed project teams' experience working together on similar projects.
3. The quality of the proposal based on the:
 - Demonstrated understanding of the City's overall objectives;
 - Demonstrated expertise in completing similar projects;
 - Knowledge of the community;
 - Ability to commit personnel to this project;
 - Level of interest;

- Proposed schedule;
- Creativity and problem solving ability;
- Ability to demonstrate initiative and motivation; and
- Local economic impact.

CONSULTANT SHORT-LIST EVALUATION CRITERIA

A selection committee may or may not interview short-listed firms. If interviews are held, both the original submitted proposal and the results of interviews may be used to evaluate consultants. In addition to the evaluation criteria listed above, interviews will be judged on:

- Responsiveness and compatibility with the City;
- General attitude and ability to communicate;
- Ability to communicate ideas through prepared documents and presentations;
- Ability to listen, be flexible, and follow and/or implement direction and/or ideas or concepts;
- How the team would interact with the general public, City staff, and public officials; and
- Proposed fee in relationship to the services offered.

Should the City conduct interviews, they will be conducted in a condensed format in an effort to save time and costs associated with interview preparations. The format will consist of two (2) fifteen (15) minutes segments. The first segment will be for the consultant to:

- make introductions of the team;
- describe the consultants understanding of the project; and
- discuss the consultant's proposed schedule.

The second segment of the interview will be for the committee members to ask questions of the consultant. The consultant may bring one (1) display board for use during the interview. No power point presentations or handouts will be allowed.

Should the City conduct interviews, they will take place between January 19, 2015 and February 2, 2015 with the intent of making a recommendation to the City Manager on February 16, 2015.

The City may also review direct and indirect references of previous work experience. The City may request additional material, information, and presentations from the Proposer(s) submitting the proposals.

SELECTED VENDOR FEE NEGOTIATION PROCESS

Upon the successful completion of proposal reviews and interviews, if conducted, the committee shall recommend the selection to the City Manager. The City Manager may in turn make a recommendation to the City Council. A finalized scope of work and fee structure shall be directly negotiated with the firm that is selected by the Dubuque City Council.

After the City Council grants authority to negotiate a final scope of work and execute a contract for the project, the Proposer shall prepare and submit to the City a separate Work Breakdown Structure (WBS) to reflect the firm's approach to the project. The City's WBS – Vertical form shall be used by the Consultant. The WBS, at a minimum, should include work tasks for each of the components outlined in the RFP, a separate line item for each deliverable, and the WBS should include project management as a separate task. Each major task/scope element of the WBS shall have a defined cost and schedule. The Proposer shall indicate in the WBS the work tasks that will be completed by City staff.

Once the selected Proposer has prepared the WBS, the final scope of work for the project will be negotiated with the City by joint revision to the WBS in order to best meet the goals of the project while considering available funding. During the negotiation process, tasks to be completed by City staff, work reassignment to different project team members, and addition or elimination of tasks may be modified on the WBS in order to achieve the best overall results for project. The selected Proposer shall be responsible for preparing and revising the final WBS. When the final scope has been determined and a design fee has been negotiated and the WBS has been finalized, the Proposer shall incorporate the WBS into the contract documents being prepared for signature. The Proposer shall also include in the final contract documents, the language contained in Appendix D - City of Dubuque Contract Terms and Conditions.

If a contract satisfactory and advantageous to the City can be negotiated at a price considered fair and reasonable, the award shall be made to that Proposer/Consultant. Otherwise, negotiations with the Proposer ranked first shall be formally terminated and negotiations commenced with the Proposer ranked second, and so on until a contract can be negotiated that is acceptable to the City.

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Appendix B

RFP Rules and Protest Procedure

MINOR IRREGULARITIES

The City reserves the right to waive minor irregularities in submitted proposals, provided such action is in the best interest of the City. Minor irregularities are defined as those that have no adverse effect on the City's best interests, and will not affect the outcome of the selection process by giving one Proposer an advantage or benefit not enjoyed by other Proposers.

EXCEPTIONS

Proposer exceptions to any part of the requirements stated in this request must be clearly identified as exceptions and noted in the transmittal letter and in the submitted budget.

RANKING OF THE PROPOSALS

No debriefings or scoring information shall be released before the City Manager has recommended that a contract be negotiated with the recommended firm. However, after said authorization has been given, all contents of the selected proposal shall become public information.

DEFINITIONS

The City has established for the purposes of this RFP that the words "shall", "must", or "will" are equivalent in this RFP and indicate a mandatory requirement or condition, the material deviation from which shall not be waived by the City. A deviation is material if, in the City's sole discretion, the deficient response is not in substantial accord with this RFP's mandatory conditions requirements.

The words "should" or "may" are equivalent in this RFP and indicate very desirable conditions, or requirements but are permissive in nature. Deviation from, or omission of, such a desirable condition or requirement will not in and of itself cause automatic rejection of a proposal, but may result in being considered as not in the best interest of the City.

DISPUTES/EXCEPTIONS

Any prospective Proposer who disputes the reasonableness or appropriateness of any item within this RFP document, any addendum to this RFP document, notice of award or notice of rejection shall set forth the specific reason and facts concerning the dispute, in writing, within five (5) business days of the receipt of the proposal document or notification. The written dispute shall be sent via certified mail or delivered in person to the point of contract set forth in Section 7.0, who shall review the written dispute and work with the City Manager to render a decision which shall be considered final.

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Appendix C

Insurance Requirements

Insurance Schedule C

1. _____ shall furnish a signed Certificate of Insurance to the City of Dubuque, Iowa for the coverage required in Exhibit I prior to commencing work and at the end of the project if the term of work is longer than 60 days. Providers presenting annual certificates shall present a Certificate at the end of each project with the final billing. Each Certificate shall be prepared on the most current ACORD form approved by the Iowa Department of Insurance or an equivalent. Each certificate shall include a statement under Description of Operations as to why issued. Eg: Project # _____ or Lease of premises at _____ or construction of _____.
2. All policies of insurance required hereunder shall be with a carrier authorized to do business in Iowa and all carriers shall have a rating of A or better in the current A.M. Best's Rating Guide.
3. Each Certificate shall be furnished to the contracting department of the City of Dubuque.
4. Failure to provide minimum coverage shall not be deemed a waiver of these requirements by the City of Dubuque. Failure to obtain or maintain the required insurance shall be considered a material breach of this agreement.
5. Subcontractors and sub subcontractor performing work or service shall provide a Certificate of Insurance in accord with Exhibit I.
6. All required endorsements to various policies shall be attached to Certificate of insurance.
7. Whenever a specific ISO form is listed, an equivalent form may be substituted subject to the provider identifying and listing in writing all deviations and exclusions that differ from the ISO form.
8. Provider shall be required to carry the minimum coverage/limits, or greater if required by law or other legal agreement, in Exhibit I.
9. Whenever an ISO form is referenced the current edition of the form must be used.

Insurance Schedule C (continued)

Exhibit I

A) COMMERCIAL GENERAL LIABILITY

General Aggregate Limit	\$2,000,000
Products-Completed Operations Aggregate Limit	\$1,000,000
Personal and Advertising Injury Limit	\$1,000,000
Each Occurrence	\$1,000,000
Fire Damage Limit (any one occurrence)	\$ 50,000
Medical Payments	\$ 5,000

- a) Coverage shall be written on an occurrence, not claims made, form. All deviations from the standard ISO commercial general liability form CG 0001, or Business owners form BP 0002, shall be clearly identified.
- b) Include ISO endorsement form CG 25 04 "Designated Location(s) General Aggregate Limit" or CG 25 03 "Designated Construction Project (s) General Aggregate Limit" as appropriate.
- c) Include endorsement indicating that coverage is primary and non-contributory.
- d) Include endorsement to preserve Governmental Immunity. (Sample attached).
- e) Include an endorsement that deletes any fellow employee exclusion.
- f) Include additional insured endorsement for:
The City of Dubuque, including all its elected and appointed officials, all its employees and volunteers, all its boards, commissions and/or authorities and their board members, employees and volunteers. Use ISO form CG 2026.

B) AUTOMOBILE LIABILITY \$1,000,000 (Combined Single Limit)

C) WORKERS' COMPENSATION & EMPLOYERS LIABILITY

Statutory benefits covering all employees injured on the job by accident or disease as prescribed by Iowa Code Chapter 85 as amended.

Coverage A	Statutory—State of Iowa
Coverage B	Employers Liability

Each Accident	\$100,000
Each Employee-Disease	\$100,000
Policy Limit-Disease	\$500,000

Policy shall include an endorsement providing a waiver of subrogation to the City of Dubuque.

Coverage B limits shall be greater if required by Umbrella Carrier.

D) UMBRELLA LIABILITY \$1,000,000

Umbrella liability coverage must be at least following form with the underlying policies included herein.

E) PROFESSIONAL LIABILITY \$ _____

Preservation of Governmental Immunities Endorsement

1. Nonwaiver of Governmental Immunity. The insurance carrier expressly agrees and states that the purchase of this policy and the including of the City of Dubuque, Iowa as an Additional Insured does not waive any of the defenses of governmental immunity available to the City of Dubuque, Iowa under Code of Iowa Section 670.4 as it is now exists and as it may be amended from time to time.
2. Claims Coverage. The insurance carrier further agrees that this policy of insurance shall cover only those claims not subject to the defense of governmental immunity under the Code of Iowa Section 670.4 as it now exists and as it may be amended from time to time. Those claims not subject to Code of Iowa Section 670.4 shall be covered by the terms and conditions of this insurance policy.
3. Assertion of Government Immunity. The City of Dubuque, Iowa shall be responsible for asserting any defense of governmental immunity, and may do so at any time and shall do so upon the timely written request of the insurance carrier.
4. Non-Denial of Coverage. The insurance carrier shall not deny coverage under this policy and the insurance carrier shall not deny any of the rights and benefits accruing to the City of Dubuque, Iowa under this policy for reasons of governmental immunity unless and until a court of competent jurisdiction has ruled in favor of the defense(s) of governmental immunity asserted by the City of Dubuque, Iowa.

No Other Change in Policy. The above preservation of governmental immunities shall not otherwise change or alter the coverage available under the policy.

SPECIMEN

**ART AND CULTURE MASTER
PLAN RFP
CITY OF DUBUQUE, IOWA**



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Appendix D

City of Dubuque Contract Terms and Conditions

TERMS AND CONDITIONS

The following clauses shall be included in the final signed contract:

1. **CONSULTANT'S ENDORSEMENT ON PLANS.**

The **Consultant** shall endorse the completed computations prepared under this Agreement, and shall affix thereto the seal of a licensed professional engineer, or licensed professional architect, licensed to practice in the State of Iowa, in accordance with the current Code of Iowa.

2. **CHANGE IN SCOPE OF SERVICES.**

No change in scope shall be permitted during this project without the prior written agreement of both parties and the WBS being updated.

3. **SUBSTITUTION OF PROJECT TEAM MEMBERS.**

The Project Manager, partners, management, other supervisory staff and technical specialists proposed for the project may be changed if those personnel leave the **Consultant**. These personnel may also be changed for other reasons however, in either case, the **City** retains the right to approve or reject the replacements and no replacements may begin working on the project without the express, prior written permission of the City of Dubuque.

4. **INSURANCE.**

Consultant shall at all times during the performance of this Agreement provide insurance as required by the attached Insurance Schedule.

5. **INDEMNIFICATION.**

To the fullest extent permitted by law, **Consultant** shall indemnify and hold harmless the **City** from and against all claims, damages, losses and expenses, including but not limited to attorneys' fees, arising out of or resulting from performance of the Contract, provided that such claim, damages, loss or expense is attributable to bodily injury, sickness, disease or death, or injury to or destruction of property (other than the Project itself) including loss of use resulting therefrom, but only to the extent caused in whole or in part by negligent acts or omissions of the **Consultant**, **Consultant's** subcontractor, or anyone directly or indirectly employed by **Consultant** or **Consultant's** subcontractor or anyone for whose acts **Consultant** or **Consultant's** subcontractor may be liable, regardless of whether or not such claim, damage, loss or expense is caused in part by a party indemnified hereunder.

6. **ERRORS & OMISSIONS.**

In the event that the work product prepared by the **Consultant** is found to be in error and revision or reworking the work product is necessary, the **Consultant** agrees that it will do such revisions without expense to the **City**, even though final payment may have been received. The **Consultant** must give immediate attention to these changes so there will be a minimum of delay during construction. The above and foregoing is not to be constructed as a limitation of the **City's** right to seek recovery of damages for negligence on the part of the **Consultant** herein.

7. OWNERSHIP OF DOCUMENTS.

All sketches, tracings, plans, specifications, reports on special studies and other data prepared under this Agreement will become the property of the **City** and must be delivered to the **Project Manager** upon completion of the plans or termination of the services of the **Consultant**. There must be no restriction or limitations on their future use by the **City**, except any use on extensions of the project or on any other project without written verification or adaptation by the **Consultant** for the specific purpose intended will be the **City's** sole risk and without liability or legal exposure to the **Consultant**.

The **City** acknowledges the **Consultant's** plans and specifications, including all documents on electronic media, as instruments of professional service. Nevertheless, the plans and specifications prepared under this Agreement will become the property of the **City** upon completion of the services and payment in full of all moneys due to the **Consultant**.

The **City** and the **Consultant** agree that any electronic files prepared by either party will conform to the specifications listed in the contract. Any change to these specifications by either the **City** or the **Consultant** is subject to review and acceptance by the other party. Additional efforts by the **Consultant** made necessary by a change to the CADD software specifications will be compensated for as Additional Services.

The **City** is aware that significant differences may exist between the electronic files delivered and the respective construction documents due to addenda, change orders or other revisions. In the event of a conflict between the signed construction documents prepared by the **Consultant** and electronic files, the signed construction documents will govern.

The **City** may reuse or make modifications to the plans and specifications, or electronic files while agreeing to take responsibility for any claims arising from any modification or unauthorized reuse of the plans and specifications.

8. SUBLETTING, ASSIGNMENT OR TRANSFER.

Subletting, assignment, or transfer of all or part of the interest of the **Consultant** in this Agreement is prohibited unless written consent is obtained from the Director of Economic Development and approved by the **City**.

**ART AND CULTURE MASTER
PLAN RFP
CITY OF DUBUQUE, IOWA**



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Appendix E
Project Data:

Arts and Economic Prosperity IV in the City of Dubuque (.pdf)

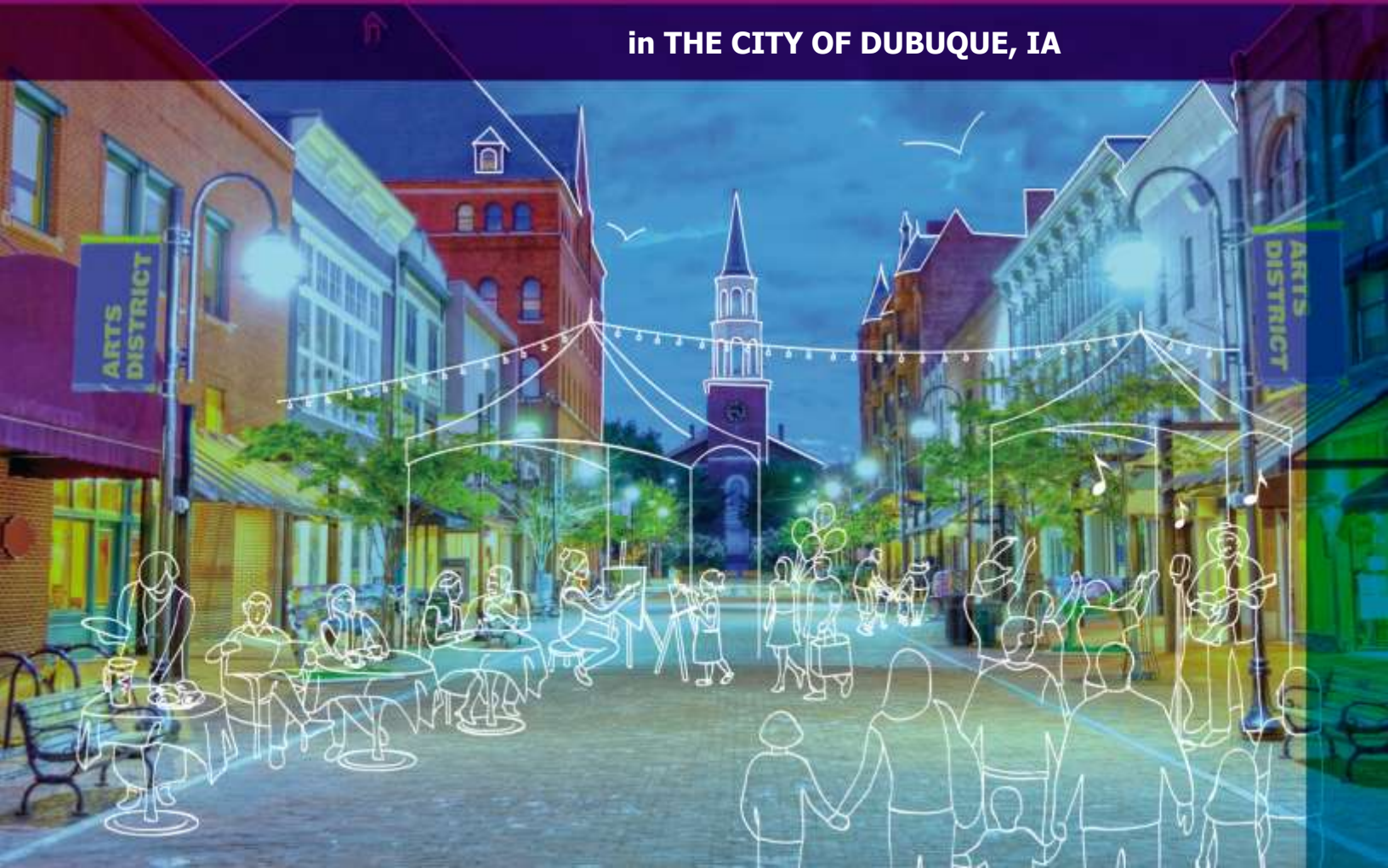


ARTS &

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

ECONOMIC PROSPERITY ^{IV}

in THE CITY OF DUBUQUE, IA



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

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"Understanding and acknowledging the incredible economic impact of the nonprofit arts and culture, we must always remember their fundamental value. They foster beauty, creativity, originality, and vitality. The arts inspire us, sooth us, provoke us, involve us, and connect us. But they also create jobs and contribute to the economy."

— Robert L. Lynch
President and CEO
Americans for the Arts

The Arts Mean Business

By Robert L. Lynch, President and CEO, Americans for the Arts

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

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

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

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

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

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

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

— Jonathan Spector
President & CEO
The Conference Board

The Economic Impact of the Nonprofit Arts and Culture Industry in the City of Dubuque, IA

Arts & Economic Prosperity IV provides compelling new evidence that the nonprofit arts and culture are a significant industry in the City of Dubuque—one that generates \$47.2 million in total economic activity. This spending—\$17.6 million by nonprofit arts and culture organizations and an additional \$29.6 million in event-related spending by their audiences—supports 1,530 full-time equivalent jobs, generates \$36.7 million in household income to local residents, and delivers \$5.0 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 City of Dubuque’s economic well-being.

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

Defining Economic Impact

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

(1) Full-Time Equivalent (FTE) Jobs describes the total amount of labor employed. Economists measure FTE jobs, not the total number of employees, because it is a more accurate measure that accounts for part-time employment.

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

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

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

During fiscal year 2010, aggregate nonprofit sector spending by both the City of Dubuque’s nonprofit arts and culture organizations and their audiences totaled \$47.2 million. The table below demonstrates the total economic impact of this spending.

TOTAL Economic Impact of the Nonprofit Arts and Culture Industry in the City of Dubuque (Spending by Nonprofit Arts and Culture Organizations <u>and</u> Their Audiences)			
	City of Dubuque	Median of Similar Study Regions Pop. = 50,000 to 99,999	National Median
Direct Expenditures	\$47,183,273	\$10,872,627	\$49,081,279
Full-Time Equivalent Jobs	1,530	489	1,533
Resident Household Income	\$36,737,000	\$9,770,000	\$35,124,500
Local Government Revenue	\$2,719,000	\$438,000	\$1,946,500
State Government Revenue	\$2,263,000	\$519,000	\$2,498,000

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

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

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

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

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

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

“Mayors understand the connection between the arts industry and city revenues. Arts activity creates thousands of direct and indirect jobs and generates billions in government and business revenues. The arts also make our cities destinations for tourists, help attract and retain businesses, and play an important role in the economic revitalization of cities and the vibrancy of our neighborhoods.”

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

“Everyone can agree that the arts inspire, educate, engage and improve quality of life in Dubuque. The City Council has made the arts a high priority in our goals over the past decade. With this study, we now know, without a doubt, that the arts make good economic sense -over \$47 million dollars of sense. The arts are absolutely an economic force in Dubuque. Any city would roll out the red carpet for an industry which supports 1,530 jobs. The arts truly make Dubuque a Masterpiece on the Mississippi.”

Roy D. Buol
Mayor, City of Dubuque, Iowa
Member, The United States Conference of Mayors

Economic Impact of Spending by Nonprofit Arts and Culture ORGANIZATIONS in the City of Dubuque

Nonprofit arts and culture organizations are active contributors to their business community. They are employers, producers, and consumers. They are members of the Chamber of Commerce as well as key partners in the marketing and promotion of their cities, regions, and states. Spending by nonprofit arts and culture organizations totaled \$17.6 million in the City of Dubuque during fiscal year 2010. This spending is far-reaching: organizations pay employees, purchase supplies, contract for services, and acquire assets within their community. These actions, in turn, support jobs, create household income, and generate revenue to the local and state governments.

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

Data were collected from 44 eligible nonprofit arts and culture organizations in the City of Dubuque. Each provided detailed budget information about more than 40 expenditure categories for fiscal year 2010 (e.g., labor, payments to local and nonlocal artists, operations, administration, programming, facilities, and capital expenditures/asset acquisition). The following tables demonstrates the total economic impacts of their aggregate spending.

TOTAL Economic Impact of Spending by Nonprofit Arts and Culture ORGANIZATIONS in the City of Dubuque			
	City of Dubuque	Median of Similar Study Regions <i>Pop. = 50,000 to 99,999</i>	National Median
Direct Expenditures	\$17,589,715	\$6,245,874	\$23,141,643
Full-Time Equivalent Jobs	577	231	791
Resident Household Income	\$15,685,000	\$6,234,000	\$19,488,000
Local Government Revenue	\$621,000	\$234,000	\$867,000
State Government Revenue	\$611,000	\$239,000	\$1,010,000

An Economic Impact Beyond Dollars: Volunteerism

While arts volunteers may not have an economic impact as defined in this study, they clearly have an enormous impact by helping the City of Dubuque’s nonprofit arts and culture organizations function as a viable industry. *Arts & Economic Prosperity IV* reveals a significant contribution to nonprofit arts and culture organizations as a result of volunteerism. During 2010, a total of 4,249 volunteers donated a total of 132,384 hours to the City of Dubuque’s participating nonprofit arts and culture organizations. This represents a donation of time with an estimated aggregate value of \$2,827,722 (Independent Sector estimates the dollar value of the average 2010 volunteer hour to be \$21.36).

The 44 participating organizations reported an average of 31.2 volunteers who volunteered an average of 96.6 hours, for a total of 3,009 hours per organization.

The Value of In-Kind Contributions to Arts Organizations

The participating organizations were asked about the sources and value of their in-kind support. In-kind contributions are non-cash donations such as materials (e.g., office supplies from a local retailer), facilities (e.g., rent), and services (e.g., printing costs from a local printer). The 44 participating nonprofit arts and culture organizations in the City of Dubuque reported that they received in-kind contributions with an aggregate value of \$1,190,158 during fiscal year 2010. These contributions were received from a variety of sources including corporations, individuals, local and state arts agencies, and government.

“The numbers are in and prove what we know is true that arts do mean business in Dubuque. As the cornerstone of the tourism industry the arts are good for our local economy, creating jobs, generating revenue, attracting business, social and human capital to and for our community. Yet another example of why Dubuque is a collective work of art...*The Masterpiece of the Mississippi.*”

Molly Grover
President & CEO
Dubuque Area Chamber of Commerce & Tourism

Economic Impact of Spending by Nonprofit Arts and Culture AUDIENCES in the City of Dubuque

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

To measure the impact of nonprofit arts and culture audiences in the City of Dubuque, data were collected from 824 event attendees during 2011. Researchers used an audience-intercept methodology, a standard technique in which patrons complete a written survey about their event-related spending while attending the event. In the City of Dubuque, arts attendees spend an average of \$25.08 per person, per event as a direct result of their attendance to the event. Local businesses that cater to arts and culture audiences reap the rewards of this economic activity.

The 44 participating nonprofit arts and culture organizations reported that the aggregate attendance to their events was 1.2 million during 2010. These attendees spent an estimated total of \$29.6 million, excluding the cost of event admission. The following table demonstrate the total impacts of this spending.

TOTAL Economic Impact of Spending by Nonprofit Arts and Culture AUDIENCES in the City of Dubuque (excluding the cost of event admission*)			
	City of Dubuque	Median of Similar Study Regions Pop. 50,000 to 99,999	National Median
Direct Expenditures	\$29,593,558	\$6,076,502	\$21,573,435
Full-Time Equivalent Jobs	953	206	643
Resident Household Income	\$21,052,000	\$4,235,000	\$12,823,000
Local Government Revenue	\$2,098,000	\$287,000	\$1,084,000
State Government Revenue	\$1,652,000	\$362,000	\$1,334,000

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

Cultural Tourists Spend More

The 824 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 Dubuque County) and which were non-residents (live outside Dubuque County). In the City of Dubuque, researchers estimate that 62.6 percent of the 1.2 million nonprofit arts attendees were residents; 37.4 percent were non-residents.

Non-resident attendees spend an average of 185 percent more per person than local attendees (\$42.28 vs. \$14.82) as a result of their attendance to cultural events. As would be expected from a traveler, higher spending was typically found in the categories of lodging, meals, and transportation. When a community attracts cultural tourists, it harnesses significant economic rewards.

Event-Related Spending by Arts and Culture Event Attendees Totaled \$29.6 million in the City of Dubuque (excluding the cost of event admission)

	Residents	Non-Residents	All City of Dubuque Event Attendees
Total Attendance	738,363	441,131	1,179,494
Percent of Attendees	62.6 percent	37.4 percent	100 percent
Average Dollars Spent Per Attendee	\$14.82	\$42.28	\$25.08
Direct Event-Related Expenditures	\$10,942,540	\$18,651,018	\$29,593,558

Nonprofit Arts and Culture Event Attendees Spend an Average of \$25.08 Per Person in the City of Dubuque (excluding the cost of event admission)

	Residents	Non-Residents	All City of Dubuque Event Attendees
Refreshments/Snacks During Event	\$2.95	\$2.91	\$2.94
Meals Before/After Event	\$6.77	\$14.07	\$9.50
Souvenirs and Gifts	\$1.48	\$2.65	\$1.92
Clothing and Accessories	\$1.41	\$2.17	\$1.69
Ground Transportation	\$0.89	\$5.02	\$2.43
Event-Related Child Care	\$0.16	\$0.08	\$0.13
Overnight Lodging (<i>one night only</i>)	\$0.23	\$13.50	\$5.19
Other	\$0.93	\$1.88	\$1.28
Total Per Person Spending	\$14.82	\$42.28	\$25.08

Cultural Events Attract New Dollars and Retain Local Dollars

The City of Dubuque’s nonprofit arts and culture sector provides attractions that draw visitors to the community. In fact, 61.4 percent of all non-resident survey respondents reported that the primary reason for their trip was “specifically to attend this arts/cultural event.”

In addition, 21.4 percent of the City of Dubuque’s non-resident survey respondents reported that they will spend at least one night away from home in the City of Dubuque as a direct result of attending the cultural event. Non-resident attendees who stay overnight in paid lodging spend an average of \$125.73 per person as a result of their attendance—significantly more than the overall per person average for all non-resident attendees to events in the City of Dubuque \$42.28.

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

- 37.1 percent of the City of Dubuque’s resident cultural attendees report that *they would have traveled to a different community in order to attend a similar cultural experience.*
- 49.8 percent of the City of Dubuque’s non-resident cultural attendees report *the same.*

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

“This exciting report reaffirms that arts and culture are a driving force behind economic development. In Dubuque, and throughout Iowa, arts and culture are powerful ingredients to building a successful community and numbers like these are an important tool to showcase that.”

Mary Cownie
Director, Iowa Department of Cultural Affairs
Des Moines, Iowa

Cultural Attendees are Artists!

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

Conclusion

The nonprofit arts and culture are a \$47.2 million industry in the City of Dubuque—one that supports 1,530 full-time equivalent jobs and generates \$5.0 million in local and state government revenue. Nonprofit arts and culture organizations, which spend \$17.6 million annually, leverage a remarkable \$29.6 million in additional spending by arts and culture audiences—spending that pumps vital revenue into local restaurants, hotels, retail stores, parking garages, and other businesses. By demonstrating that investing in the arts and culture yields economic benefits, *Arts & Economic Prosperity IV* lays to rest a common misconception: that communities support the arts and culture at the expense of local economic development. In fact, they are investing in an industry that supports jobs, generates government revenue, and is a cornerstone of tourism. This report shows conclusively that **the arts mean business!**

“Dubuque Main Street and the arts organizations that embody the downtown Dubuque Cultural Corridor applaud and concur with Arts and Prosperity IV report for Dubuque. We are so pleased to have this thorough and significant study verify what we have always espoused in regard to the arts. Investments in our arts related events and institutions create a meaningful return on investment to the businesses of our community.”

Dan LoBianco
Executive Director, Dubuque Main Street

“Arts, festivals and events have long been a major staple of the travel industry in the Tri-State region. This study shows the impressive economic impact and will help us as we continue to position Dubuque as a destination for people who enjoy these activities.”

Keith Rahe
President, Dubuque Convention & Visitors Bureau

“What you find with Dubuque's dynamic arts industry is that we are a prosperous, stimulating community!”

Marina O'Rourke
Director, The Academy of Ballet, Dubuque
Chair, Arts and Cultural Affairs Advisory Commission

"The true value of the arts goes far beyond their economic impact. The arts create the heart and soul of your community.”

Rick Dickinson, President & CEO
Greater Dubuque Development Corporation

The Arts & Economic Prosperity IV Calculator

To make it easier to compare the economic impacts of different organizations within the City of Dubuque, the project researchers calculated the economic impact per \$100,000 of direct spending by nonprofit arts and culture organizations and their audiences.

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

For every \$100,000 in direct spending by a nonprofit arts and culture organization in the City of Dubuque, there was the following total economic impact.

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

	City of Dubuque	Median of Similar Study Regions <i>Pop. = 50,000 to 99,999</i>	National Median
Full-Time Equivalent Jobs	3.28	3.70	3.46
Resident Household Income	\$89,171	\$84,132	\$82,084
Local Government Revenue	\$3,530	\$3,489	\$3,819
State Government Revenue	\$3,474	\$4,109	\$4,656

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

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

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

Thus, \$250,000 divided by 100,000 equals 2.5; 2.5 times 3.28 (from the top row of data on Table 1 above) equals a total of 8.2 full-time equivalent jobs supported (both directly and indirectly) within the City of Dubuque by that nonprofit arts and culture organization. Using the same procedure, the estimate can be calculated for resident household income and local and state government revenue.

Economic Impact Per \$100,000 of Direct Spending by AUDIENCES

The economic impact of event-related spending by arts audiences can also be derived for individual or groups of nonprofit arts and culture organizations and events in the City of Dubuque.

The first step is to determine the total estimated event-related spending by arts and culture event attendees (excluding the cost of admission). To derive this figure, multiply the average per person event-related expenditure in the City of Dubuque by the total event attendance. The ratios of economic impact per \$100,000 in direct spending can then be used to determine the total economic impact of the total estimated audience spending.

TABLE 2:
Average Per Person Event-Related Spending by All Arts and Culture Event Attendees
in the City of Dubuque (excluding the cost of event admission)

	City of Dubuque	Median of Similar Study Regions <i>Pop. = 50,000 to 99,999</i>	National Median
Refreshments/Snacks During Event	\$2.94	\$2.14	\$3.02
Meals Before/After Event	\$9.50	\$7.77	\$10.12
Souvenirs and Gifts	\$1.92	\$2.05	\$2.74
Clothing and Accessories	\$1.69	\$1.05	\$1.31
Ground Transportation	\$2.43	\$2.03	\$2.65
Event-Related Child Care	\$0.13	\$0.26	\$0.36
Overnight Lodging (<i>one night only</i>)	\$5.19	\$2.73	\$3.51
Other	\$1.28	\$0.70	\$0.89
Total Per Person Spending	\$25.08	\$20.31	\$24.60

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

	City of Dubuque	Median of Similar Study Regions <i>Pop. = 50,000 to 99,999</i>	National Median
Full-Time Equivalent Jobs	3.22	2.77	2.69
Resident Household Income	\$71,137	\$60,371	\$57,140
Local Government Revenue	\$7,089	\$5,241	\$5,100
State Government Revenue	\$5,582	\$5,677	\$5,802

An Example of How to Use the Audience Spending Calculator Tables (on the preceding page):

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

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

Thus, 25,000 times \$25.08 (from the bottom row of data on Table 2 on the preceding page) equals \$627,000; \$627,000 divided by 100,000 equals 6.27; 6.27 times 3.22 (from the top row of data on Table 3 on the preceding page) equals a total of 20.2 full-time equivalent jobs supported (both directly and indirectly) within the City of Dubuque by that nonprofit arts and culture organization. Using the same procedure, the estimate can be calculated for resident household income and local and state government revenue.

Making Comparisons with Similar Study Regions

For the purpose of this research project, the geographic region being studied is defined as the City of Dubuque, IA. According to the most recent data available from the U.S. Census Bureau, the population of the City of Dubuque was estimated to be 57,250 during 2010. For comparison purposes, more than 300 pages of detailed data tables containing the study results for all 182 participating study regions are located in Appendix B of the National Statistical Report. The data tables are stratified by population, making it easy to compare the findings for the City of Dubuque to the findings for similarly populated study regions (as well as any other participating study regions that are considered valid comparison cohorts).

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

Complete local study data and information can be found at www.cityofdubuque.org/artsmeanbusiness or by contacting Jan Stoffel, City of Dubuque Arts and Cultural Affairs Coordinator at janstoff@cityofdubuque.org or 563-690-6064.

“Traditionally, the arts have been viewed merely as a way to entertain. The arts connect people to people, cultures to cultures and are a form of expression that provides for acceptable risk. We knew intrinsically there was value in the arts that had yet to be measured. Now we understand the direct link between arts and what makes a community thrive socially, culturally *and* economically. The arts are an economic engine that is critical to the sustainability and resiliency of any community.”

Cindy Steinhauser
Assistant City Manager, City of Dubuque

“The creative economy is a powerful and positive force. Together artists, cultural nonprofits, and creative businesses produce and distribute cultural goods and services. The arts impact the economy directly through job growth, revenue, and result in a better quality of life in the community. This quality of life component is essential in employee recruitment efforts.”

Julie Steffen,
Arts and Cultural Affairs Advisory Commission
Business/Professional District Representative

About This Study

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

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

The 182 Local, Regional, and Statewide Study Partners

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

researchers with the collection of detailed financial and attendance data from those organizations; (3) conduct audience-intercept surveys at cultural events; and (4) pay a modest cost-sharing fee (no community was refused participation for an inability to pay).

The City of Dubuque responded to the 2010 Call for Participants, and agreed to complete the required participation criteria.

Surveys of Nonprofit Arts and Culture ORGANIZATIONS

Each of the 182 study regions attempted to identify its comprehensive universe of nonprofit arts and culture organizations using the Urban Institute’s National Taxonomy of Exempt Entity (NTEE) coding system as a guideline. The NTEE system—developed by the National Center for Charitable Statistics at the Urban Institute—is a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. This system divides the entire universe of nonprofit organizations into 10 Major categories, including “Arts, Culture, and Humanities.” The Urban Institute reports that 113,000 nonprofit arts and culture organizations were registered with the IRS in 2010, up from 94,450 in 2005.

The following NTEE “Arts, Culture, and Humanities” subcategories were included in this study:

- A01 – Alliances and Advocacy
- A02 – Management and Technical Assistance
- A03 – Professional Societies and Associations
- A05 – Research Institutes and Public Policy Analysis
- A11 – Single Organization Support
- A12 – Fund Raising and Fund Distribution
- A19 – Support (not elsewhere classified)
- A20 – Arts and Culture (general)
- A23 – Cultural and Ethnic Awareness
- A24 – Folk Arts
- A25 – Arts Education
- A26 – Arts and Humanities Councils and Agencies
- A27 – Community Celebrations
- A30 – Media and Communications (general)
- A31 – Film and Video
- A32 – Television
- A33 – Printing and Publishing
- A34 – Radio
- A40 – Visual Arts (general)
- A50 – Museums (general)
- A51 – Art Museums
- A52 – Children’s Museums
- A53 – Folk Arts Museums
- A54 – History Museums
- A56 – Natural History and Natural Science Museums
- A57 – Science and Technology Museums
- A60 – Performing Arts (general)
- A61 – Performing Arts Centers
- A62 – Dance
- A63 – Ballet
- A65 – Theatre
- A68 – Music
- A69 – Symphony Orchestras
- A6A – Opera
- A6B – Singing and Choral Groups
- A6C – Bands and Ensembles
- A6E – Performing Arts Schools
- A70 – Humanities (general)
- A80 – Historical Organizations (general)
- A82 – Historical Societies and Historic Preservation
- A84 – Commemorative Events
- A90 – Arts Services (general)
- A99 – Arts, Culture, and Humanities (miscellaneous)

In addition to the organization types above, the study partners were encouraged to include other types of eligible organizations if they play a

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

Nationally, detailed information was collected from 9,721 eligible organizations about their fiscal year 2010 expenditures in more than 40 expenditure categories (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition) as well as about their event attendance, in-kind contributions, and volunteerism. Responding organizations had budgets ranging from a low of \$0 to a high of \$239.7 million. Response rates for the 182 communities averaged 43.2 percent and ranged from 5.3 percent to 100 percent. It is important to note that each study region’s results are based solely on the actual survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the City of Dubuque, 44 of the approximately 45 total eligible nonprofit arts and culture organizations identified by the City of Dubuque participated in this study—an overall participation rate of 98 percent, one of the highest in the county.

Surveys of Nonprofit Arts and Culture AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 182 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Patrons were asked to complete a short survey while attending an event. Nationally, a total of 151,802 valid and usable attendees completed the survey for an average of 834 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data were collected throughout 2011 (to guard against seasonal spikes or drop-offs in attendance) as well as at a broad range of both paid and free events (a night at the opera will typically yield more spending than a weekend children's theater production or a free community music festival, for example). The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.69 people, these data actually represent the spending patterns of more than 408,000 attendees.

In the City of Dubuque, a total of 824 valid and usable audience-intercept surveys were collected from attendees to arts and culture performances, events, and exhibits during 2011.

Economic Analysis

A common theory of community growth is that an area must export goods and services if it is to prosper economically. This theory is called economic-base theory, and it depends on dividing the economy into two sectors: the export sector and the local sector. Exporters, such as automobile manufacturers, hotels, and department stores, obtain income from customers outside of the community. This "export income" then enters the local economy in the form of salaries, purchases of materials,

dividends, and so forth, and becomes income to local residents. Much of it is re-spent locally; some, however, is spent for goods imported from outside of the community. The dollars re-spent locally have an economic impact as they continue to circulate through the local economy. This theory applies to arts organizations as well as to other producers.

Studying Economic Impact Using Input-Output Analysis

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

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

The Input-Output Process

The input-output model is based on a table of 533 finely detailed industries showing local sales and purchases. The local and state economy of each community is researched so the table can be customized for each community. The basic purchase patterns for local industries are derived from a similar table for the U.S. economy for 2007 (the latest detailed data available from the U.S. Department of Commerce). The table is first reduced to reflect the unique size and industry mix of the local economy, based on data from County Business Patterns and the Regional Economic Information System of the U.S. Department of Commerce. It is then adjusted so that only transactions with local businesses are recorded in the inter-industry part of the table. This technique compares supply and demand and estimates the additional imports or exports required to make total supply equal total demand. The resulting table shows the detailed sales and purchase patterns of the local industries. The 533-industry table is then aggregated to reflect the general activities of 32 industries plus local households, creating a total of 33 industries. To trace changes in the economy, each column is converted to show the direct requirements per dollar of gross output for each sector. This direct-requirements table represents the “recipe” for producing the output of each industry.

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

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

T is the solution, a column vector of changes in each industry’s outputs caused by the changes represented in the column vector X. A is the 33 by 33 direct-requirements matrix. This equation is used

to trace the direct expenditures attributable to nonprofit arts organizations and their audiences. A multiplier effect table is produced that displays the results of this equation. The total column is T. The initial expenditure to be traced is IX (I is the identity matrix, which is operationally equivalent to the number 1 in ordinary algebra). Round 1 is AX, the result of multiplying the matrix A by the vector X (the outputs required of each supplier to produce the goods and services purchased in the initial change under study). Round 2 is A²X, which is the result of multiplying the matrix A by Round 1 (it answers the same question applied to Round 1: “What are the outputs required of each supplier to produce the goods and services purchased in Round 1 of this chain of events?”). Each of columns 1 through 12 in the multiplier effects table represents one of the elements in the continuing but diminishing chain of expenditures on the right side of the equation. Their sum, T, represents the total production required in the local economy in response to arts activities.

Calculation of the total impact of the nonprofit arts on the outputs of other industries (T) can now be converted to impacts on the final incomes to local residents by multiplying the outputs produced by the ratios of household income to output and employment to output. Thus, the employment impact of changes in outputs due to arts expenditures is calculated by multiplying elements in the column of total outputs by the ratio of employment to output for the 32 industries in the region. Changes in household incomes, local government revenues, and state government revenues due to nonprofit arts expenditures are similarly transformed. The same process is also used to show the direct impact on incomes and revenues associated with the column of direct local expenditures.

A comprehensive description of the methodology used to complete the national study is available at www.AmericansForTheArts.org/EconomicImpact.

Frequently Used Terms

This section provides a glossary of economic impact terminology.

Cultural Tourism

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

Direct Economic Impact

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

Direct Expenditures

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

Econometrics

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

Econometrician

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

Full-Time Equivalent (FTE) Jobs

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

Indirect Economic Impact

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

Input-Output Analysis

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

Leakage

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

Multiplier (often called Economic Activity Multiplier)

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

Resident Household Income (often called Personal Income)

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

Revenue to Local and State Government

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

Frequently Asked Questions

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

How were the 182 participating communities and regions selected?

In 2010, Americans for the Arts published a Call for Participants for communities interested in participating in the *Arts & Economic Prosperity IV* study. Of the more than 200 participants that expressed interest, 182 agreed to participate and complete four participation criteria: (1) identify and code the universe of nonprofit arts and culture organizations in their study region; (2) assist researchers with the collection of detailed financial and attendance data from those organizations; (3) conduct audience-intercept surveys at cultural events; and (4) pay a modest cost-sharing fee (no community was refused participation for an inability to pay).

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

Local partners attempted to identify their universe of nonprofit arts and culture organizations using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) codes as a guideline. Eligible organizations included those whose primary purpose is to promote appreciation for and understanding of the visual, performing, folk, and media arts. Public arts councils, public presenting facilities or institutions, and embedded organizations that have their own budget also were included if they play a substantial role in the cultural life of the community. For-profit businesses and individual artists are excluded from this study.

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

An input-output analysis model was customized for each of the participating communities and regions to determine the local economic impact their nonprofit arts and culture organizations and arts audiences. Americans for the Arts, which conducted the research, worked with highly regarded economists to design the input-output model used for this study.

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

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

Why doesn't this study use a multiplier?

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

Why are the admissions expenses excluded from the analysis of audience spending?

Researchers make the assumption that any admissions dollars paid by event attendees are typically collected as revenue for the organization that is presenting the event. The organization then spends those dollars. The admissions paid by audiences are excluded because those dollars are captured in the operating budgets of the participating nonprofit arts and culture organizations. This methodology avoids “double-counting” those dollars in the analysis.

How is the economic impact of arts and culture organizations different from other industries?

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

Will my local legislators believe these results?

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

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

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

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

Acknowledgments

Americans for the Arts expresses its gratitude to the many people and organizations who made *Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Dubuque* possible and assisted in its coordination and production. Funding for this project was provided by the City of Dubuque, which also served as the local project partner and as such was responsible for the local implementation and data collection requirements of the study.

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

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

The City of Dubuque's Participating Nonprofit Arts and Culture Organizations

This study could not have been completed without the cooperation of the 44 nonprofit arts and culture organizations in the City of Dubuque, listed below, that provided detailed financial and event attendance information about their organization.

Americas River Festival; Art Gumbo; Bell Tower Productions; Cable Car Quilters Guild; Carnegie-Stout Public Library; City of Dubuque Arts and Cultural Affairs; City of Dubuque Cable TV; City of Dubuque Leisure Services; City of Dubuque Neighborhood Development; City of Dubuque Planning - Historic Preservation Activity; Clarke University; Colts Drum and Bugle Corps; Community Foundation of Greater Dubuque; Dubuque Arboretum Association; Dubuque Area Labor-Management Council; Dubuque Art Center; Dubuque Arts Council, Inc; Dubuque Chorale; Dubuque City Youth Ballet Inc; Dubuque County Fine Arts Society; Dubuque County Historical Society and River Museum; Dubuque Fire Pipes and Drum Band; Dubuque Initiatives; Dubuque Main Street, Ltd.; Dubuque Museum of Art; Dubuque Oktoberfest-Albrecht Acres; Dubuque Symphony Orchestra; Dubuqueland Irish, Inc.; Five Flags Center; Fly-by-Night Productions, Inc.; Four Mounds Foundation; Friends of the Mines of Spain; Grand Opera House; Julien International Film Festival; Loras College; Multicultural Family Center; Music Men Barbershop Chorus; Northeast Iowa School of Music; Rising Star Theatre Company; St. Luke's United Methodist Church; Tri-State Wind Symphony Inc; University of Dubuque; Very Special Arts Dubuque; and YMCA-YWCA Community Center.

The City of Dubuque's Participating Nonprofit Arts and Culture Patrons

Additionally, this study could not have been completed without the cooperation of the 824 arts and culture audience members who generously took the time to complete the audience-intercept survey while attending a performance, event, or exhibit within the City of Dubuque.

Complete study data and information can be found at www.cityofdubuque.org/artsmeanbusiness or by contacting Jan Stoffel, City of Dubuque Arts and Cultural Affairs Coordinator at janstoff@cityofdubuque.org 563-690-6064

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

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

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

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

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

Senator Steve Morris

President, National Conference of State Legislatures

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

Charles H. Moore

Executive Director, Committee Encouraging Corporate Philanthropy

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



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

