

The **Economic** Impact
Of Nebraska's **Arts** Industry

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by

WESTAF

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The Western States Arts Federation (WESTAF) is a nonprofit arts service organization that serves the 12 Western states. Focused on strengthening the arts infrastructure of the West, the organization sponsors forums, programs, research projects, and technical assistance programs that improve the environment for the arts in the West. The states participating in WESTAF are: Alaska, Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming. WESTAF is a 25-year-old organization, with headquarters in Denver, Colorado. For more information, please call 303-629-1166 or visit the WESTAF Website at www.westaf.org.

Executive Summary

In the spring of 2000, the Nebraska Arts Council commissioned WESTAF to conduct an economic impact study of the arts industry in Nebraska. The study focused on the economic contributions the nonprofit arts industry made to the state economy in fiscal year 1999, documented the economic importance of individual artists and art workers in the state, and identified several issues and opportunities related to the arts industry and cultural sector and the development of the overall state economy. The primary findings of the research are:

- The total economic impact of Nebraska's nonprofit arts organizations on the state economy for fiscal year 1999 is estimated to be \$34.9 million. The total employment impact is estimated to be 1,533 full-time jobs.
- Nebraska's nonprofit arts organizations employed an estimated 826 full- and part-time workers and paid them \$13,439,502 in compensation.
- The nonprofit arts industry spent over \$28.9 million on new construction and building renovation projects during the last five years. The successful completion of these projects enabled many organizations to increase their services and expand their economic influence.
- The state's nonprofit arts industry spent more than \$12 million on goods and services and \$6 million on basic operating expenses—a total of \$18 million. These monies supported other industries such as utilities, printing, accounting, and travel.
- Total direct spending reported by Nebraska's nonprofit arts industry for the 1999 fiscal year was \$41.2 million.
- An estimated 8,000 arts offerings such as exhibitions, concerts, and shows were made available to the public in the 1999 fiscal year.
- Over 295,000 volunteer hours were contributed to Nebraska's nonprofit arts industry. The dollar value of these hours was estimated at \$3,419,530. The strength of Nebraska's arts industry and its ability to offer an ample selection of cultural offerings rests in part on its large pool of dedicated volunteers.
- Nonprofit arts organizations paid \$1.4 million in payroll taxes and an additional \$1.2 million in company-sponsored benefits.
- Of the 1.2 million persons who paid to attend a nonprofit arts activity in Nebraska, an estimated 28% were from out of state. An additional 1.3 million persons were provided access to the arts through outreach programs and free admissions.

- Nearly 500,000 Nebraska school children benefited from outreach programs conducted by the nonprofit arts industry. These programs are an important supplement to the arts education curriculum in K-12 schools.
- Along with the state's excellent schools and skilled workforce, economic developers can parlay Nebraska's existing artists and arts communities to attract and retain employers and workers who value a quality lifestyle that includes cultural activities.
- To compete effectively in today's global economy, industries require creative and well-educated workers. Nebraska's artists are an important source of skilled workers that can be tapped to help fill the state's employment needs. Approximately, 64% of the artists in Nebraska hold a college degree; many (26%) also have a graduate degree.
- Expenditures by Nebraska artists on supplies and other related items totaled \$487,981 in 1999; each artist spent an average of more than \$6,700 in pursuit of his or her artistic activities.
- Artists as property owners and renters contribute to local property-tax receipts. An estimated 78% of Nebraska's individual artists own their residences, and 50% use that residence for work-studio space.
- To expand the state's tourism industry, Nebraska can leverage its cultural resources to craft a unique and distinct tourist identity. Promoters can call upon the arts and humanities to assist in this endeavor.

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Introduction

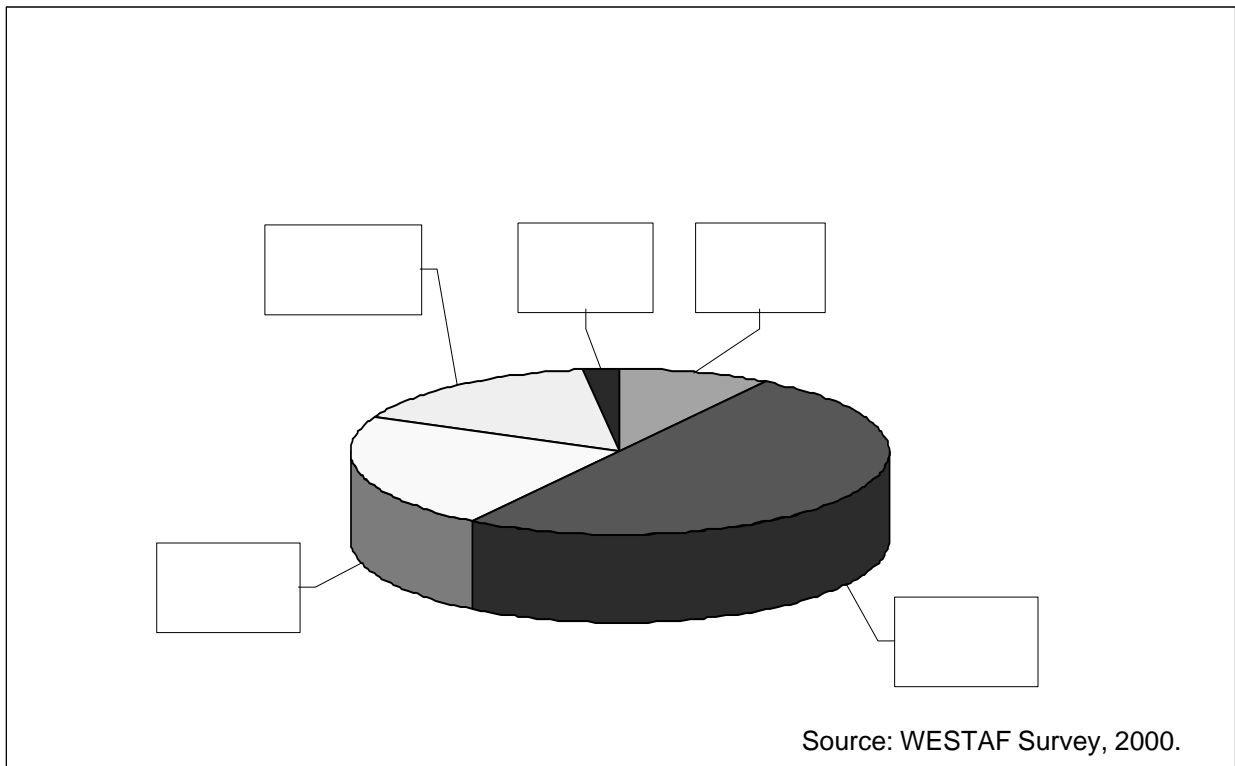
This report presents quantitative and qualitative data from the 1999 fiscal year that describe the contributions arts activities make to the Nebraska economy. The study identifies the arts industry as a meaningful element of the Nebraska economy and should broaden the public's understanding of the nature and value of the arts industry. The report had the potential to inform and educate community leaders, businesspersons, and policymakers about the significant role the arts industry plays in the Nebraska economy. In addition, the report illustrates how the arts are integrated into and support the state's economy. Finally, the study confirms and documents anecdotal understandings of the economic value of the arts industry as held by its practitioners.

Characteristics of Nebraska's Nonprofit Arts Industry

Nebraska's nonprofit industry is composed of approximately 206 nonprofit arts organizations that have 501(c)3 status; the arts programming sponsored by Nebraska's institutions of higher education; and the arts activities supported by local governments throughout the state. Nebraska's nonprofit arts industry, which forms the core of the industry, was surveyed to gain a better understanding of its composition and dynamics. The key characteristics of Nebraska's nonprofit arts industry are reported below.

Age of Arts Organizations

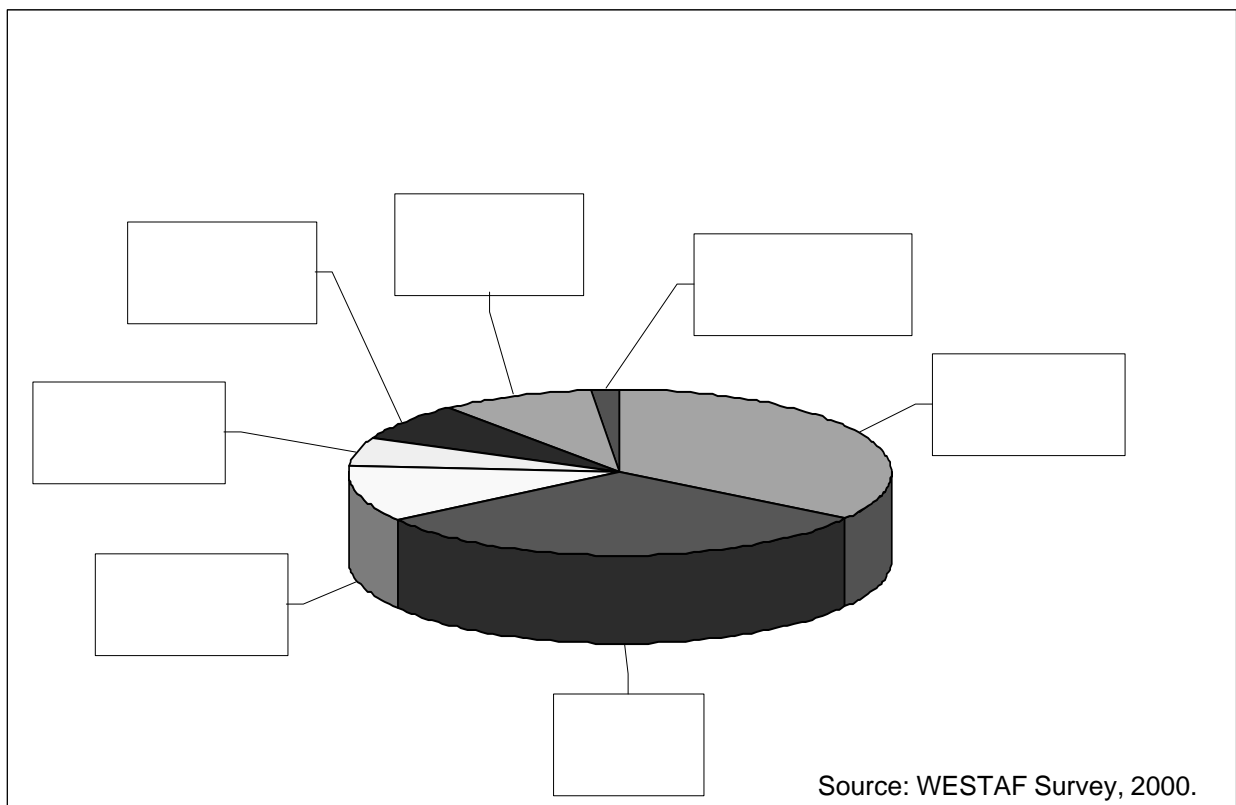
Nebraska possesses a core of well-established arts organizations. The average age of a nonprofit arts organization in Nebraska is 34 years, which is older than arts organizations in many other states, particularly those in the West. For comparison, the average age of a 501(c)3 nonprofit arts organization in Nevada is 18 years, 26 years in Oregon, and 41 years for cultural organizations in Utah. More than 18% of the organizations surveyed in Nebraska were more than 51 years old. The extended history of some of Nebraska's arts organizations points to an enduring tradition of support and an historic desire for arts offerings in the state. Support for the arts is also broad based as evidenced by the presence of many of Nebraska's older arts organizations across the state such as the Elkhorn Valley Museum and Research Center in Norfolk (1958), the Hastings Museum of Natural and Cultural History (1938), the North Platte Community Playhouse (1955), and the West Nebraska Arts Center in Scottsbluff (1967).



Nebraska is also home to an extensive collection of young arts organizations, suggesting that there is a moderate but increasing demand for arts offerings. Approximately 59% of the survey respondents (26) indicated that the age of their organization was less than 25 years. Approximately 50% were between 11 and 25 years of age. Despite the state's slow growth in population (0.7% from 1990 to 1997), approximately 9% of Nebraska's nonprofit arts organizations emerged within the last ten years. Interest in cultural offerings likely will continue to escalate as the state's population increases in both size and diversity. This growth trend will generate new arts organizations, expand the economic influence of the arts industry, and present a number of challenges to established arts organizations. (See section "Challenges Facing Nebraska's Nonprofit Arts Organizations.")

Budget Sizes of Arts Organizations

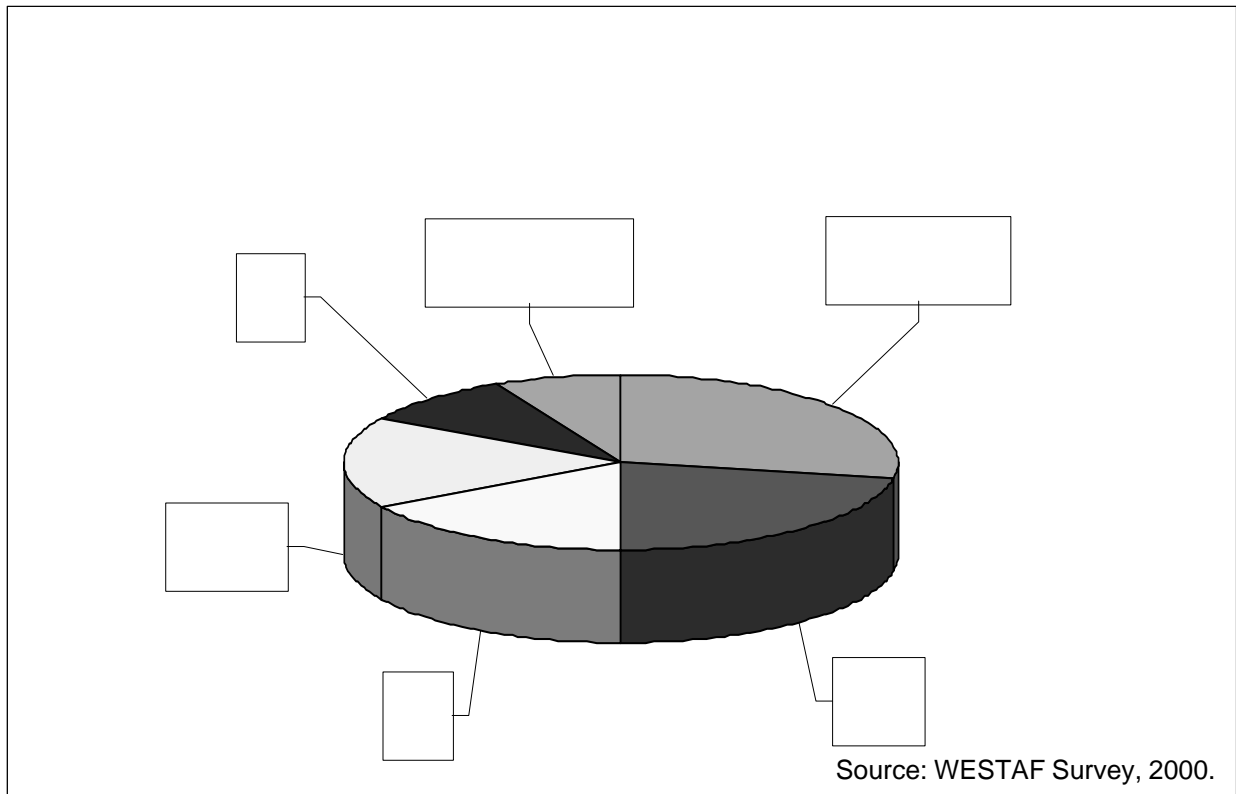
According to survey results, the majority of Nebraska's nonprofit arts organizations (65%) operate with budgets of less than \$100,000. This budgetary makeup is found throughout the country. For example, 62% of Nevada's nonprofit arts organizations, 57% of Oregon's nonprofit arts organizations, and 66% of Utah's nonprofit cultural organizations have budgets under \$100,000. Although most of Nebraska's arts organizations operate on small budgets, six arts organizations reported budgets that exceeded \$1.5 million: the Joslyn Art Museum (\$7.3 million), the Lied Center for Performing Arts (\$3.6 million), the Omaha Community Playhouse (\$3.7 million), the Omaha Symphony (\$4.1 million), the Omaha Theatre Company for Young People (\$2.3 million), and the Opera Omaha (\$1.85 million). In total, ten organizations, slightly more than 18% of those surveyed, reported budgets of greater than \$500,000.



Organizational Variety

Nebraska's arts organizations offer a rich collection of arts offerings. Of the organizations surveyed, approximately 20% listed the provision of theatre programs as their primary function, 17% identified music, and 17% focused on visual arts.

Many arts organizations in Nebraska originated as arts councils and as such, often engage in multidisciplinary programming. The relatively large percentage (more than 27%) of arts organizations in Nebraska that offer programs that cross a number of disciplines mirrors an organizational profile that can be found in arts communities in other states. Multidisciplinary programming enables these organizations, particularly those in smaller communities and less populated areas, to serve multiple audiences with divergent aesthetic interests.



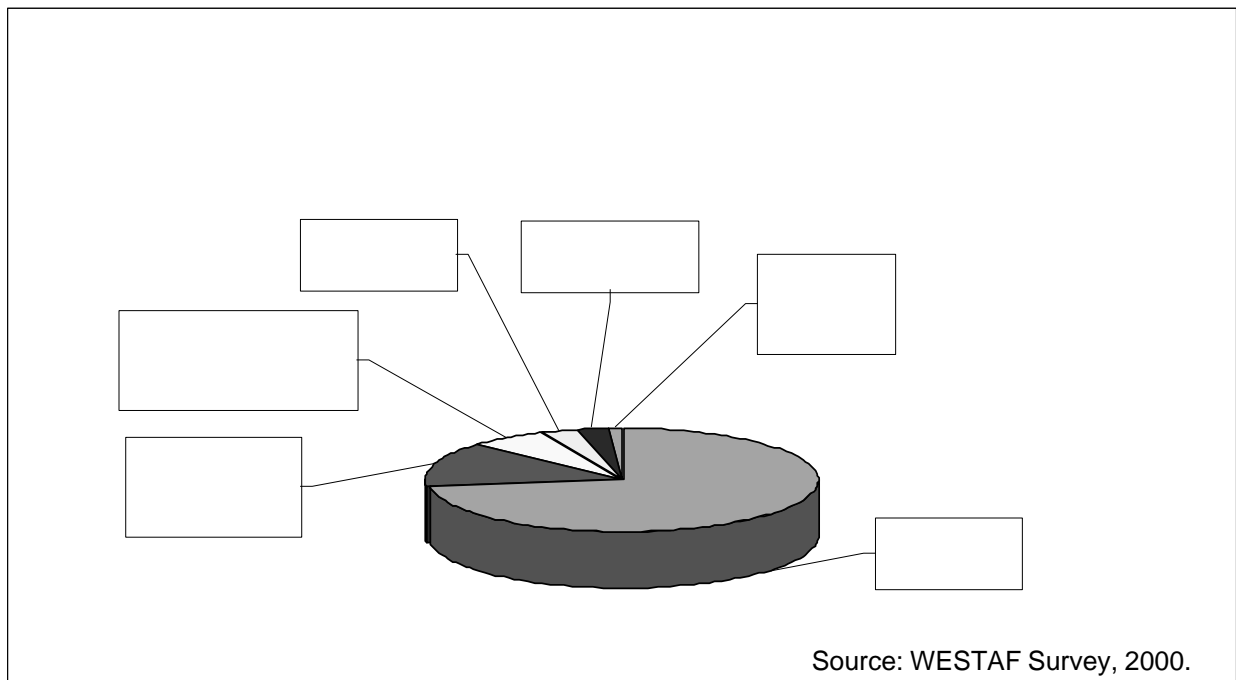
Arts Activities and Public Participation

A sizeable menu of arts offerings is available to residents of and visitors to Nebraska. An estimated 8,000 arts offerings were made available to the public in the 1999 fiscal year. This is remarkable considering Nevada, a state with the same population size (1.6 million), offered 2,750 arts offerings in the 1998 fiscal year. Although the majority of arts offerings (7,005) were staged by major arts organizations with budgets in excess of \$500,000, Nebraska's smallest arts organizations presented a considerable number of arts offerings (655) despite modest budgets of less than \$50,000. In some rural areas and small towns, these organizations are the sole source of arts programming for the public.

Perhaps more impressive than the sheer number of available arts offerings is the degree to which the public takes advantage of these opportunities:

- An estimated 1,223,382 people paid to attend an arts activity in Nebraska; Nevada reported less than half this much in fiscal year 1998. Approximately 28% of Nebraska's attendees (342,547) were from out of state. The healthy percentage of out-of-state visitors suggests that many arts organizations are drawing the attention of interstate travelers and enticing them to spend time and money in Nebraska.
- More than 82,000 of those who paid to attend an arts event participated in a subscription or membership program. Approximately 6% of all paid admissions were subscription based, which is several percentages higher than what was reported in Nevada. Six percent may appear small, but when one considers that few Nebraska arts entities offer subscription based memberships, this figure actually is fairly strong. Many arts organizations in Nebraska stage events and present exhibits on an ad hoc basis. Their event schedules are influenced partly by the type and frequency of tours that "pass through" Nebraska.
- During the 1999 fiscal year, the nonprofit arts industry underwrote 1.3 million free admissions to various arts events. Those who benefited from outreach programs include school children (499,084), residents of rural communities (96,269), and underprivileged children (44,412).

Based on survey responses, in 1999, the average admission price to an arts event in Nebraska was \$8.77. This admission fee is considerably less than a typical rock concert, a professional or college sporting event, and cultural offerings found in many other states. For example, the average admission price to an arts event is \$15.23 in Colorado, \$15.94 in Oregon, and \$9.61 in Utah. More important, however, is the almost evenly balanced availability of paid and free admissions in Nebraska, a relationship not found in the commercial entertainment sector.



The Economic Impact of Nebraska's Nonprofit Arts Industry

An analysis of survey data completed by the state's nonprofit arts organizations illustrates the meaningful economic impact of Nebraska's arts industry on the state's economy. A particularly sophisticated and well-developed arts sector exists in Omaha and Lincoln, which attracts in- and out-of-state visitors. The arts industry also assumes a prominent role in Nebraska's rural areas and small towns; it often is a component in the diversification of the local economy, enhancing the area's quality of life, and building a tourism business. In general, the arts industry makes a meaningful contribution to the state's economy, both in rural and populated areas. The quantitative economic impacts that are reported below reflect the figures for the 1999 fiscal year.

Employment and Wages

According to survey results, Nebraska's nonprofit arts industry employs an estimated 494 full-time workers and an additional 332 part-time workers (or the equivalent of 71 full-time workers) in the areas of administrative, artistic, professional, and scholarly services and technical production and support. Collectively, these employees received an estimated \$13,439,502 in compensation in fiscal year 1999.

- An estimated 494 full-time employees earned \$11,748,166, and had average annual salary of \$23,782.
- Part-time employees were estimated to total 332 and collectively earned \$1,691,336, or an annual wage of \$5,094. The number of part-time workers is equivalent to 71 full-time employees.
- Contracted employees totaled 781 and earned \$2,034,738, or an average of \$2,605 annually.

The figures reported above, which are based solely on nonprofit organizations, underreport the number of persons employed full- and part-time in the arts industry. Missing, for example, is a census of private arts instructors, arts teachers working in schools, and specialists working for school districts in Nebraska. Based on 1999 records kept by the Nebraska Arts Council, the number of full- and part-time arts educators and specialists, coupled with those persons working in the nonprofit arts industry, total 3,114 and 1,167 respectively. In sum, 4,281 persons were employed full- and part-time by nonprofit entities in fiscal year 1999. The nonprofit arts industry, if viewed as a private employer, would rank among the top 15 private employers in Nebraska, which includes HyVee Foods (3,649 employees), Baker's Supermarkets (3,728 employees), Nebraska Methodist Health System (4,500 employees), and Burlington Northern Railroad Company (4,522 employees).¹

Of particular interest is the large percentage of part-time employees (20.6%) and contracted individuals (48.6%) who are engaged in the arts industry. These figures, coupled with the modest average annual salary for a full-time employee, suggest that nonprofit arts organizations in Nebraska have limited resources to attract and hire full-time employ-

ees. This point is reinforced by the fact that 295,357 volunteer hours were contributed to Nebraska's nonprofit arts industry in fiscal year 1999.² Volunteer hours include donated time from artists (80,515 hours), production specialists (50,412 hours), scholars (50,275 hours) as well as accountants (2,361 hours), members of the legal profession (910 hours), and management professionals (29,065 hours). According to survey respondents, the estimated total value of these volunteer hours is \$3,419,530, or \$11.58 per hour. In comparison with other states, this valuation of volunteer hours is fairly average; volunteer hours were valued at \$11.56 per hour in Colorado and \$11.37 per hour in Oregon. The large number of volunteer hours reveals strong community support for the arts industry; however, the figure also suggests that many organizations would have a difficult time existing without volunteers.

Taxes

Nebraska's nonprofit arts organizations paid an estimated \$1,176,805 in federal payroll taxes and \$263,239 in state payroll taxes. Overall, an estimated \$1,440,044 was paid in payroll taxes in 1999 fiscal year.

Benefits

Nebraska's nonprofit arts organizations paid an estimated \$1,239,991 in company-sponsored benefits in the 1999 fiscal year.

Operating Expenditures

Arts organizations reported spending a total of \$6,035,403 on non-personnel operating expenditures such as utilities, telephone services, and insurance. Of this amount, less than 4% was reported to have been expended out of state.

Purchase of Goods and Services

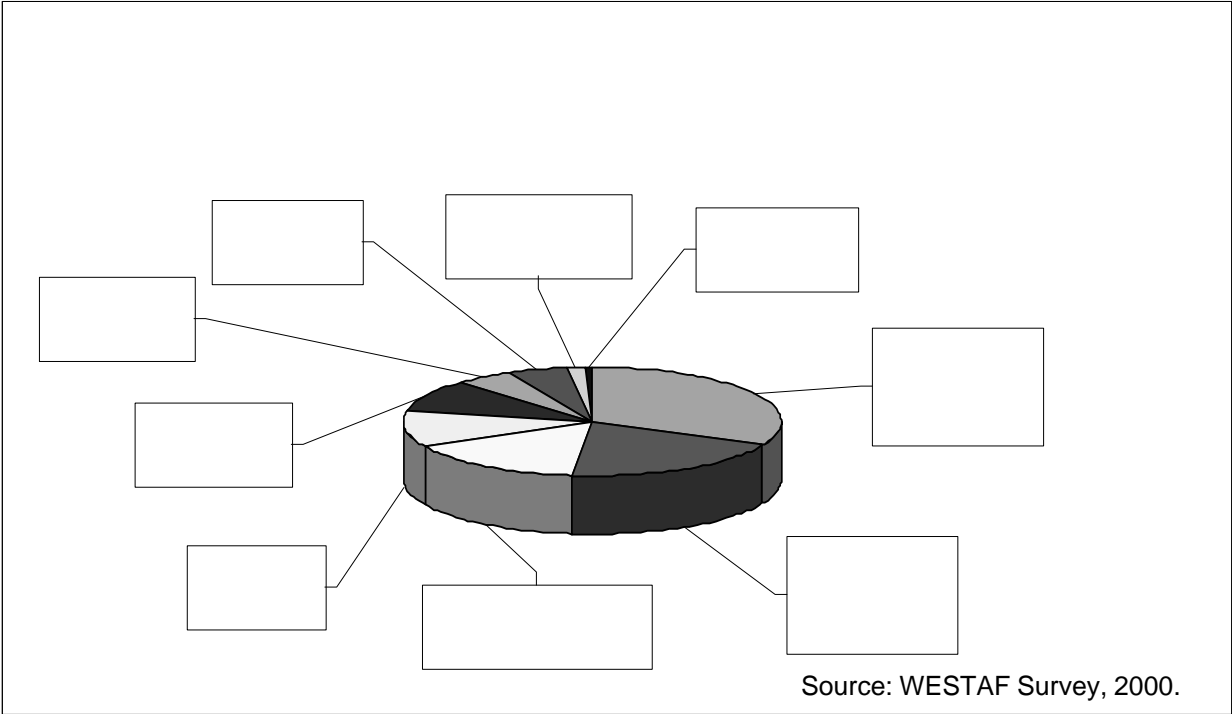
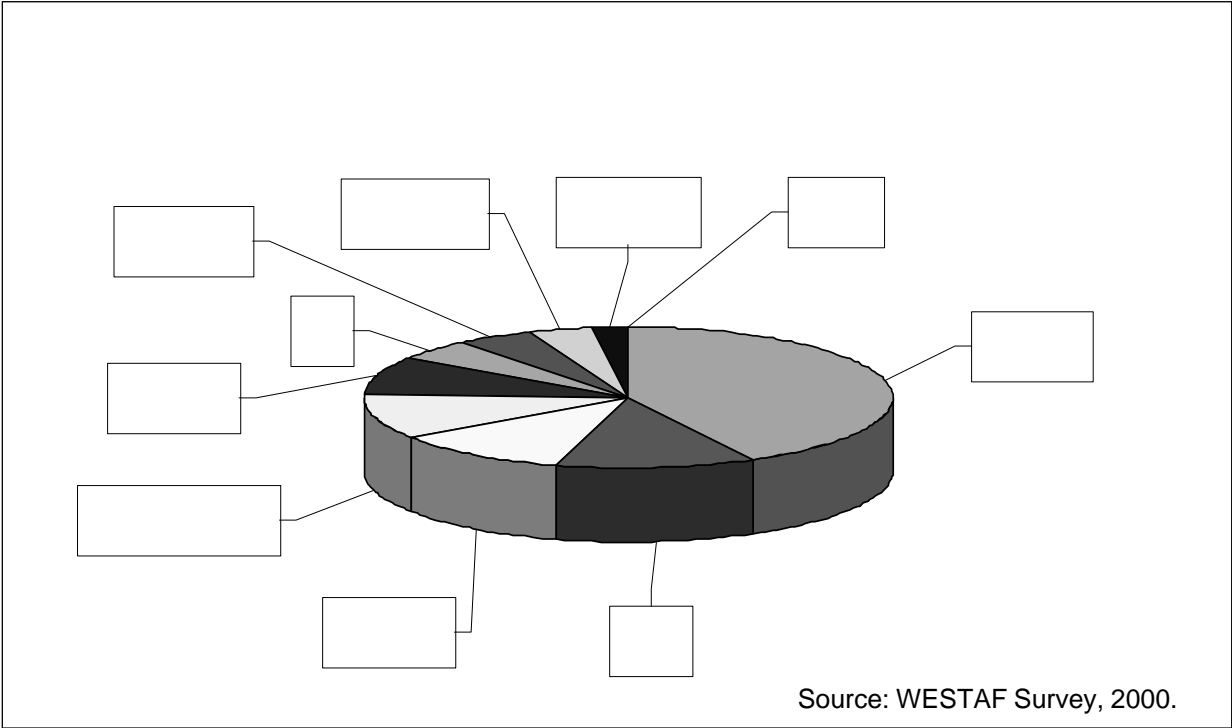
Purchases of goods and services such as furniture, equipment, supplies and exhibition materials, meals, transportation, printing, and postage totaled \$12,371,905. An estimated 54% of these expenditures were made out of state. This figure is high due to the purchasing behavior of the Lied Center for Performing Arts and the Joslyn Art Museum. The Lied Center spent \$1.8 million in fiscal year 1999 on the purchase of goods and services such as royalties, musical instruments, scores, and costumes; 88% (\$1,584,000) of which was spent out of state. In 1999, the Joslyn spent \$3.5 million; more than \$1 million of that total was expended out of state. The Lied Center and the Joslyn accounted for 21.4% of all out-of-state purchases of goods and services.

Sources of Income

Nebraska's nonprofit arts industry generated \$19,503,912 through earned income activities; approximately 42.2% came from admissions, 11% from concessions, and 10.6% from contracted services. In comparison, Nebraska State Parks generated \$12.1 million in income in 1997.³

In addition, the nonprofit arts industry received \$13,764,865 in contributed monies. Contributions came primarily from individuals (32.4%), corporations (19.2%), and granting

foundations (15.6%). State grants, which come from a variety of departments, constituted almost 4.9% of the total amount contributed to the nonprofit arts industry. Although the amount of money contributed to the arts industry in the form of state grants is relatively modest, this money is a catalyst for additional giving.



Construction Expenditures

In the last five years, nonprofit arts organizations in Nebraska spent a total of \$10,976,500 on new construction and \$17,987,865 on building renovation. Within this time frame, nine new facilities were constructed, and 21 buildings underwent renovation. On average, \$2,195,300 was spent on new construction and \$3,597,573 on renovations annually. In comparison, nonprofit arts organizations in Colorado spent on average \$1.4 million on new construction and \$4.6 million on renovation projects. The expenditures devoted to construction are significant considering that Nebraska generally is regarded as a fiscally conservative state and serves a population that is less than half the size of Colorado.

Nebraska maintains an enduring commitment to facilities improvement projects. For example, \$15.97 million was spent on a new addition to the Joslyn Art Museum in 1994, \$20 million on the Lied Center for the Performing Arts in 1990, and \$4.5 million on a new addition to the Museum of Nebraska Art in 1993. These capital investments have resulted in increased services and cultural offerings as well as a dramatically enhanced the profile of the arts industry in Nebraska. The commissioning of capital projects also indicates that the nonprofit arts industry is making a considerable effort to serve and accommodate the state's growing population and evolving diversity. Continued investment should facilitate the economic expansion and stabilization of Nebraska's arts industry and enrich the state's cultural life.

Gross Measure of the Economic and Employment Benefit of Nebraska's Nonprofit Arts Industry

The direct, indirect, and induced economic impact of Nebraska's nonprofit arts industry in the 1999 fiscal year is estimated to be \$31,072,082. To arrive at this total, wages and company-sponsored benefits were added together and multiplied by the Nebraska earnings multiplier from the RIMS II multiplier series. Algebraically, the calculation for this figure is:

$$(\$13,439,502 + \$1,239,991) \times 2.1167 = \$31,072,082$$

(Wages + Benefits) x Multiplier = Direct, Indirect, and Induced Economic Impact of Nebraska's Arts Industry

The multiplier measures the re-spending of arts industry originated dollars in the community and is based on a multiplier that was computed for the Nebraska economy through extensive study and modeling of the state's economic structure. Because the data collected did not include audience expenditures related to attendance at arts events, the number is considered conservative. (See Appendix A for a complete discussion on the multiplier.)

The arts industry's direct, indirect, and induced impact on employment in fiscal year 1999 is estimated to be 1,375 jobs. To obtain this figure, the number of full- and part-time employees in the nonprofit arts industry were added and the multiplied by the employment multiplier. The employment multiplier computes the number of subsidiary jobs that are

created in support of the arts industry's business activities. Algebraically, the calculation for this figure is:

$$(494 + 332) \times 1.6655 = 1,375 \text{ jobs}$$

(Full-time Employees + Part-time Employees) x Multiplier = Direct, Indirect, and Induced Employment Impact of Nebraska's Arts Industry

The economic and employment benefit of construction due to capital campaigns conducted by the arts industry was also computed. The indirect and induced economic impact of the arts industry's capital campaigns in the 1999 fiscal year is estimated to be \$3,894,548. To obtain this figure, the average annual amounts of money spent on renovation and new construction were added and then multiplied by the final-demand earnings multiplier from the RIMS II model, *Other New Construction*, I-O number 11.0900. Algebraically, the calculation for this figure is:

$$(\$3,597,573 + \$2,195,300) \times .6723 = \$3,894,548$$

(Annual Renovation Expenditures + Annual Expenditures on New Construction) x Multiplier = Direct, Indirect, and Induced Economic Impact of Nebraska's Arts Industry's Capital Campaign Projects.

The construction-related indirect and induced employment impact was calculated to be 158 jobs. To obtain this number, the average amounts of money spent on renovation and construction were added and multiplied by the final-demand employment multiplier (27.3/1,000,000) from RIMS II model, *Other New Construction*, I-O number 11.0900.

The total economic impact on earnings is:

$$\$34,966,630 = \$31,072,082 + \$3,894,548$$

Total Economic Impact = Economic Impact of Nebraska's Nonprofit Arts Industry + Economic Impact of Nonprofit Arts Industry's Capital Campaigns

The total employment impact is:

$$1,533 \text{ jobs} = 1,375 + 158$$

Total Employment Impact = Additional Jobs Generated by Nebraska's Nonprofit Arts Industry + Additional Jobs Generated by Capital Campaign Project

Profile and Economic Impact of Nebraska's Individual Artists and Arts Workers

For purposes of this study, arts workers are defined broadly to include designers, painters, sculptors, craft artists and printmakers, architects, musicians and composers, photographers, actors and directors, authors, artists, performers, and related workers not elsewhere classified such as announcers, dancers, and teachers of art, drama, and music. This broad definition suggests that the contribution of artisans to Nebraska's economy is not limited solely to the work of nonprofit arts organizations. To capture and assess the economic importance of this subset of the arts industry, 464 surveys were mailed to individual artists in Nebraska; 72 or 15.5% responded to the survey.

Overview

Based on 1990 U.S. Census data, there are over 1.6 million artists in the country. Included in this population are designers, painters, musicians, actors, directors, dancers, visual artists, and arts educators. These workers account for 1.37% of the total U.S. labor force. Between 1970 and 1990, the percentage increase of artists in the workforce (127%) was greater than for all professionals (89%).

In 1990, Nebraska was home to 7,150 artists and arts workers, comprising 0.8% of the state's total labor force, a proportion slightly lower than the national average, which was 1.3%. At this time, 3,473 artists and arts workers were reported to live in Omaha and 1,761 artists and arts workers in Lincoln. The number of artists and arts workers in Nebraska's labor force has increased steadily over the last several decades. Between 1970 and 1980, Nebraska experienced a 39.3% increase (from 4,068 to 5,666) in artists and arts workers in the state's labor force; between 1980 and 1990, Nebraska experienced an additional increase of 26.2%. The growth of Nebraska's artists and arts worker population exceeds the growth found in the Midwest as a whole. From 1970 to 1980, the number of artists in the Midwest increased by 21.4%; the Midwest experienced an additional 8.2% increase from 1980 to 1990. In comparison, Nebraska dramatically outpaced regional growth, particularly in the 1980s. Nebraska's growth in artists and arts workers parallels growth patterns in the West and South where growth between 1970 and 1990 totaled approximately 77% and 64%, respectively.

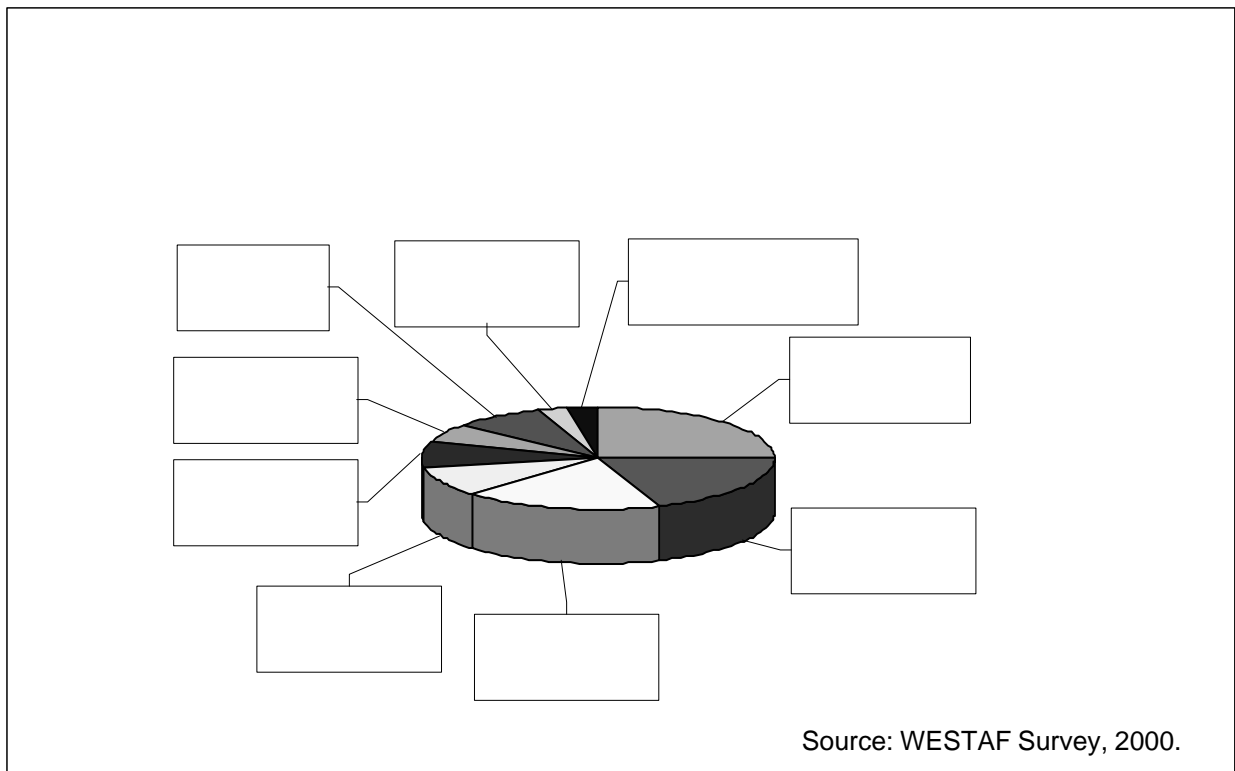
Nationally, Nebraska's ranking for the percentage of artists and arts workers in the state's labor force dropped from 37th in the country in 1980 to 46th in 1990. This statistic does not necessarily suggest that artists and arts workers were leaving Nebraska to work elsewhere; rather, given that the absolute number of artists and arts workers in the state increased from 5,666 to 7,150, the decline in Nebraska's overall national ranking suggests an increase in the diversity and growth of the state's workforce and/or dramatic growth of artists elsewhere.

Economic Impact of Individual Artists and Arts Workers

The line between artist and arts worker always has been indistinct. This study's survey of individual artists reveals that between one-third and two-thirds of the artists in Nebraska rely upon work apart from their artistic pursuits for their income, which is consistent with

what researchers have found in many other states. Approximately 63% of the artists surveyed considered themselves self-employed. Artists in this group earn about 63% of their income from artistic pursuits. Other artists who are less successful commercially must supplement their income through other means of employment. Many artists (34%) generate income from arts-related fields such as graphic design, writing, and arts education; other artists (34%) earn additional income from working in non-arts related fields.

In fiscal year 1999, a number of Nebraska artists (26%) employed other artists or assistants to assist them in their self-directed arts-related activities. In such cases, on average one person was hired and paid an average wage of \$1,950 for his or her artistic services and assistance per project.



The large and increasing population of artists in Nebraska provides a ready supply of well-educated, talented, and skilled workers that can help fuel other creative industries. In a highly competitive and tight labor market, artists may offer the first and best choice for prospective employers.

Following are some important ways in which individual artists and arts workers contribute to Nebraska’s economy:

- Artists tend to be highly educated, which benefits the work force and community activities. Survey results indicate that 64% of the artists in Nebraska hold a college degree; many (26%) also have earned a graduate degree.

- Approximately 69% of the survey respondents indicated that they believe that Nebraska is either the best place to live and work or better than most places, and 22% have lived in Nebraska for at least five years. Given that artists and arts workers have a strong desire to live and work in Nebraska, employers have access to a pool of talented and geographically committed workers at a relatively low cost.
- Expenditures by Nebraska artists on supplies and other items totaled \$487,981 in 1999; each artist spent an average of more than \$6,700 in pursuit of his or her artistic activities. These expenditures help support art supply stores and artist-services enterprises. Artists and arts workers purchased over 22% of their supplies from out-of-state sources. This statistic suggests that Nebraska art supply stores may be under-serving their clientele.
- Of the artists and arts workers surveyed, 37% considered visual arts to be their primary focus, while 9% identified music, 8% indicated theatre, and 8% selected crafts. The remaining artists and arts workers surveyed identified other disciplines as their focus such as dance, design arts, literature, folk arts, and photography.
- In 1999, 48.6% of Nebraska's individual artists earned less than \$25,000, and 25% earned less than \$10,000. On the other hand, over 43% of Nebraska's individual artists earned \$25,000 or more annually.
- While most individual artists earn a modest annual income, 78% of them own their residences, and 50% use that residence for work-studio space. As property owners and renters, artists contribute to local property-tax receipts.

Nebraska Demographics and their Influence on the Nonprofit Arts Industry

Nebraska's nonprofit arts industry is enmeshed in a complex social and economic context. Changes in these contexts can impact the economic expansion of the nonprofit arts industry. The first section of this chapter offers a brief overview of significant demographic variables that give shape and substance to Nebraska's social and economic context. The second section discusses the influence of these variables on Nebraska's arts industry.

Overview of Significant Demographic Issues

Nebraska possesses a vast amount of fertile agricultural land, a natural resource that has fueled the state's economic growth since farmers first tilled the soil. Predictably, residents of Nebraska derive much of their identity from their agrarian roots as evinced by the state's official name, "The Cornhusker State." Today, Nebraska is the fourth largest agricultural producing state in the country, and second in the region to Iowa. Although Nebraska has an above average number of active farms and farm jobs, these figures have been declining steadily over the last several decades. In 1980, Nebraska had 65,000 active farms. In 1997, this figure dropped to 55,000.⁴ The emergence of service industries and the steady expansion of manufacturing industries have altered the state's economic landscape. Despite its size, agribusiness is no longer the state's primary engine of economic development.⁵

Service and manufacturing industries drive Nebraska's current economy. Nebraska has five Fortune 500 Companies that are related to these industries: ConAgra (food processing), Berkshire Hathaway (investments), Mutual of Omaha (life and health insurance), Peter Kiewit Sons' (engineering and construction), and Union Pacific (transportation). Service industries employ more workers in Nebraska than any other industry. Telecommunications involved with "teleservicing" operations in remote locations have enjoyed significant growth in the last decade. "Jobs ranging from telemarketing and taking orders to managing computer network servers for data transmitted over phone lines helped boost Nebraska's business services industry to an energetic growth of 164% over the 1989 to 1997 period."⁶ Health and business services are the dominant private industries in Nebraska. Finance, insurance, and real estate industries are also economically important. Although agribusiness continues to influence Nebraska's culture, service and manufacturing industries are the state's modern economic forces.

Nebraska's tourism industry also has experienced steady expansion. Since 1990, annual spending by tourists has increased over \$1 billion.⁷ "Travelers spent almost \$2.7 billion in Nebraska during 1998 on trips away from home with overnight stays in paid accommodations and on day trips to places 100 miles or more away."⁸ After agriculture and manufacturing, tourism is Nebraska's third leading earner of revenue from outside the state. Approximately 37,000 people in Nebraska are employed in the travel industry.⁹ Some of Nebraska's most popular attractions in 1997 included the Omaha Henry Doorly Zoo (1,168,299 visitors), the University of Nebraska State Museum (266,482), the Joslyn Art Museum (183,146), the Hastings Museum/Lied IMAX Theatre (168,201), the Stuhr Museum of the Prairie Pioneer (64,760), and the Museum of Nebraska History (43,744).¹⁰

Due partly to the growth among service industries in the state, in 1997, Nebraska recorded the second lowest unemployment figure in the country, a very low 2.6%. Nebraska's unemployment rate remained low while other prosperous states experienced moderate fluctuations in their unemployment rates throughout the 1990s.¹¹ Because of the tight labor market, an unprecedented number of residents have been drawn into the workplace. "The state has one of the nation's highest ratios of employment to population, at 70%."¹²

Compounding the tight labor market is a slow population growth rate, 0.7% annually from 1990 to 1997. International and domestic in-migration, however, has helped offset the population growth rate to a certain extent. Growth rates were highest for Asian and Hispanic communities. The Hispanic community, which now accounts for 4.1% of Nebraska's total population, recently surpassed the African-American community to become the largest minority group in the state.¹³ The total population for Nebraska is approximately 1,666,000; 687,000 of whom live in the Omaha area.¹⁴ Once a rural state, today more than half of the population of Nebraska lives in towns or cities.

Despite the high number of employed Nebraskans and a tight labor market, which can drive up salaries and hourly wages, the median household income (\$34,692) remained below the national average (\$37,005).¹⁵ The average wage also remained 17.4% below the national average.¹⁶ Moreover, the average income in western Nebraska is considerably less than in eastern Nebraska. As a case in point, McPherson County in western Nebraska is the poorest county in the country; workers in McPherson earned an average of \$3,961 annually in 1997, compared with \$5,666 for the next poorest county, Keya Paha, also in Nebraska.¹⁷ Although Nebraska has enjoyed low unemployment and an expanding economy, the effects of economic disparity remain part of the state's social landscape.

Businesses seeking to relocate are attracted to Nebraska because of the state's low wages and large number of high school graduates. Approximately 86% of Nebraska's adult population graduated from high school, which places Nebraska among the top 15 states in the nation. Although Nebraska does not have a large number of college graduates, the number of adults currently enrolled in college is greater than the national average, which suggests that the number of residents with some college education and/or college degrees should increase in the coming years.

The Influence of Nebraska's Demographics on the Nonprofit Arts Industry

Following is a discussion of the impact of Nebraska's demographic issues on the state's arts industry. Because the state's demographics are in flux, many issues have yet to play out fully. Nonetheless, the policies that are crafted to address these issues will impact the arts industry and its economic contributions to the state.

Rural Cultural Development

Similar to other Great Plains states, Nebraska is evolving from an agrarian-based economy to one that includes other major industries such as manufacturing and service. Yet, the

fact that more than 96% of the state's land—some 47 million acres—was farmed and ranched in 1997 makes it virtually impossible to dismiss the significance of farming.¹⁹ Farming is etched in the public's psyche and will remain so for the foreseeable future given the state's ubiquitous agricultural landscape. The prospects of economic opportunities nevertheless remain a priority in less populated and rural areas where farming and ranching activities and their related industries are waning.

The nonprofit arts industry can benefit rural areas that are struggling to stave off economic decline and remain vital communities.

- The arts industry can improve the tax base of rural areas and/or reduce unemployment. By developing the arts industry, residents in rural communities and small towns are provided with new, alternative career opportunities and sources of income.
- The arts industry can serve as an adjunct to the tourism industry and/or as a primary attraction for tourists. In so doing, the arts industry may broaden the economic base of a rural locale that is dependent on a limited agriculture and/or ranching industry. In addition, the arts industry can facilitate the growth of feeder industries such as food service, lodging, and transportation.
- The arts industry can enrich rural living, which may help attract and/or retain workers and businesses. The arts may provide a temporary reprieve from the rigors of farming, induce residents to seek out entertainment and leisure activities in their communities, and provide residents with opportunities to meet, socialize, and share in common aesthetic experiences.

While there is no panacea for the decline of agriculture and the social and economic upheaval it brings to farming communities, the arts industry can help revitalize an area by diversifying the local economy, providing new, alternative employment opportunities, and enhancing the quality of life. Fortunately, Nebraska has a significant collection of active local arts councils, regional theatres, museums, and arts centers that are affecting change and are capable of expanding their influence, especially with the expansion of the state's Cultural Endowment program, which will help stabilize the nonprofit arts industry. While the arts industry may never replace the agriculture industry, expansion of the former can certainly ease the pains associated with the decline of the latter. Moreover, the arts industry can make positive contributions to a community in qualitative ways that agribusiness and other industries are incapable of achieving.

Competition Among Leisure Activities

The menu of leisure activities is expanding while at the same time fewer Americans are venturing outside their homes for entertainment. The supremacy of television, the ascent of the Internet, and increased video rental sales are just a few indicators of the growing penchant to cocoon at home rather than attend performances, eat out, and visit friends. Arts organizations confront the daunting task of expanding their audience base in an increasingly competitive entertainment market and changing social context.

Audience attraction for many nonprofit arts organizations is strongest at both ends of the age spectrum. The arts industry reports success at engaging young audiences through outreach programs, summer activities, and after-school courses. The arts industry also has a successful record in attracting patrons 55 years old or older, individuals who are often retired and/or are free from child-rearing duties. Young and middle age adult populations are elusive audiences. To tap into their purchasing powers, the nonprofit arts industry must remove barriers that prohibit them from engaging in the arts. Such strategies may entail bringing arts to the workplace, creating programs that appeal to entire families, and increasing the value received from investing time in cultural activities. Individual and family lifestyles are undergoing dramatic changes; arts organizations that fail to adapt to these changes risk becoming obsolete.

Program Selection and Affordability

Cost and programming choices are important variables in the decision-making making of most Nebraskans when deciding to engage in cultural events. Arts administrators acknowledge that residents generally prefer mainstream, family-oriented arts activities and that a small market exists for cutting edge, aesthetically challenging arts offerings. Arts organizations do provide novel offerings to broaden residents' aesthetic experiences and attract new, young audiences that may prefer such offerings. In service of its core constituents, however, Nebraska's arts industry focuses primarily on traditional and established cultural activities.

Survey results indicate that the average admission of a nonprofit arts activity is \$8.77. Approximately 42% of Nebraska's nonprofit arts industry's earned income is derived from admissions. Although earned income for the nonprofit arts industry is 41.6% greater than that of contributed income, arts administrators concede that there is increasing pressure for the arts to "pay their way." Raising the cost of admissions would help bring financial independence. However, arts organizations also acknowledge that there is pressure to keep admission costs low. This is especially true for arts organizations outside of Omaha and Lincoln. Susan Selvey, Executive Director of the West Nebraska Arts Center, notes that \$5.00 is the threshold for cultural event ticket prices in Scottsbluff.²⁰ Pressure to make arts activities available to the public at modest prices stem from some residents' perception that the arts should be free. Coupled with this attitude is the fact that annual incomes and base wages in Nebraska are below the national average. There is both a perceived and real need to keep admission prices low.

Nebraska's nonprofit arts industry is charged with two seemingly contradictory missions—to pay its own way while keeping admission costs down. While there is no simple solution to these challenges, arts advocates can begin to resolve this tension by aggressively educating the public and policymakers about the costs of producing quality arts programs, the tremendous resources that are required to stage cultural events, the amount of volunteer support the industry currently receives, and the degree to which it already pays for itself by its impact on both the economy and the culture.

Community Coalescence

Nebraska's population has grown moderately and undergone important demographic changes in recent years. With the decline of agriculture and the expansion of manufacturing and services industries, rural areas and small farming communities are witnessing an exodus as residents move to urban centers to seek employment and start anew. While many of Nebraska's major towns and cities are experiencing an influx of new residents, small towns and rural communities across the state are struggling to remain active and desirable places to live.

Manufacturing industries are responsible for attracting many new minorities to Nebraska. Towns such as Scottsbluff, Grand Island, and Norfolk have experienced noticeable demographic shifts and increases in the size of their Hispanic and Asian communities. These shifts have renewed interest in developing and maintaining a sense of community.

Off-setting this in-migration is Nebraska's most disconcerting export—its youth. Nebraska struggles to retain its young residents and prevent young professionals from seeking employment elsewhere in the country. This problem is particularly acute in rural locales. Although the ascent of Nebraska's service economy has slowed down the pace of this flight, it has not halted it completely.

The arts industry can play a pivotal role in communities that are undergoing demographic transitions. Cultural events such as Kearney's "Art in the Park," Grand Island's "Ethnic Festival," Valentine's "Old West Days and Cowboy Poetry Gathering," and Chadron's "Post Playhouse" afford residents opportunities to interact with community members, engage in cross-cultural interactions, and discover the cultural resources that exist within their communities. Such moments have the potential to build a sense of community among disparate factions and strengthen the notion that Nebraska is an attractive place to settle and work.

Long-established communities, particularly rural locales that are experiencing population declines, also stand to benefit from arts-industry activities. The ties that bind residents together as a community are renewed consistently through meaningful social interactions. Along with church and high school events, arts and cultural activities provide a useful forum for residents and travelers to interact, engage in shared aesthetic experiences, and establish new relationships while renewing old ones. Communities that enjoy a vibrant cultural life are better equipped to avoid the cultural malaise that is apparent in economically impoverished communities. One need only spend a Saturday afternoon at the Norfolk Arts Center, the Minden Opera House, or attend a gallery walk in Lincoln's Haymarket District to recognize the degree to which the arts can infuse a place with verve and residents with a sense of community pride. Opportunities to attend arts events will prove invaluable as the state's population grows, migrates, and diversifies and as Nebraskans struggle to maintain civic ties, preserve their communities, and develop a collective vision for the future.

The demographic variables impacting the Nebraska arts industry are diverse and significant. Given the extent to which the arts industry is integrated into the larger economic and

social context, these variables will continue to influence the arts industry for the foreseeable future. At the same time, the arts industry has the potential to shape Nebraska's future. Arts advocates and policymakers can help the state transition smoothly into the next millennium by leveraging Nebraska's cultural resources.

Expanding Nebraska's Tourism Industry Through the Arts and Humanities

Nebraska's nascent tourism business has been flexing its muscles within the last decade. "Nebraskans and visitors to Nebraska made 18.5 million trips in the state in 1998 to destinations 100 miles or more away from home."²¹ Although Nebraska does not attract many visitors from either coast, it does draw successfully from neighboring states; over 75% of Nebraska's visitors in 1998 came from Kansas, Iowa, Colorado, Missouri, South Dakota, Illinois, Minnesota, and Wyoming.²² More importantly, travelers are no longer simply passing through Nebraska, but are spending time in the state. In 1998, the average visit to Nebraska by nonresidents was 2.2 nights and over 60% of these visitors stayed in hotels and motels.²³ Because of increased tourist activity, annual spending in the state by travelers increased by over \$1 billion since 1990.

Travelers are drawn increasingly to Nebraska's expanding list of attractions. The state boasts 9 scenic byways, 19 historic and state parks, and over 60 recreational areas and 80 recreational trails. Since 1950, Omaha has hosted the College World Series, attracting visitors from across the country regularly. The celebrated Henry Doorly Zoo receives more than 1 million visitors annually. Nebraska's Grasslands and Sandhills draw birders from around the world. Nebraska's cultural attractions such as the University of Nebraska State Museum in Lincoln, the Stuhr Museum of the Prairie Pioneer in Grand Island, the Great Platte River Road Archway Monument in Kearney, the "Cottonwood Prairie Festival" in Hastings, and the "Wings over the Platte" festival in western Nebraska also attract visitors. For example, the Joslyn Art Museum's recent exhibition of Dale Chihuly's glass installations drew over 161,000 visitors; 20% of them were from out of state. Since opening in May of 2000, travelers from almost every state in the union and from 19 foreign countries have visited Minden's newly renovated Opera House. In sum, Nebraska has an extensive collection of recreational and cultural resources that are available to travelers.

While Nebraska's residents long have demonstrated an interest in the arts, more tourists and travelers have also begun taking advantage of Nebraska's maturing arts industry. Approximately 28% of paid admissions to nonprofit arts offerings were derived from out-of-state visitors. In addition, many travelers take advantage of free cultural events such as the Chautauqua Series or the Museum of Nebraska Art's exhibitions. Although tourism has experienced significant growth, opportunities for improvement and expansion remain and Nebraska's arts industry is in a position to help.

Successful tourist destinations are based in part on the promulgation of a distinct image and/or message. Santa Fe, for example, promotes its visual arts scene; New Orleans capitalizes on its jazz heritage; Chicago showcases its blues music and architectural history; Colorado and Utah market their outdoor recreation attractions. Although Nebraska has a collection of tourist attractions, the state has yet to craft a culturally distinct and evocative message to entice travelers to visit.

Omaha offers a case in point. In a recent report on repositioning Omaha for tourism growth, researchers concluded:

Unlike some tourism projects where it is necessary to overcome negative perceptions about a destination before the desired positive message can get out, Omaha does not face these problems. It is not perceived in a bad light. Its primary problem is that no compelling reason exists for most tourists to consider Omaha, at present.²⁴

In essence, Omaha does not offer either a distinctive message or an attractive image that can persuade travelers to visit. Arguably, the same can be said of Nebraska. The state's most prominent image is the University of Nebraska-Lincoln Cornhusker Football Team, which debatably is an aesthetically weak symbol to use to promote tourism. Moreover, the state's Cornhusker icon is not infused with connotations associated with exploration, entertainment, and recreation; rather, the icon is aligned most closely with college athletics and agriculture.

To promote a cultural resource as a stand-alone product may also be ineffective. Unless a cultural attraction is nationally and/or internationally renowned, promoting a single cultural event, festival, or museum by itself often makes for a weak appeal for the simple reason that most visitors do not consider themselves cultural travelers, even though they may engage in cultural activities during trips. The strength of a cultural appeal and the incentive for visiting is increased when a cultural attraction is bundled with other cultural and recreational attractions. States such as Utah and Oregon have had success with this marketing formula.

Nebraska possesses a broad range of quality cultural resources that can be packaged with other attractions to give shape and texture to the state's tourism identity. An assessment of the state's cultural and recreational resources and their possible interrelationships ought to help promoters coordinate their efforts and focus their energies. Below is a brief description of some key sectors of the cultural industry that ought to be included in any tourist package for they help reveal Nebraska as a compelling tourist destination.

Theatre and Opera House Network

Nebraska has more than 30 active community theatres across the state, which is large considering the size of the state's population. The Omaha Community Playhouse, the country's largest community theatre program, currently draws 22% of its audience from outside the Omaha metro area. Omaha plays host to the successful "Shakespeare on the Green" series, which is free to the public; an estimated 40,000 persons took advantage of this program in fiscal year 1999. Opera Omaha attracted more than 19,000 paid admissions in fiscal year 1999. Across the state, various towns such as David City, Grand Island, Hastings, Kearney, and Minden have engaged in theatre and opera house renovation projects, indicating a strong support for and interest in these facilities and their arts offerings. Moreover, the theatre community receives valuable support from the Nebraska Arts Council via its grants program and leadership from the Nebraska Association of Community Theatres (NACT), which orchestrates and coordinates community theatre activities such as managing a script lending library, publishing a quarterly newsletter, and host-

ing a biannual NACT conference. Nebraska's rich theatre tradition could be incorporated into a visitor's experience with ease.

Festivals

Nebraska hosts several popular festivals such as the Annual Neihardt Day (Bancroft), Cottonwood Prairie Festival (Hastings), Harvest Festival (Gothenburg), Nebraskaland Days (North Platte), Spirit of the Great Plains (Kearney), and the Summer Arts Festival (Omaha). In 1999, the Nebraska Literature Festival attracted 1,200 participants to Chadron State College over two days and the Great Plains Chautauqua, which takes place in different cities every year, drew more than 6,000 people to Plainview and Pawnee City. Because of their broad menu of activities, festivals successfully attract patrons who normally do not engage in cultural activities. Festivals also offer families inexpensive entertainment opportunities.

Museums and Galleries

Nebraska is home to many renowned museums and galleries such as the Bemis Center for Contemporary Art, the Gallery of the Sandhills, the Thedford Art Gallery, and the Museum of the High Plains. The Joslyn Art Museum has presented several celebrated exhibits in recent years such as "Searching for Ancient Egypt," which drew 7,916 weekly visitors and "Dale Chihuly: Inside & Out," which attracted 10,108 guests per week. For 2001, the Joslyn plans to launch another major exhibit entitled, "From the Sun King to the Royal Twilight: Painting in Eighteenth-Century France from the Musee de Picardie, Amiens." The Museum of Nebraska Art (MONA) houses the state's official collection of Nebraska visual art. In 2000, the MONA also held a special exhibition of Contemporary Jamaican Art entitled, "Soon Come." The Sheldon Memorial Art Gallery recently displayed selections from the Kruger Collection, which is composed of more than 20,000 pieces of miniature furniture and decorative accessories. Grand Island has the 10th largest living history museum in the nation with the Stuhr Museum of the Prairie Pioneer. The Hastings Museum of Natural and Cultural History is the largest municipal museum between Chicago and Denver and houses an IMAX theatre, one of only two in the entire state.

Cultural Heritage Attractions

Nebraska has a collection of cultural heritage attractions and resources that have been thoughtfully developed. These include the Great Plains Chautauqs, the Great Platte River Road Archway Monument, the Crane Meadows Nature Center, the Nebraska Prairie Museum, the Pioneer Village, the Fort Robinson Museum, and the celebration of its native writers such as Willa Cather, John G. Neihardt, Loren Eisely, and Mari Sandoz. By focusing on the state's role in the expansion of the West, the importance of the Great Plains in American history, and the contributions of its famous resident writers, Nebraska has carved out a distinct niche in the cultural heritage market. The mystique of the Great Plains, the ways in which it informs and shapes the state's culture, arts, and politics may be a key component to any message communicated to visitors and travelers.

Packaging Nebraska's Cultural and Heritage Attractions.

The number of entertainment opportunities and recreational options are increasing in Nebraska. To broaden the state's appeal, avoid direct competition with the outdoor recreation industry, and extend travelers' visits, promoters could bundle cultural heritage offerings with recreational activities, thereby creating a more alluring vacation package. There are several compelling reasons for promoting Nebraska's cultural heritage resources.

- In general, cultural heritage travelers spend more money per trip (\$615) than the average U.S. traveler (\$425), stay longer per trip (4.7 nights) than the average U.S. traveler (3.3 nights), and are more likely to engage in shopping activities (45%) than the average U.S. traveler (33%).²⁵
- Cultural heritage tourism can drive traffic to areas within the state that previously have been under-visited. The injection of new money that increased traffic brings to a location can further stabilize its economy. In some cases, cultural heritage tourism may broaden the economic base of a rural locale that is dependent on limited agriculture and ranching industries.
- Successful cultural heritage tourism generates interest in and funding for local historic sites, and through preservation and interpretation of sites, adds value to such locales and the heritage activities that occur within them. In turn, cultural heritage tourism can attract new businesses.
- Cultural heritage tourism uses the output of feeder industries (food processing, construction, banking, etc.) and thus will stimulate the expansion of those industries.
- Cultural heritage tourism, like any industry, generates jobs. While the wages of workers are modest, the cultural sector is responsible for creating jobs for the traditionally disadvantaged, minority groups, women, and youth. As such, cultural heritage tourism provides an avenue for people to gain financial independence as well as contribute to the state's economic growth.

Nebraska has several factors in its favor for developing tourism: 1) a steady stream of traffic passing through the state; 2) no negative or debilitating image that needs to be overcome; and 3) a considerable collection of cultural resources, some of which are under-marketed and under-utilized. Success is contingent on a number of factors such as the ability of various cultural organizations and recreational attractions to engage in cross-marketing promotional campaigns; the capability of local chambers of commerce and tourism divisions to package and promote their respective area's attractions effectively; and the Nebraska Travel and Tourism Division's potential to assume a lead role in promoting Nebraska to other regions of the country. The Division's modest budget of \$3.4 million currently limits its ability to affect change.

Failure to act may result in the missed opportunity to bring new money into the state economy. Residents and visitors who are not courted will most likely travel elsewhere

such as Denver, Chicago, and Kansas City to satisfy their cultural interests and spend their tourist dollars. Nebraska's cultural resources, when properly packaged and marketed, can further stimulate economic activity, particularly in areas that are seeking to diversify and stabilize their economy.

Promoting Nebraska's Quality of Life Through the Arts

A state's "quality of life," although subjective to some extent, is nevertheless becoming an important factor in recruiting and retaining businesses and employees. New technologies make it easier for companies and many of their employees to operate irrespective of location. Given the current competitive labor market and the demand for highly skilled workers, companies need to sell themselves as well as the communities in which they reside if they hope to attract exceptional job candidates. Cultural amenities along with other variables such as affordable housing and quality public schools are becoming critical factors in the selection of jobs and job sites.

Positioned in the heart of the country and integral to the economy and culture of the Great Plains, Nebraska has emerged as a stable, attractive, and pleasant place to live and work. Nebraska regularly scores among the top ten places in the country in quality of life rankings. In 1998, for example, Nebraska received the second highest livability score, which is based on rankings in 43 different categories such as public education, safety, and health care.²⁶

Nebraska's livability ranking is high for several reasons. Nebraska enjoys a relatively clean environment, possesses a remarkable public school system, and can boast of a cost of living that ranks below the national average. Added to this mix of attributes is Nebraska's energetic cultural life. Spread across the state are cultural activities that enhance the personal lives of residents and visitors, build community and regional identities, foster the development of relations, and contribute to a sense of place and local significance.

The value and importance of Nebraska's arts industry have not escaped the business community. Successful businessman and long time Omaha resident Walter Scott, Jr. asserts that arts organizations such as the "Joslyn Art Museum and the Omaha Symphony are valuable institutions to the community."²⁷ Robert Duncan, President and owner of Duncan Aviation, believes that he is able to attract quality employees in part because of Nebraska's good schools and cultural offerings. Dee Haussler, Executive Director of Hastings Economic Development Corporation, uses the arts to induce companies to relocate to Hastings.²⁸ Jack Campbell, board member of Nebraska's Cultural Endowment, observes that Chambers of Commerce market three qualities when selling Nebraska: 1) relatively low taxes; 2) good schools; and 3) cultural resources.²⁹ Whether it is a primary or secondary reason, cultural activities figure into the decision-making process for those considering Nebraska as a place to live and work.

The arts industry contributes to the state's quality of life in a number of ways. Arts education and cultural activities are two elements, in particular, that enhance Nebraska's social and economic environment.

Education and the Arts

While other states struggle with under-performing education systems, Nebraska's school system is excelling. Nebraska has one of the highest teacher-to-pupil ratios in the nation,

one of the most successful School-to-Career initiatives in the country, and a student population that scores consistently above the national average on standardized achievement tests. Moreover, “Nebraska’s 85.5% high school graduation rate is the sixth highest in the nation.”³⁰

Arts education is one of several components that separates and distinguishes Nebraska’s public school system. Although the arts are central to any education program that claims allegiance to the liberal arts and sciences, many public school systems across the country are ignoring and/or under-funding the arts. Nebraska, however, is making an effort to promote arts education, and for good reason. The arts help instill confidence and build self-esteem in students whose strengths do not lie in other core academic subjects; retain students who might otherwise drop out; and develop skills that are valued in today’s modern business world such as analysis, synthesis, and critical judgment; creativity and imagination; the ability to work as a team; and sensitivity to and appreciation of diversity and differences.

The Nebraska Department of Education identifies four disciplines as core educational activities: reading/writing, mathematics, science, and social studies/history. Although the arts are absent from this list, the Department of Education encourages local parents and policymakers to:

consider their students’ full education and experiences, focusing on those areas of education not addressed by the state standards, such as vocational education, technology, visual and performing arts and health and fitness education.³¹

The Department of Education does recognize the value and importance of the arts, albeit as a second tier discipline. The arts community’s challenge lies in elevating the arts to the first tier and inducing the public to endorse them as a core educational activity. Currently, Nebraska’s school system offers a collection of art programs and opportunities to students through the support of school superintendents, educators, residents, and the non-profit arts industry and volunteer artists. Below are a few examples.

Prairie Visions

Prairie Visions is a statewide program that integrates the arts into the school curriculum. Established in 1986 by the Nebraska Art Teachers Association and the Nebraska Department of Education, this program is funded primarily by the Getty Education Institute for the Arts and receives additional support from the Nebraska Arts Council, Nebraska Humanities Council, Nebraska Art Association, and local school districts. Prairie Visions links Nebraska’s major art museums and arts organizations with educators and art specialists, enabling educators and arts practitioners to expose students to an array of aesthetic experiences.

Prairie Visions is comprised of several components. The Prairie Visions Summer Institute assembles from 150 to 200 educators for an intensive weeklong workshop on discipline-

based art education (DBAE). Prairie Visions also disseminates model K-12 DBAE curriculum units, labors to increase the involvement of culturally diverse populations in all program contents, and works in collaboration with colleges and universities to develop DBAE rationale and guidelines for teacher preparation. On-going technical assistance is provided through the Prairie Visions Advisory Council and Prairie Partner School mentors. The mentors assist school districts in curriculum development and the formulation of short- and long-range plans for arts education programs.

Transforming Education through the Arts Challenge (TETAC) was launched in 1997 with support from the Annenberg Foundation and the Getty Education Institute for the Arts under the direction of the National Arts Education Consortium. Nebraska has six schools participating in the TETAC initiative. TETAC focuses on five specific objectives: 1) institutionalize support for comprehensive arts education as a part of the basic core of learning in school curriculum; 2) demonstrate how comprehensive arts education can transform a school's culture; 3) facilitate broad community support and involvement in arts education; 4) create diagnostic devices to measure success of TETAC programs; and 5) disseminate information and successful practices to other educators, legislators, and communities to arouse interest in the arts and their potential impact on school reform.³²

Prairie Visions, TETAC, and their various components provide a foundation for the promulgation of arts education. While most school boards voice support for the arts, few school districts employ full-time arts educators. Prairie Visions empowers those teachers who want to enhance their courses and students' education experience by incorporating the arts into the curriculum.

Arts Centers and Continuing Education

Across Nebraska, in towns like Alliance, Norfolk, and Scottsbluff, there are arts centers that serve as cultural nodes of creative activity and community engagement. They are as much meeting places as they are galleries, arts education centers, graphic design studios, and performance spaces. Programming for these arts centers is multifaceted and dynamic given that they serve a diverse constituency. Among the functions that these arts centers perform, arguably none is more important than their educational mission.

In offering youth-based arts programs, arts centers serve as extensions to arts education programs in the schools; in some cases, they are the principal source for arts education in a community. Arts centers provide an outlet for students seeking support, instruction, and experiences in the arts. For some youths, the centers offer a less restrictive arena to test their ideas and explore alternative forms of personal expression and growth.

The Norfolk Arts Center clearly illustrates how these organizations add to their communities. The Norfolk Arts Center was first housed in the community's abandoned Carnegie Library in 1978. Since then, the scope of the center's activities has expanded steadily. In 1994, the arts center's leadership recognized that for the center to continue to grow, broaden its services, and become a regional arts center, it would need more space and updated facilities. After six years of careful planning and fundraising, the arts center

opened its \$1.7 million state-of-the-art facility in June of 2000. The new center has almost 4,000 square feet of gallery space, a serving kitchen, studio classroom, and 24-person fine arts and graphic arts computer studio. The center offers computer workshops ranging from basic computer use and Internet access to advanced courses in desktop publishing and graphic design. In addition to hosting various arts exhibitions, the center engages children in various art studio activities and an active mural program for youths.

Connie Conner, Executive Director for the Norfolk Arts Center, asserts that there is potential for additional growth in arts education at the center.³⁵ Since there are no cities within 70 miles of Norfolk that have similar resources, the center has emerged as a primary outlet for arts activity and education in northeast Nebraska. Moreover, funding for arts education in the local schools is limited. According to Conner, the Norfolk Arts Center supplements the arts education in schools by offering both distance-learning programs and in-house programming activities.³⁶ The Norfolk Arts Center is a major cultural resource for the city and surrounding areas as well as an important adjunct to the local school system.

Outreach Programs

Outreach programs, along with arts education initiatives and arts centers, are important vehicles for building Nebraska's intellectual capital. These programs afford special educational opportunities and appear in numerous forms as indicated below.

The Nebraska Humanities Council sponsors educational experiences for young people and adults that examine Nebraska's remarkable heritage and its relationship to the nation's history and present social and political context. The Great Plains Chautauqua series, which often is staged in rural areas and small towns, is successful and popular. The program's appeal lies in its ability to reinvigorate history through dramatic storytelling and oral presentations, allowing visitors and residents to engage actors portraying significant historical figures in lively conversation about extraordinary past events. These historically-based conversations connect the public with its past and celebrate the historical events that mark the region's place in history. In so doing, the Chautauqua series serves dual purposes: 1) it provides a forum for residents and visitors to deepen their knowledge and understanding of the Great Plains; and 2) it serves to build relationships within the community.

The Capitol Forum, a program sponsored by the Nebraska Humanities Council in collaboration with the office of Secretary of State, invites high school students to discuss the nation's role in international politics. The Capitol Forum program introduces students to world politics, alerts them to international crises, and encourages them to become actively involved in global matters. Students are challenged to expand their awareness and wrestle with complex policy issues. As a capstone to the program, four student representatives from each school visit the State Capitol to discuss international policies with elected officials and policymakers. In light of the emerging global economy, graduates who understand the historical and political dynamics that shape the world stage will be well equipped to assist businesses and companies in becoming participants in the global marketplace. The Capitol Forum program helps ensure that this is possible.

Arts organizations are equally involved in reaching out to K-12 school children. For example, the Nebraska Arts Council sponsors artists-in-residence programs, enabling artists to work in schools, at arts centers, and on community projects. Students are provided an opportunity to work alongside professional artists on various projects such as school plays, musical performances, and mural projects. Often, these projects are woven into the course curriculum, awakening students to the interdisciplinary relationships that exist between the arts and other fields of inquiry.

Arts organizations frequently sponsor multiple outreach programs in effort to connect with a broad range of children. The Joslyn Art Museum's EdTech Gallery employs various technologies such as flat-panel computers and television screens, CD-ROMs, and videos for visitors, families, and small groups of students to use and learn about art concepts and Joslyn's different collections. The Joslyn produces teacher resource packets for its collections that contain slides and strategies for classroom discussion and art making activities. The Joslyn also offers Outreach Trunks, which are packed with resources on specific art-related topics based on the museum's permanent collection. Currently, the museum has 15 types of Outreach Trunks that address a range of topics such as African-American Art, Ancient Civilization, Peoples of the Southwest and Plains, and 20th Century American Art.

The nonprofit arts industry's enduring commitment to arts education and public service differentiates it from many commercial enterprises. Recognizing the dearth of formal arts education in the school system, the nonprofit arts industry plays an important role in keeping arts education alive. Such activities open museums, theatres, and galleries to the public. Children impacted by these outreach programs often return to the museum or theatre with their parents to experience more. Indirectly, outreach activities are responsible for reintroducing many adults to the art world.

Currently, there is no formalized, fully integrated arts education program in Nebraska's school system. The synergistic relationship between arts and education is fashioned through an elaborate piecemeal process that includes Prairie Visions, arts centers, and outreach programs. While perhaps sufficient today, this arrangement may prove ineffective in the future as the demand for skilled, educated, and creative workers increases. Moreover, the strength of Nebraska's current arts education component is based on the dedication of its volunteers and supporting philanthropic foundations. Such a relationship, while admirable, fails to promise any long-term stability. The state's Cultural Endowment program, however, offers hope that some stability can be provided through reliable funding for outreach and arts education programs.

Nebraska can offer businesses and corporations seeking to relocate to and/or grow their enterprises in the state intellectual capital as a major asset. Businesses are looking continuously for ways to leverage their positions in the highly competitive business world and to gain a larger share of their respective markets. Thus, along with hiring workers who have mastered the core educational activities, businesses are looking to recruit graduates who can "think outside the box" and bring innovation to the company. The arts develop a set of transferable skills that fosters this type of thinking.

The Nexus Between Creative and Productive Communities

A substantial challenge facing start-up businesses and companies seeking to expand in Nebraska is a lack of available labor. Great salaries and benefit packages often are not enough to attract talented and sought-after workers in today's competitive business atmosphere. To round out the employment package, employers need to underscore the intangibles associated with working and living in Nebraska such as a healthy cultural life. There are a number of locations across Nebraska that, because of the arts, possess vibrant cultural communities and give truth to the state slogan, "The Good Life." Lincoln and Omaha are featured below.

Downtown Lincoln and the Haymarket District

Lincoln is one of the fastest growing non-Sun Belt cities in the United States. Lincoln's energetic downtown is an attraction for companies and employees in the area. Downtown Lincoln contains more than 100 restaurants and night spots including the celebrated Zoo Bar, 17 art galleries and museums, six theatre and performing arts centers, and the recently restored Lincoln Station. Added to this list is a full calendar of events such as the "Haymarket Haydays," "July Jamm," and "Holidays in the Haymarket" and a compilation of cultural and entertainment activities sponsored by the University of Nebraska—Lincoln, all of which contribute to the area's lively atmosphere.

Lincoln's downtown serves as the city's cultural center. The revitalization of the Haymarket District in the mid 1980s further reinforced this image. The Haymarket District, a former warehouse and industrial storage area located on the edge of downtown and adjacent to the railroad tracks, is a major attraction for visitors and gathering place for residents. The arts helped spur on the district's transition. Ann Burkholder opened her first arts studio in the Haymarket District in 1977. Other art galleries soon followed, leading to the development of a nascent art gallery scene. By the mid 1980s, the Haymarket District was in the midst of a major transformation as additional restaurants, shops, and small businesses moved into the area. During this period, Burkholder opened the Burkholder Project Art Studio and Galleries, which today leases 30 studios to artists, contains three exhibit spaces, and engages 50 artists and 20 associate artists in creative work. According to Sandi Wilkowicz, Marketing and Communication Coordinator for the Lincoln/Lancaster County Convention and Visitors Bureau, the "arts industry played a huge part in the revitalization of the Haymarket District."³⁷ The arts industry enhances Lincoln's image as an appealing place to visit and live.

The Broadening of Omaha's Cultural Scene

Omaha is Nebraska's chief business center. Major water, railroad, airline, and highway transportation systems intersect at Omaha, linking the city to national and international markets, fueling its economic expansion and prosperity. Omaha's companies must recruit and retain talented individuals to remain an economic force in the Midwest. Despite protracted efforts, however, some businesses in Omaha are having difficulties obtaining skilled workers. As a result, companies are turning work away because of staffing deficiencies. For example, the Heartland Scenic Studio has decided not to advertise its services and products aggressively because it cannot find enough skilled and unskilled work-

ers to handle its current workload. Other businesses are relocating to areas that offer better recruiting conditions, as was the case with Level 3's decision to depart from Omaha and relocate to Denver, Colorado. Still, others are endeavoring to develop and expand labor resources within the state. Peter Kiewit Sons' decision to help finance the Peter Kiewit Institution at the University of Nebraska at Omaha, which supports computer and electronics engineering instruction and research, is a clear example.

Companies that do not have the resources to relocate or fund a major education initiative must devise alternative strategies to expand their labor force. Using community resources to recruit skilled workers is the next best alternative for these businesses. Already, Omaha has several attractive amenities such as a good public school system and a low crime rate. For young professionals in particular, however, an energetic cultural life is also essential. Fortunately, Omaha's cultural life is expanding. The revitalization of the Old Market district with its new loft residences and numerous dining and entertainment establishments is enhancing Omaha's downtown area. Anchoring this urban renewal project are several major arts and cultural organizations such as the Bemis Art Gallery, the Omaha Theatre Company for Young People, Opera Omaha, and the Durham Western Heritage Museum. Civic and cultural leaders are considering the renovation of the Orpheum Theatre and construction of several new performing arts facilities. Currently, the Orpheum Theatre is home to the Omaha Symphony and Opera Omaha; other performing arts organizations also use the theatre. The renovation of the theatre, along with the construction of several new performing arts facilities, would dovetail well with the downtown's current revitalization. There are also signs that Jefferson Park, an old warehouse district just north of the Old Market, is on the verge of change. The Hot Shop Art Center will soon open in Jefferson Park and feature four anchor Hot Shops, 40 art studios, three to four art galleries, and a small café. The Hot Shop Art Center, along with the new convention center, should help stimulate the revitalization of Jefferson Park.

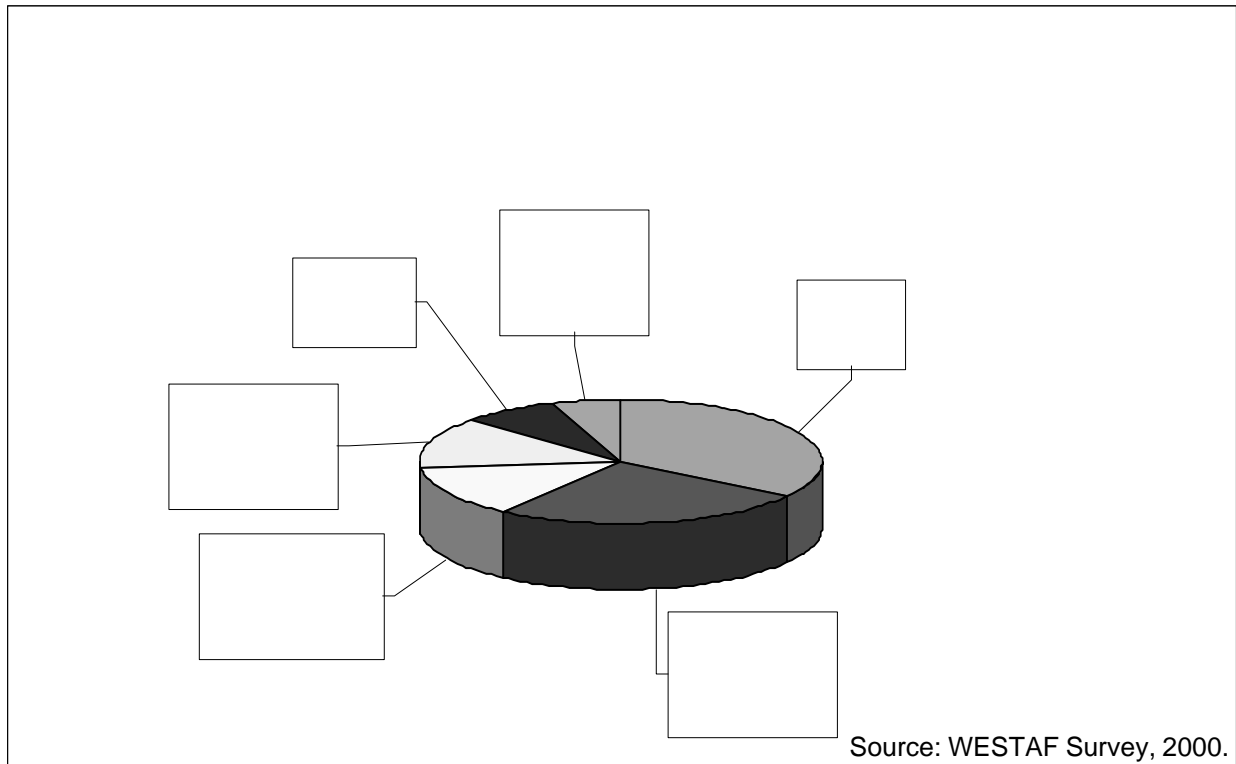
Omaha's expanding creative service industry adds another dimension to the city's cultural life, contributing to the impression that it is a place of energy and innovation. A number of music recording studios such as Rainbow Recording Studio, Studio B, BJM Studios, and the famous Mannheim Steamroller Studio are placing Omaha on the music industry map. Alexander Payne's critically acclaimed films, "Citizen Ruth" and "Election," both filmed in Omaha, are generating interest in Omaha as a movie location. Wilson Custom Design Tile Company's tile projects at the Omaha Children's Museum, Boys Town, the Mayo Clinic in Rochester, Minnesota, and elsewhere are garnering recognition and drawing attention. Steve Wheeldon's Heartland Scenic Studio, which produces costumes, finished sets, and exhibition fabrications, is also raising Omaha's status in the commercial art world. These activities and others like them are helping to recast Omaha as a creative place, infuse it with a sense of energy, and attract persons who want to live in this type of environment.

Ostensibly, Omaha's cultural life is in a significant growth phase. Riding this wave of cultural upsurge is All About Omaha (AAO), a newly formed nonprofit service organization that seeks to reinvigorate Omaha for young adults and contribute to and take advantage

of its cultural life. The AAO sponsors an Internet site (www.allaboutomaha.org), organizes events, and publishes a quarterly newsletter in support of its efforts to make Omaha a more desirable place to live for young people and integrate them into the city's social fabric. Stimulated by nonprofit and commercial arts activities, major redevelopment projects, and organizations such as the AAO, Omaha is undergoing a transformation from a productive but quiet industrial town where the arts assumed a peripheral role to an exciting city that is reviving its urban lifestyle and realizing the value of its creative environment and expanding collection of cultural activities.

Challenges Facing Nebraska's Nonprofit Arts Industry

The nonprofit arts organizations surveyed for this study were asked to identify the primary challenges they will face in the coming years. Approximately 34.4% of the respondents identified funding as a major challenge, followed by the need to engage in audience development (25.6%), attend to facilities maintenance and/or repairs (13.3%), and recruit and retain paid staff and volunteers (13.3%).



Public and Private Sector Support

Reflective of national trends, generating adequate funding to support arts activities is an ongoing problem for nonprofit arts organizations in Nebraska, particularly for those entities outside of Lincoln and Omaha. Nebraska's two major cities enjoy an array of arts offerings in part because arts organizations in these cities have a collection of patrons, philanthropists, generous corporations, and charitable foundations that they can call upon for support. Nevertheless, few nonprofit arts organizations in these cities, and elsewhere in the state, consider themselves financially secure.

Concern about public and private sector support is warranted for several reasons. Some businesses and philanthropists who give regularly are succumbing to fatigue and/or are overwhelmed with requests. Dee Haussler, Executive Director of the Hastings Economic Development Corporation notices that "although there is a strong habit of giving among many businesses, getting money from corporations has become more difficult. Companies and individuals who give regularly may be fatigued."³⁸ Terry Ferguson, Chair of the

Nebraska Arts Council, notes that “Omaha has a strong tradition of private support. This is a rich community; however, more persons are pursuing the same few givers and there are more people asking each day.”³⁹ Likewise, charitable foundations are compelled to stretch their contributions among an expanding pool of applicants. Finally, more corporations are linking their donations to specific results-based programs and are less inclined to make open-ended contributions, which can restrict how arts organizations operate. Pam Baker, Executive Director of Woods Charitable Fund, observes that “many companies will sponsor events so long as they bring exposure to their businesses.”⁴⁰

Arts advocates can pursue several options to increase public and private support for the arts. The expanding service industry in Nebraska offers a new class of wealth and, thus, new philanthropic opportunities. Arts organizations can broaden their support network by engaging these individuals and integrating them into the larger fold of arts supporters. In addition, arts organizations can create partnerships with private sector entities that can bring mutual gain as well as economic sustainability. Advocates can petition for increased public funding. Although public money usually constitutes a small percentage of an arts organization’s budget, it is a catalyst for private giving and, therefore, an essential part to any plan designed to boost the arts industry.

Undoubtedly, expanding the state’s Cultural Endowment will bring increased financial stability to the arts and humanities. This innovative program combines funding for arts and humanities projects. Nebraska is a forerunner in its efforts to create a stable financial base for the humanities and the arts. According to Jane Hood, Executive Director of the Nebraska Humanities Council, the major challenge in growing the Cultural Endowment “is educating people on its value and importance. People must see the Trust as their own Trust as well as the state’s.”⁴¹

Chances of growing the state’s Cultural Endowment appear favorable. Nebraska is fortunate to have an established culture of giving in the state. Brad Driml, Manager of the Kearney Community Theatre, acknowledges that “citizens of Kearney are supportive of the arts and many businesses give regularly and in significant amounts to the arts.”⁴² Pamela Snow, Chair of the Nebraska Humanities Council, observes that “Grand Island is a giving community. Fundraisers always make their goals.”⁴³ When charged with the task of raising \$2.75 million for the renovation of the Minden Opera House, Rob Raun found that “the money came in a lot easier than expected.”⁴⁴ These testimonies are not unique; the vast majority of those interviewed for this report praised the amount of support Nebraska residents provide the arts. Capitalizing on this culture of giving is essential to expanding the state’s Cultural Endowment and bolstering the nonprofit arts industry.

Audience Development

While some arts organizations such as the Joslyn Art Museum and the Omaha Community Playhouse enjoyed increases in attendance, others noted sluggish growth or subtle declines in the last several years. Brad Driml acknowledges that “audience attendance has dropped slightly” for the Kearney Community Theatre.⁴⁵ Sandi Yoder, former Executive Director for the Stuhr Museum, observes that attendance levels have remained fairly

steady for the museum, which is remarkable considering that the Stuhr is in direct competition with several new recreational attractions in Grand Island.⁴⁶ Audience development is a concern given that paid admissions account for 42% of the nonprofit arts industry's earned income.

Changing lifestyles and increased participation in outdoor recreational sports and commercial entertainment are a few reasons why audience development presents a challenge to the arts industry. Nebraska's nonprofit arts organizations are employing different strategies to develop new audiences. While the demographic composition of some Nebraska communities remains stable, others are experiencing discernable change. Arts organizations are responding to these changes by devising programs that cater to new community members. For instance, Scottsbluff's Hispanic and Asian communities have grown considerably in the last few years. The West Nebraska Arts Center (WNAC) recently presented Ballet Folklorico and a Chinese art exhibit at the WNAC gallery. Both the Hispanic and Asian communities responded positively to these cultural offerings, indicating that attendance levels can be improved by diversifying programming activities.

Other arts organizations are reinventing the arts-going experience. For example, the Joslyn Art Museum hosts several musical events such as "Bagels and Bach," "First Friday Jam," and "Jazz on the Green" in conjunction with its art exhibitions. Lincoln's gallery walk in the Haymarket District offers yet another way to present the arts to residents and visitors. Bringing the arts into the workplace and the schools also provides an alternative and, for some, less intimidating context to engage in cultural activities. Sandi Yoder states, "Audience growth is based on creativity."⁴⁷ Interest can be generated and sustained over time through programming that re-presents the arts to the public through the use of novel formats.

Arts organizations are also altering their event schedules to attract new patrons. For instance, the Lied Center for Performing Arts recently changed the start time of its evening performances from 8:00 PM to 7:30 PM to discourage potential audience members from returning home immediately after work and engaging in home entertainment activities and to allow those who travel some distance to an event a chance to return home at a reasonable hour. Arts organizations in the western part of the state learned long ago that attendance by agricultural workers at arts activities increases when cultural events are not scheduled during planting and harvesting seasons.

Finally, marketing for many arts organizations is either nonexistent or conducted on a limited basis. Nonprofit arts organizations often do not have the budgetary resources and/or the expertise on staff to market their cultural offerings. Not surprisingly, a common refrain echoed by many arts practitioners is that residents and visitors are often unaware of Nebraska's cultural resources. To educate the public, arts organizations can develop collaborative marketing partnerships with local chambers of commerce, tourism divisions, departments of economic development and planning, arts councils, and other arts organizations. In addition, developing and publishing an up-to-date calendar of events in local newspapers will help keep residents and travelers informed on available arts offerings.

The Moonshell Arts and Humanities Council, for example, is working with the *Independent* to publish regularly a schedule of cultural offerings in the Tri-Cities area. Successful marketing and promotional campaigns should enable the arts industry to attract new audiences and, as Charles Bethea, Executive Director of the Lied Center for Performing Arts, states, allow residents to “rediscover the arts.”⁴⁸

Capital Campaigns

Nebraska’s arts organizations face challenges in obtaining and/or maintaining adequate operation and presentation facilities. As tourism increases and the state’s population expands and diversifies, many cultural organizations will be hard pressed to extend their services beyond current levels, and this will impede their economic expansion. Nebraska experienced tremendous growth in its arts industry in the late 1970s and throughout the 1980s. Many of the facilities that were built during that time are now in need of repairs and up-grades. Survey respondents also indicated that many of Nebraska’s cultural facilities will be inadequate in size within the next five to seven years. To address this challenge, arts and cultural organizations will need to conduct capital campaigns that will enable them to purchase or construct new facilities or renovate existing ones. The creation of new facilities or the renovation of existing ones can stimulate economic development, spur tourism, and enrich residents’ quality of life.

Public funding in Nebraska plays an important role in capital campaigns for it often provides the necessary seed money to launch capital improvement projects. A limited number of arts organizations have actually launched successful campaigns with private contributions. Regardless of the initial source of money, Ron Roth, Executive Director of the Museum of Nebraska Art, contends that there is a strong fundraising and planned giving potential in Nebraska; “it simply needs to be tapped.”⁴⁹ There is evidence to support Roth’s claim. The Kearney County Community Foundation successfully raised \$2.75 million, all from private donations, to renovate the Minden Opera House. The Norfolk Arts Center raised \$1.7 million from public and private sources in support of its new facility. Hastings College Choir raised \$25,000 in two days from the local community. These drives were successful because advocates worked diligently, sought broad community support, and clearly articulated the objectives and benefits of the project. While there is reason to be concerned about public and private support, the examples above suggest that funding sources have not been exhausted completely.

Arts organizations may seek to solve the problem of operating in inadequate facilities by forming partnerships with private and public entities that enable partners to leverage their resources and enjoy mutual gains. To build its audience and extend its influence, Hastings College’s Department of Music has engaged in a number of off-site performances and events, allowing the department to reach beyond the physical limitations of its own facilities. For example, the Department of Music at Hastings College worked with city officials to present Handel’s *Messiah* at the Hastings City Auditorium in December of 1999. Such arrangements generate goodwill and can enhance an area’s quality of life.

Many of Nebraska’s small arts organizations operate without a permanent facility. Administrative duties are often conducted in a volunteer’s home and performance space is ob-

tained through in-kind contributions and/or discounted rental rates. While such arrangements may suffice during the early stages of an organization's development, the absence of a permanent facility will restrict its ability to expand. Hence, the purchase, renovation, and/or construction of cultural facilities will have a discernable impact on the economic and programmatic expansion of the nonprofit arts industry, particularly on Nebraska's small arts entities.

Recruitment and Retention of Staff/Volunteers

Full-time workers in the arts industry earn an annual wage that is considerably less than the state average (approximately \$23,000 versus \$34,000). Consequently, recruiting and retaining skilled professionals to manage and work at nonprofit arts organizations is a constant challenge. Most arts organizations, particularly those initiating operations, rely heavily on volunteers to fill staff positions, provide services, and run daily operations. Unfortunately, traditional volunteerism across the country is trending downward and Nebraska is not immune to this development. Many organizations struggle to complete basic tasks and provide essential services. Jobs that require specific skills such as accounting and marketing are often ignored and/or undertaken by those who lack proper training.

Nebraska has several resources it can call upon to help offset the staffing crisis.

- University of Nebraska-Lincoln offers a Masters degree in Museum Studies. In addition to filling a particular employment niche, graduates from this program can introduce the modern management and programming strategies into the field.
- Karen White, Dean of Fine Arts at the University of Nebraska at Omaha teaches a graduate course titled "Business and the Arts." In addition to informing students about unique business aspects associated with for- and nonprofit arts businesses, the course also encourages volunteerism, educates potential board members, and provides in-kind services through class projects.
- University of Nebraska at Omaha offers a Masters of Public Administration with a concentration on Nonprofit Management. This highly regarded program works closely with leaders of nonprofit organizations in the area, collaborating on curriculum development and possible case studies for coursework. Students develop skills in several issues such as fundraising, grant writing, strategic planning, outcome evaluations, and nonprofit management.
- Omaha Cultural and Academic Cooperative provides is composed of five nonprofit groups—the Durham Western Heritage Museum, the Joslyn Art Museum, the Omaha Botanical Gardens, the Henry Doorly Zoo, and the SAC Museum—and two educational institutions—Metropolitan Community College and the University of Nebraska, Omaha. Together, these organizations sponsor training programs, camps, and internships for high school and college students who want to learn how nonprofit organizations function. The Cooperative generates interest in the nonprofit world and provides skills and experiences that will benefit those who decide to work in this sector.

These resources provide valuable instruction and experience for those persons interested in working in the arts industry. These resources also provide a valuable pool of skilled arts workers of which arts organizations can take advantage.

In general, while Nebraska's nonprofit arts organizations face considerable challenges in the upcoming years, promising opportunities to redress these challenges exist. Arts advocates can pursue several strategies such as the creative enactment of innovative programs, the strategic leveraging of resources, and the capitalization of Nebraska's culture of giving. Although there is no elixir for the issues that confront Nebraska's arts industry, the industry does have some resources and models to call upon as it endeavors to expand its cultural and economic influence.

Conclusion

Nebraska has a well established and economically significant nonprofit cultural industry. The direct financial contributions of this industry to the state economy as reported in this study are considerable and relevant. The indirect financial contributions such as increased intellectual capital, cultivation of a skilled workforce, development of a nascent tourism industry, and enhancement of the state's quality of life are also substantial and multifaceted. Support for the arts, as evidenced by the number of arts patrons and volunteers, demonstrates the strength and value of the arts industry. The careful and steady development of the nonprofit arts industry over the last century will serve the state economy well as it continues to progress, evolve, and adapt to the social, political, and economic context.

The cultural industry is set to play a pivotal role in the state's economic future as Nebraska transitions into the new millennium. Success, however, is contingent on meeting several challenges.

- Awakening the public to the value and importance of growing the state's unique Cultural Endowment Fund.
- Investing in capital improvements to better accommodate Nebraska's changing cultural context and programming needs.
- Elevating that status of arts education by formally integrating it into the school curriculum.
- Developing collaborative partnerships with Nebraska's Travel and Tourism Division and other key state and local agencies to promote Nebraska's cultural resources.
- Effectively using the state's cultural resources to recruit and retain new businesses and their employees and to integrate new residents into communities.
- Formulating alliances and collaborative projects between the arts and humanities to better leverage the cultural sector's resources.
- Promulgating educational programs that integrate talented individuals into the nonprofit arts industry workforce.
- Providing innovative arts programs and offerings that address the aesthetic needs of the state's changing social context.

Meeting these challenges will require perseverance, collaboration, and leadership. If history instructs, then Nebraska's nonprofit arts industry stands to fare well as it endeavors to expand its economic influence.

Appendix A: Method

The study measures the economic impact of nonprofit arts organizations and the economic impact of individual artists and arts workers in the state. The economic impact of commercial, private arts institutions and companies such as graphic designers, Internet-based arts businesses, and commercial art galleries—though assumed to be considerable and referred to anecdotally—were not within the scope of this study.

To obtain primary data for this study, 206 Nebraska nonprofit arts organizations and 464 Nebraska artists were asked to respond to mailed surveys. The surveys (available upon written request) were distributed in March of 2000 and collected and tabulated in September of 2000. Following is a description of the survey methodology.

Survey Method

The study of the economic impact of Nebraska's nonprofit arts industry was designed through a process of consultation with individuals and representatives of the Nebraska Arts Council. In addition, Nebraska economist Renee Irvin reviewed the statistical analysis of the economic impact of Nebraska's arts industry on the state economy. Her advice resulted in technical changes that more appropriately reported economic impact of Nebraska's arts industry.

Two surveys were designed, one for nonprofit arts organizations and one for individual artists. Arts organizations that were mailed surveys were identified as 501(c)3 organizations of record that regularly engage in arts activities and/or are grantees of the agency that sponsored this study. The survey for nonprofit arts organizations was mailed to an adjusted stratified sample of nonprofit arts organizations. The total response rate for the survey was 26.7%. All 12 of the state's largest cultural organizations (as measured by annual operating budgets that exceed \$500,000) responded. In addition, 13 out of 15 moderate-sized cultural organizations (organizations with annual budgets between \$500,000 and \$90,000) returned completed surveys; 30 out of 179 small organizations with annual budgets below \$90,000 completed surveys

Survey returns for the small-sized organizations were compared against a pre-selected random sample that was reviewed for representativeness according to discipline, location, and relative budget size. Results of this sample were cross-checked against survey responses of responding arts organizations not in the sample. The rationale for this approach to data collection was that Nebraska, like most states, has a plethora of arts organizations with budgets under \$90,000. The researchers made an effort to collect enough data to craft a profile of these organizations and to extrapolate findings to the universe of such organizations; however, the time and resources needed to conduct an actual census of such organizations were deemed better allocated to other areas of the study. The rate of response was sufficiently high to impute values to the non-respondents.

The low response rate of the state's small-sized nonprofit arts organizations should not be interpreted negatively. Most of these arts organizations are operated by volunteers who are already challenged in their tasks to organize and deliver programming. Completion of

a detailed survey form is outside of the time available to most of these individuals. Recognizing that the survey required precious time to complete, the researchers and the Nebraska Arts Council expended most of their time encouraging the large-sized organization to complete their forms. Although a greater response rate from the small-sized organizations would have been helpful, WESTAF's experience in surveying such organizations indicates that a modest response from this segment of the cultural organization universe is more than sufficient to project its economic impact.

The individual artist survey form was sent to a random sample of artists working in all disciplines. Individuals surveyed were identified through an aggregation of the lists of individual artists maintained by the Nebraska Arts Council. Because artists are less frequent recipients of Arts Council funds (unlike most cultural organizations that tend to receive such funds annually) and because, like the population at large, they are highly mobile, an accurate and comprehensive list of individual artists is difficult to maintain. The list used for this study, although representative of Nebraska's individual artist population, was assumed to be much less comprehensive than the list of nonprofit cultural organizations.

Multiplier

An earnings multiplier of 2.1167 and an employment multiplier of 1.6655 were obtained from the RIMS II multiplier series for Nebraska, which is based on the 1992 benchmark input-output accounts for the U.S. economy and 1997 regional data that were gathered and tabulated by the Bureau of Economic Analysis of the U.S. Department of Commerce. The multiplier selected is I-O number 77.0504-*Other Membership Organizations*. A multiplier was not computed specifically for the nonprofit arts industry, and the multiplier reported is an estimate of the multiplier that is appropriate for that industry. The key feature lacking in the multiplier that is used is a specific measure of the multiplier behavior of the nonprofit visual arts, museums, and festival components of the state's arts industry. In spite of this shortcoming, the multiplier was selected because:

- Much of the nonprofit arts activity in the state is performance oriented and therefore is believed to reflect the economic behavior of the multiplier segment selected.
- Nebraska nonprofit arts activity that is not directly related to performance activity shares attributes with industry segments that have relatively high multipliers. These include *Business associations and professional membership organizations* with an economic multiplier of 2.1149, *Other amusement and recreation services* (multiplier of 1.7329); and *Theatrical producers (except motion picture), bands, orchestras and entertainers* (multiplier of 1.9815).

If a multiplier were computed specifically for Nebraska's nonprofit arts industry, the researchers estimate that it would lie between 1.9 and 2.1. The economic multiplier of 2.1167 and the employment multiplier of 1.6655 were used as the best available approximations, recognizing the value of linking an industry to multipliers that will be updated by a credible source over time and also recognizing that averaging several multipliers would be inappropriate.

Appendix B: The Economic Impact of Omaha's Nonprofit Arts Sector

As a major gateway to the West, Omaha has a long history of commerce, transportation, and cultural activity. Out of this activity has emerged an active, stable, and important nonprofit arts sector. Today, Omaha is home to the highest concentration of nonprofit arts organizations in Nebraska. Fifty-six organizations operate in Omaha, providing a variety of cultural offerings and events to residents and visitors, and serving as a cultural hub for the Great Plains. Following is a description of the sector's programmatic and economic contribution.

The findings were obtained by extracting the data reported by Omaha's nonprofit arts organizations from the Nebraska data set. Ten out of 11 major and medium size organizations in Omaha submitted surveys. Fewer than 12% of Omaha's small organizations completed surveys. The figures reported below reflect solely the activities of the major and medium size organizations in part because enough surveys were not returned by Omaha's small arts organizations to extrapolate and provide a precise description of their economic and programmatic actions. Nevertheless, given that Omaha's major and medium size organizations are the sector's primary economic engines, the researchers believe an accurate, albeit conservative, description of the sector's economic impact can be offered. All figures are reported in the aggregate.

Profile of Omaha's Nonprofit Arts Sector

Budget

The median organizational budget for the major and medium size nonprofit arts organizations in Omaha is \$1,626,555. The seven major organizations have a combined budget of \$21,508,234. The combined budget for the four medium size organizations is \$684,901.

Organizational Focus

The majority of Omaha's major and medium-sized nonprofit arts organizations are performance groups (78%), many of which focus on theatre (50%) and music (28%) activities. The remaining organizations are arts museums, councils, and centers.

Workforce

Approximately 24% (238) of Omaha's nonprofit arts sector's workforce is employed full-time; 25% (189) are employed part-time; the remaining 51% (465) are contracted workers. In short, many of Omaha's arts organizations operate with a skeleton staff and rely upon part-time help and volunteers to complete routine activities and programming objectives. Such operational conditions present challenges to directors such as developing a professional staff and an efficient organizational culture.

The average annual wage for a person employed full-time in Omaha's nonprofit arts sector is \$27,441; \$6,136 for a part-time employee; and \$4,014 for a contracted worker. As expected, the pay scale for Omaha's arts sector is higher (10% for full-time workers, 15%

for part-time employees, 25% for contracted persons) than the statewide arts industry average.

Audience

Omaha's nonprofit arts sector presented 3,619 arts events in fiscal year 1999. The Joslyn Arts Museum, the Omaha Children's Museum, and the Omaha Symphony were the most active presenting organizations in Omaha. Of those who attended an arts event, 901,641 paid; 29,192 of these attendees (3.2%) participated in a subscription and/or membership program. Omaha's arts sector underwrote free admissions for an additional 949,085 guests and visitors.

The principal benefactors of the sector's outreach programs were K-12 school children (410,196), rural community residents (35,334), and disadvantaged children (31,579). The arts sector's outreach efforts are noteworthy. Despite being located at the eastern edge of the state, Omaha's nonprofit arts organizations interact with a broad collection of persons, including those who reside outside the Omaha metropolitan area.

The Economic Makeup of Omaha's Nonprofit Arts Sector

Earned Income and Contributions

Omaha's nonprofit arts sector generated \$13,030,711 in earned income activities. Approximately 38% of this income came from admission sales, 14% from contracted services, 13% from interest earned from investments, and 12.2% from concession sales. The sector's remaining earned income was derived from a variety of sources including membership sales, interest from endowments, and tuition services. The arts sector received an additional \$11,679,480 in contributions. The primary sources for contributions were individuals (34.8%), corporations (19.6%), and foundations (16.6%). Earned income exceeded contributed income by approximately 10%.

Omaha's nonprofit arts sector benefited from more than 295,000 volunteer hours and an additional \$3.4 million in in-kind contributions in the 1999 fiscal year. Such contributions enabled many organization to operate at levels that exceeded their normal resources.

Expenditures

Omaha's arts sector paid \$509,791 in federal payroll taxes, \$123,168 in state payroll taxes, and \$562,475 in company-sponsored benefits.

In addition, the arts sector spent \$3,644,212 on non-personnel expenditures such as utilities, insurance, and rent and \$8,278,329 on goods and services, which may include items such as office supplies, manuscripts, and printing services.

Five major organizations own their facilities; two of them rent. Among medium-sized organizations, two entities rent their facilities while one received donated space. In general, all of the major organizations contend that their facilities will be inadequate in the next five to ten years. Medium organizations believe that their facilities will be sufficient for the next five to ten years.

Given the perceived need to expand their facilities, many of the major arts organizations in Omaha have undertaken capital improvement projects in the last five years. More than \$5,661,000 (\$1,126,200 annually) was spent on three new construction projects and \$11,326,000 (\$2,24,600 annually) on six renovation projects during last five years.

Gross Measure of Economic and Employment Impact of Omaha's Nonprofit Arts Sector⁵⁰

The direct, indirect, and induced economic impact of Omaha's nonprofit arts sector in the 1999 fiscal year was estimated to be \$17,358,356.

The calculation for this figure is:

$$\$8,200,669 \times 2.1167 = \$17,358,356$$

(wages + benefits) x multiplier = Direct, Indirect, and Induced Economic Impact of Omaha's Nonprofit Arts Sector

The nonprofit sector's direct, indirect, and induced impact on employment in the 1999 fiscal year was estimated to be 711 jobs.

The calculation for this figure is:

$$(238 + 189) \times 1.6655 = 711 \text{ jobs}$$

(full-time employees + part-time employees) x multiplier = Direct, Indirect, and Induced Employment Impact of Omaha's nonprofit arts sector

The indirect and induced economic impact of the capital campaign projects undertaken by Omaha's nonprofit arts sector was estimated to be \$2,279,634.

Algebraically, the calculation for this figure is:

$$(\$2,264,600 + \$1,126,200) \times .6723 = \$2,279,634$$

(annual renovation expenditures + annual expenditures on new construction) x multiplier = Direct, Indirect, and Induced Economic Impact of Omaha's Arts Industry's Capital Campaign Projects.

The construction-related indirect and induced employment impact was calculated to be 96 jobs. To obtain this number, the average amounts of money spent on renovation and construction were added together, and multiplied by the final-demand employment multiplier (27.3/1,000,000).

Omaha's total economic impact on earnings is:

$$\$19,637,990 = \$17,358,356 + \$2,279,634$$

Total Economic Impact = Economic Impact of Omaha's Nonprofit Arts Industry
+ Economic Impact of Nonprofit Arts Industry's Capital Campaigns

The total employment impact is:

807 jobs = 96 + 711

Total Employment Impact = Additional Jobs Generated by Capital Campaign Projects +
Additional Jobs Generated by Omaha's Nonprofit Arts Industry

Appendix C: The Economic Impact of Lincoln's Nonprofit Arts Sector

Home to the state Capitol, a major university, and a collection of foundations and cultural organizations, Lincoln is a place where politics, education, and culture converge, making it one of the most livable cities in the Midwest. Next to Omaha, Lincoln has the second highest concentration of arts organizations (36) in Nebraska. Following is a description of how the arts sector contributes to Lincoln's economy.

The findings were obtained by extracting the data reported by Lincoln's nonprofit arts organizations from the Nebraska data set. All seven of the major and medium size organizations in Lincoln submitted surveys. Fewer than 11%, however, of Lincoln's small organizations participated in the study. Many small arts organizations are run by volunteers and therefore, often do not have the resources and personnel to complete a detailed survey. The figures reported below reflect solely the activities of the major and medium organizations. Because of the small universe, the figures understate the level of activity and economic importance of Lincoln's arts sector. Still, the researchers believe that an informative and general description of the sector's economic impact can be offered. All figures are reported in the aggregate.

Profile of Lincoln's Nonprofit Arts Sector

Budget

The two major arts organizations (the Lied Center for Performing Arts and the Lincoln Community Playhouse) have a combined annual budget of \$3,906,524. The combined annual budget for the five medium size organizations is \$432,660.

Workforce

Approximately 36% (45) of Lincoln's nonprofit arts sector's workforce is employed full-time; 43.2% (54) are employed part-time; the remaining 20.8% (26) are contracted workers. The researchers believe that a proper sampling of small arts organizations in Lincoln would alter these figures significantly. Based on national and state trends, the percentage of full-time workers would likely fall and the number of part-time and contracted workers would increase noticeably. The modest collection of full-time workers in Lincoln's arts sector alludes to the importance of volunteerism and in-kind contributions. Without these resources, many arts organizations and facilities would be forced to scale back their operations. As it stands, Lincoln's arts sector benefited from more than 118,000 volunteer hours and \$1,225,000 in in-kind contributions in the 1999 fiscal year.

The average annual wage for a person employed full-time in Lincoln's nonprofit arts sector is \$32,685; \$4,412 for a part-time employee, and \$2,487 for a contracted worker.

Audience

Lincoln's nonprofit arts sector presented 340 arts events in fiscal year 1999. Two-thirds of these events were presented by the Lied Center and the Lincoln Community Playhouse.

Approximately 122,029 paid to attend an arts event; 39,591 of these attendees, or 32.4%, participated in a subscription and/or membership program. The large percentage of attendees who belonged to a subscription or membership program suggests that Lincoln has a sizeable and dedicated group of arts patrons. Lincoln's arts sector underwrote free admissions for an additional 147,050 guests and visitors.

Lincoln's art sector engaged in numerous outreach programs in the 1999 fiscal year. Those who benefited included K-12 school children (26,083), rural community residents (23,335), and disadvantaged children (7,426). Similar to Omaha, Lincoln's arts organizations interact with a broad range of persons and are responsible for bringing the arts to less populated areas in the state. The influence of Lincoln's arts sector extends well beyond the city.

The Economic Makeup of Lincoln's Nonprofit Arts Sector

Earned Income and Contributions

Lincoln's nonprofit arts sector generated \$4,364,524 in earned income activities in fiscal year 1999. Approximately 54.6% of this income derived from admission sales, 11.5% from interest earned from investments, and 8.3% from concession sales. Lincoln's two major arts organizations earned 60.5% of their income from admission sales. Concession sales accounted for approximately 55% of the medium size arts organizations' earned income. In general, the sector's remaining earned income was derived from a variety of sources including membership sales, endowments, and tuition services.

The arts sector received \$1,053,478 in contributions. The primary sources for contributions were individuals (31.7%), corporations (28.1%), state grants (13.8%), and foundations (11.8%).

Expenditures

Lincoln's arts sector paid \$112,999 in federal payroll taxes, \$9,971 in state payroll taxes, and \$187,059 in company-sponsored benefits.

In addition, the arts sector spent \$994,502 on non-personnel expenditures such as utilities, insurance, and rent and \$2,226,598 on goods and services such as office supplies, manuscripts, and printing services.

The arts sector spent \$1 million (\$200,000 annually) on one new construction project and \$2,990,665 (\$598,133 annually) on three renovation projects in the last five years.

Gross Measure of Economic and Employment Impact of Lincoln's Nonprofit Arts Sector⁵¹

The direct, indirect, and induced economic impact of Lincoln's nonprofit arts sector in the 1999 fiscal year was estimated to be \$4,013,623.

The calculation for this figure is:

$$\$1,896,170 \times 2.1167 = \$4,013,623$$

(wages + benefits) x multiplier = Direct, Indirect, and Induced Economic Impact of Lincoln's Nonprofit Arts Sector

The nonprofit sector's direct, indirect, and induced impact on employment in the 1999 fiscal year was estimated to be 165 jobs.

The calculation for this figure is:

$$(45 + 54) \times 1.6655 = 165 \text{ jobs}$$

(full-time employees + part-time employees) x multiplier = Direct, Indirect, and Induced Employment Impact of Lincoln's nonprofit arts sector

The indirect and induced economic impact of the capital campaign projects undertaken by Lincoln's nonprofit arts sector was estimated to be \$536,585.

Algebraically, the calculation for this figure is:

$$(\$598,133 + \$200,000) \times .6723 = \$536,585$$

(annual renovation expenditures + annual expenditures on new construction) x multiplier = Direct, Indirect, and Induced Economic Impact of Lincoln's Arts Industry's Capital Campaign Projects.

Lincoln's total economic impact on earnings is:

$$\$4,550,208 = \$4,013,623 + \$536,585$$

Total Economic Impact = Economic Impact of Lincoln's Nonprofit Arts Industry + Economic Impact of Lincoln's Nonprofit Arts Industry's Capital Campaigns

Appendix D: Individual Interviews

Pam Baker, Executive Director for Woods Charitable Fund, July 11, 2000.

Ann Burkholder, President and owner of Burkholder Project Art Studio & Galleries, November 9, 2000.

Jack Campbell, Nebraska Cultural Trust Board Member, July 11, 2000.

Connie Conner, Executive Director for the Norfolk Arts Center, July 12, 2000.

Brad Driml, Executive Director for the Kearney Community Theatre, August 8, 2000.

Robert Duncan, President and owner of Duncan Aviation, July 11, 2000.

Catherine Ferguson, Artist, July 10, 2000.

Terrence Ferguson, Chair of the Nebraska Arts Council, July 10, 2000.

Dee Haussler, Executive Director for the Hastings Economic Development Corporation, August, 7, 2000.

Jane Hood, Executive Director for the Nebraska Humanities Council, July 11, 2000.

Dr. Robin Koozer, Chair of the Department of Music, Hastings College, August 7, 2000.

Ben Morey, Executive Director for the Minden Opera House, August 15, 2000.

Rob Raun, Kearney County Community Foundation Board Member

Jackie Rosenlof, former Nebraska Arts Council Board Member, August 8, 2000.

Ron Roth, Executive Director for the Museum of Nebraska Art, August 8, 2000.

Walter Scott, Jr., President of Peter Kiewit Sons', July 10, 2000.

Pamela Snow, President of the Nebraska Humanities Council, August 9, 2000.

Steve Wheeldon, President and owner of Heartland Scenic Studio, November 9 2000.

Dr. Karen White, Dean of Fine Arts, University of Nebraska, Omaha, July 10, 2000.

Sandi Wilkowicz, Marketing and Communication Coordinator for the Lincoln/Lancaster County Convention and Visitors Bureau, November 7, 2000.

Bob Wilson, President and owner of Wilson Custom Design Tile, July 10, 2000.

Sandi Yoder, Executive Director for the Stuhr Museum, August 9, 2000.

Appendix E: Community-Forum Participants

Grand Island

Cindy Duff
Jennifer Severin Clark
Cindy Mangers-Johnson
Leslie Neuhaus
Fred Teller
Lorraine Teller
Sandi Yoder
Pat Zeimet

Omaha

C. K. Duryea
Susan Goll
Jane Hill
Shari Hofschire
Dwayne Hunt
Sharee Newman
Rodney Miller
Sister Margaret Proskovec
Thompson Rogers
Carolyn Rutherford
Roberta Wilhelm
Gail Yanney

Lincoln

Gayle Andres
Margaret Berry
Charles Bethea
Sheila Brown
Karen Janovy
Jack McBride
Rod McCullough
Anne Pagel
Kathy Piper
Suzanne Wise

Scottsbluff

Ben Darling
Jennifer Severin Clark
Mary Garwood
Carol Hungerford
Christi Johnson
Pamela Kabalin
Karen Levin
Andy Newman
Gayle Rojas
Susan Selvey
Rudy Szewczak

Sources

- ¹ Nebraska Blue Book: Online, "Largest Private Employers in Nebraska, December 1997," <http://www.unicamstate.ne.us/bluebook/intr.htm> [June 19, 2000].
- ² This figure is under-estimated because some organizations that depend heavily on volunteers such as the Joslyn Art Museum do not keep track of the number of volunteer hours donated.
- ³ Nebraska Databook, "Nebraska State Parks Attendance and Revenue," <http://info.ded.state.ne.us/stathand/msect2.htm> [June 9, 2000].
- ⁴ Courtenay M. Slater and Martha G. Davis, *State Profiles: the Population and Economy of Each U.S. State*, (Lanham: Bernan Press, 1999), 252.
- ⁵ *Ibid.*, 247
- ⁶ *Ibid.*
- ⁷ This figure is large, in part, because receipts from multiple sectors that serve the industry are included such as lodging, restaurant, commercial recreation as well as the arts.
- ⁸ Nebraska Travel and Tourism Division, "Nebraska Travel and Tourism Facts," <http://info.neded.org/tourfact.htm> [June 19, 2000].
- ⁹ Nebraska Travel and Tourism Division, "Nebraska Travel and Tourism Facts," <http://www.visitnebraska.org/reports/fourfacts.html> [June 12, 2000].
- ¹⁰ Nebraska Travel and Tourism Division, "Nebraska Travel and Tourism Facts," <http://www.visitnebraska.org/reports/fourfacts.html> [June 12, 2000].
- ¹¹ *State Profiles: the Population and Economy of Each U.S. State*, 247.
- ¹² *Ibid.*
- ¹³ *Ibid.*, 248.
- ¹⁴ Nebraska Databook, "Nebraska Census Populations," <http://info.neded.org/stathand/bsecc1.gif> [June 5, 2000].
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- ¹⁶ *Ibid.*, 251.
- ¹⁷ Nicholas Kristoff, "As Life for Family Farmers Worsens, the Toughest Wither," *New York Times*, Sunday, 2 April 2000, sec. 1A.
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- ²⁰ Susan Selvey, participant in community forum, 17 May 2000.
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- ²³ Nebraska Travel and Tourism Division, "Nebraska Travel and Tourism Facts," <http://info.neded.org/tourfacts.htm> [June 19, 2000].
- ²⁴ Plog Research, "Repositioning Omaha for Tourism Growth: Results of Research," prepared for the Greater Omaha Convention and Visitors Bureau, July 2000.
- ²⁵ Travel Industry Association of America, *Profile of Travelers Who Participate in Historic and Culture Activities* (Washington, D.C.: Travel Industry Association of America, 1997), 13.
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- ²⁷ Walter Scott, Jr., personal interview by Anthony Radich and Daniel Buehler, 10 July 2000.
- ²⁸ Dee Haussler, personal interview by Daniel Buehler, 7 August 2000.
- ²⁹ Jack Campbell, personal interview by Anthony Radich and Daniel Buehler, 11 July 2000.
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ww.nebraskaartscouncil.org/pvsum.htm [11 November 2000].

³³ Shirley Brice Heath and Laura Smyth, *ArtShow: Youth and Community Development* (Washington, D.C.: Partners for Livable Communities, 1999), 23.

³⁴ *Ibid.*, 65.

³⁵ Connie Conner, interview by Daniel Buehler, 11 July 2000.

³⁶ *Ibid.*

³⁷ Sandi Wilkowicz, telephone interview by Daniel Buehler, 7 November 2000.

³⁸ Dee Haussler, interview by Daniel Buehler, 7 August 2000.

³⁹ Terrance Ferguson, interview by Anthony Radich and Daniel Buehler, 10 July 2000.

⁴⁰ Pam Baker, personal interview by Anthony Radich and Daniel Buehler, 11 July 2000.

⁴¹ Jane Hood, personal interview by Anthony Radich and Daniel Buehler, 11 July 2000.

⁴² Brad Driml, personal interview by Daniel Buehler, 8 August 2000.

⁴³ Pamela Snow, personal interview by Daniel Buehler, 9 August 2000.

⁴⁴ Rob Raun, personal interview by Daniel Buehler, 8 August 2000.

⁴⁵ Brad Driml, personal interview by Daniel Buehler, 8 August 2000.

⁴⁶ Sandi Yoder, personal interview by Daniel Buehler, 9 August 2000.

⁴⁷ Sandi Yoder, personal interview by Daniel Buehler, 9 August 2000.

⁴⁸ Charles Bethea, participant in community forum, 6 May 2000.

⁴⁹ Ron Roth, personal interview by Daniel Buehler, 8 August 2000.

⁵⁰ See Chapter Three and Appendix A for a complete discussion on the methodology used for computing the direct, indirect, and induced economic and employment impact of the nonprofit arts sector.

⁵¹ See Chapter Three and Appendix A for a complete discussion on the methodology used for computing the direct, indirect, and induced economic and employment impact of the nonprofit arts sector.