

ENDNOTES

INTRODUCTION

¹ The SLC comprises the following 16 states: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Maryland, Missouri, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia and West Virginia.

² In November 2000, the SLC published *More than a Song and Dance: The Economic Impact of the Arts in the Southern Legislative Conference States* to document the towering role played by different aspects of the arts industry in spurring and promoting economic growth opportunities, first, at the national level and then, more specifically, in the 16 Southern Legislative Conference states. At a national level, the report noted that the total economic impact of the non-profit arts industry in the United States included the following remarkable statistics: \$36.8 billion in total expenditures; \$25.2 billion paid out in salaries and wages; \$790 million in local government revenue; \$1.2 billion in state government revenue; and \$3.4 billion in federal income tax revenue.

In terms of the specific SLC states, the 2000 SLC report indicated that the economic impact of the arts was a roaring success embracing both rural and urban areas alike. Some of the examples from the SLC states that illustrate this point included the fact according to research released by the Florida Cultural Action and Education Alliances in January 2000, the Florida arts and cultural industry contributed \$1.4 billion toward gross state product while creating 22,237 full-time equivalent jobs. In Georgia, the Metro Atlanta Chamber of Commerce released a PriceWaterhouse study in March 1998 that showed the local arts and cultural community had a direct and indirect impact on the

metropolitan Atlanta economy of \$700 million and 24,000 jobs. In Maryland, according to a Maryland Department of Business and Economic Development study issued in June 2000, the state's arts industry (arts organizations and arts audiences activities) contributed \$726 million to the state's economy, including \$230 million in direct spending on goods and services by audiences and attendees at arts events; \$111 million in direct spending by arts organizations on goods and services; \$255 million in total employee income; \$27 million in selected annual state and local taxes; and created about 11,602 full-time equivalent jobs statewide. Finally, in Tennessee, the non-profit arts industry employed more than 2,700 people in full-time and part-time positions, annually spent more than \$100 million in salaries and other expenses, generated more than \$5 million in state and local taxes every year, incurred almost \$15 million in capital expenditures in 1998/99 and attracted more than 4 million Tennesseans and tourists each year.

Another point stressed in the 2000 SLC report was the fact that this impressive economic impact scenario sprang from a U.S. economy that was most extraordinary. In fact, the U.S. economy enjoyed an unparalleled level of success between March 1991 and March 2001 when it expanded in every month during this period, the longest expansion in the history of our nation.

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of the six groups based on their population (supplied by the U.S. Census Bureau). Third, each city was then assigned the economic impact average for its population group. Finally, the values of these 19,372 cities were added together to determine the national economic impact of the non-profit arts industry. The three largest U.S. cities (New York, Los Angeles, and Chicago)—each with more than \$1 billion in organizational expenditures alone—were excluded from this study to avoid inflating the national estimates.

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onset of industrialization, making a living and surviving by traditional arts and crafts techniques became increasingly difficult. Consequently, more and more North Carolinians moved away from relying on arts and crafts as a form of livelihood; yet, folk art and crafts survived and even blossomed due to the innovative efforts of institutions like Penland School of Crafts, the Highland Craft Guild, both currently celebrating 75th anniversaries, and the John C. Campbell Folk School in North Carolina and Berea College in Kentucky. These institutions were founded to help keep alive the unique mountain heritage, culture, and production of beautiful handmade art while also providing opportunities to improve lifestyles. (Information in this section is extracted from “Arts and Crafts, As Far as the Eye Can See,” *The Christian Science Monitor*, May, 18, 2005).

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