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CULTURAL TOURISM **Bridging America Through Partnerships in Arts, Tourism and Economic Development**

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“All tourism is cultural tourism.”

Writer Garrison Keillor, at the
White House Conference on Tourism

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THE MARRIAGE OF CULTURE AND TOURISM

Visitors come from around the world to New Orleans when they may only know one thing about the city—jazz. New York means Broadway. Santa Fe, N. Mex., equates with visual arts. When cities are able to define themselves succinctly, they understand that their culture is truly what they have to “sell.” Herein lies the opportunistic marriage of culture and tourism. And like all partnerships, the relationship must include mutual respect, commitment and trust. Like a business partnership, it also requires entrepreneurial capabilities.

For the arts, cultural tourism can provide an opportunity for greater earned income. Cultural tourism programs are the catalyst for new audiences and dollars, helping artists and arts organizations to grow stronger in these days of declining federal grants and increased competition for dollars at foundation and corporate levels. For tourism, arts and culture are the expressions of a community’s heart and soul. Together they form an image that sets the city apart and creates anticipation and excitement for the traveler. This is the *raison d’etre* why a convention group may select one city over another; why international travelers with limited time but so much to see, books your city as one of only a few on their tours.

Culture and tourism make strange bedfellows, at least at first. Tourism people talk numbers like room nights, occupancy rates

and parking for buses. Arts people talk creative programming and event planning. But everyone knows that any successful enterprise is built on both. To build a long-lasting relationship, culture and tourism must join hands in collaboration, implementation and communication.

WHO IS THE CULTURAL TOURIST?

In *Exploring America Through Its Culture*¹, the cultural tourist is defined as a traveler motivated entirely or in part by artistic, heritage or cultural offerings. Cultural tourists generally are characterized as upscale, willing to spend more dollars per travel day and wanting new travel experiences. A number of state and local studies indicate that the cultural tourist can be distinguished by:

- ★ Higher income level
- ★ Greater likelihood of staying in hotels
- ★ Higher level of education
- ★ More interest in shopping
- ★ Longer trip duration

According to the National Trust for Historic Preservation, travelers who include historic sites in their itineraries stay an average half day longer per trip and spend an average of \$62 more than other tourists. The cultural tourist visits:

- ★ Art exhibitions and galleries
- ★ Folklife and craft centers
- ★ Theaters and museums
- ★ Downtowns and ethnic neighborhoods
- ★ Historic sites and monuments
- ★ Architectural and archeological treasures
- ★ Festivals and fairs
- ★ National and state parks

Whether a traveler arrives by car or bus, in business or economy class, every traveler has a particular set of interests, hobbies and expendable income; that could include photography or architecture,

music or history, dancing or painting, or just relaxing. In all cases, the arts can respond accordingly with events or performances to be enjoyed by various tourism market segments: families on vacation, spouses of conventioners, senior tour groups and so on.

DEFINING THE CULTURAL EXPERIENCE

It is the arts and cultural venues that best define a locale to someone who has never visited it before. It is where both history and contemporary expression fuse with what Eudora Welty called our “sense of place.” Defining the cultural tourism experience makes it critical to view the arts as perhaps the largest subset of culture. It is more than fairs and festivals — it is the art bus in Portland, Oreg., that takes visitors to cultural and tourism attractions; it is arts districts in cities like Tucson, Houston, Miami and New Orleans, and arts communities like Provincetown or Wellfleet on Cape Cod. It is also the strategically located and creatively designed ticket booths in places like San Diego, Austin, Boston and Chicago that make it easy for out-of-town visitors to purchase tickets for a concert or the theater. Culture may extend to cable cars or riverboats, from steer roping to sheep herding. The goal is to relate each experience back to the visual, literary or performing arts.

CELEBRATING AND GENERATING CULTURE

It is important that artists look to new markets, but must do so by staying true to their art. Large tourist crowds can also bring tour buses, traffic and exhaust fumes. Arts organizations must learn to expand their skills and horizons into areas like city planning, preservation and environmental awareness to hold culture and tourism in check. These are essential tools in balanced arts expansion and should be looked on as important new arenas for arts advocacy. They are a means to an end, which is new income and new audiences for our cultural and historical attractions. The goal is to build culture and tourism without “killing the goose that laid the golden egg.”

ABOUT THE AUTHOR

Louise Glickman is a cultural tourism marketing consultant who has worked with arts, business, government and the hospitality industry for over 20 years. She specializes in developing community partnerships and strategic plans for organizations, institutions and public agencies, and was the architect for the Arts and Tourism Partnership Plan for New Orleans. Currently, Ms. Glickman is director of development, Museum of Southern Jewish Experience in Jackson, Miss.

KEYS TO CULTURAL TOURISM

COLLABORATION: THE FOUR P'S

The steps to defining the path of cultural tourism development in your community begins with the four P's: Partnership, Planning, Process and Product Development. Ask yourself the following:

- ★ How do I create a partnership that works?
- ★ What is the best planning strategy for our community?
- ★ What process will result in the greatest support or interest for cultural tourism?
- ★ What programs or projects would best serve both cultural and tourism entities in our town?

Partnership

Identify the leadership groups in your community that can best spearhead a cultural tourism initiative. Your local arts agency might look to your convention and visitors bureau, Chamber of Commerce, or economic development agency as its partner. A joint sponsorship from both the cultural and tourism industries signal to your community that, from the outset, this is a shared and collaborative effort.

Planning

Many local and state cultural and tourism agencies now have strategic plans that pinpoint "cultural tourism" as something they should be pushing. The key is to specifically define programs that serve the needs both of the arts and tourism industries and which include a timeline for implementation. The planning always begins with a catalytic agent—a person, organization or partnership—that makes cultural tourism a priority. It must also include consensus building techniques that assure input by the partners and their constituents. Finally, the plan must provide the community with a road map to success with equal leadership from both the arts and tourism communities.

A CULTURAL TOURISM ETHIC

Cultural tourism and heritage development initiatives are being developed or are underway in hundreds of communities throughout the country. While the programs and the communities may be different, successful initiatives pursue sustainable development. The following 10 considerations will help to guide successful cultural tourism programs:

1. Visitor experiences and attractions provide genuine entertainment and educational value.
2. Sites and attractions have been developed to preserve their authenticity.
3. Visitor safety, convenience and value are paramount concerns.
4. Visitation is viewed as an important part of the local and regional economy.
5. Business and employment opportunities accrue in the communities where cultural tourism development occurs.
6. Visitors travel a "circuit," spreading the number of visitors among attractions so that less visited sites still get their share of visitors, and more popular places are not adversely affected by over-visitation and over-commercialization.
7. A regional pride and identity exists among residents which is interpreted in its many facets at area attractions.
8. An understanding exists that tourism requires both accomplished hosts and visitors and the community's hospitality is genuine.
9. The best promotion is that provided by the recommendations of the region's residents.
10. Where participation in cultural and civic life is cherished and considered by residents, businesses and public officials as vital to not only advance economic development, but to enhance the quality of life in communities.

Process

Community planning processes can be used to develop cultural tourism products tailored to the needs of your community. Such planning may range from a one-day intensive workshop or focus group to a comprehensive process requiring months of research and input from the cultural and tourism leadership. It is from this "process" that the products will evolve. However, it is also this participation which couples artists and arts organizations with tourism officials, hotels, tour bus operators, travel agents and transportation companies. The process is where communication and collaboration begin; it ignites interest and enthusiasm for cultural tourism development and encourages committed supporters who will help you get these projects funded.

Product Development

Emanating from the process will be projects or "products" that adapt to the specific needs of the arts and tourism, but are mutually beneficial to both industries. Tourism leadership is looking for ways to fill hotel rooms and restaurants in slower or "shoulder" seasons. They are seeking additional attractions that will encourage travelers to extend their stay. Arts groups must learn to develop products that will build visitor audiences during slow tourism periods and to create events that keep tourists in town overnight. Key issues for arts groups are advance planning and creative programming geared to the specific requirements of the individual, business, group tour, convention and international visitor market segments.

ARTS AND TOURISM MANAGERS: PARTNERSHIP MODELS

New Orleans and San Francisco have both created cultural tourism marketing positions in their cities. These cultural tourism specialists have each developed a myriad of innovative strategies using the arts to market their community. The result is increased tourism and additional revenue generated to local arts organizations.

ARTS TOURISM PARTNERSHIP NEW ORLEANS, LOUISIANA

Background

In 1992 the Arts Council of New Orleans and the New Orleans Tourism Marketing Corporation began an initiative to build a partnership between these two industries. In 1993 a report was commissioned to investigate the viability of marketing the arts to enhance resources for the tourism industry and increase earned income potential for the local arts community. The research process brought the leadership of the two groups together for the first time, and resulted in a plan outlining the key issues and marketing products that would meet the needs of both industries. In June 1995 the Arts Tourism Partnership (ATP) was formed, supported by an inter-agency agreement between five partners who serve the two industries:

1. Arts Council of New Orleans
2. New Orleans Tourism Marketing Corporation
3. Mayor's Office of Tourism, Arts and Entertainment
4. New Orleans Metropolitan Convention and Visitors Bureau
5. Greater New Orleans Black Tourism Network.

Goals

The Arts Tourism Partnership's primary mission is to increase the market for New Orleans's arts and cultural offerings. This is being accomplished by the ATP serving as a liaison between the cultural and tourism industries to develop mutually beneficial partnerships and products. ATP has four goals:

1. Foster understanding and enhance communication between the culture and tourism industries.
2. Increase the use of New Orleans's cultural products by members and participants in the convention and meeting industry.
3. Increase attendance at New Orleans's cultural venues, events and attractions by the city's overnight visitors.

4. Enhance local residents' understanding of cultural attractions and products available to their overnight guests.

Structure

The three year plan is divided into three phases. It includes an innovative rotation of ATP to the administrative sites of the partners, enabling ATP to interface with program staff of the partners. Each host site provides administrative support. The Arts Council of New Orleans serves as the fiscal agent.

1. Phase I (1995) focused on building ATP's infrastructure within the city's economic development department at the Mayor's Office of Tourism, Arts and Entertainment.
2. Phase II (1996) concentrated on product development, with ATP housed at Arts Council of New Orleans's offices, adjacent to the Entergy Arts Business Center arts incubator.
3. Phase III (1997) will build economic initiatives through tourism marketing when ATP is located at New Orleans Tourism Marketing Corporation offices.

Partners meet regularly with ATP staff and provide input in defining monthly and quarterly action plans. An annual program budget and monthly financial reports are reviewed and approved by the partnership committee.

Funding

ATP is supported by grants from the New Orleans Tourism Marketing Corporation, Downtown Development District (through a contribution to Arts Council of New Orleans) and the Mayor's Office of Tourism, Arts and Entertainment (through the City's Economic Development Fund). Additional services and support are provided by New Orleans Metropolitan Convention and Visitors Bureau and Greater New Orleans Black Tourism Network.

Cultural Tourism Products

Communication Tools

CALL FYI-1515: By calling this phone number, visitors and locals can get instant access to cultural information which is then faxed to the caller. The caller may also be connected directly to the proper box office for tickets. Between December and March 1995, the FYI-1515 system received more than 500,000 calls, with 10 percent requesting the arts menu.

ELECTRONIC CALENDAR SERVICE: In conjunction with FYI-1515, ATP has launched an electronic calendar service for publications and organizations that print cultural calendars. This program provides an electronic calendar clearinghouse system for event planning. Publications users will also be able to retrieve faxed information from the system when planning their listings.

BROADCAST FAX: This monthly service broadcasts the ATP newsletter and cultural calendar to over 1,000 members of the arts and tourism industry. *VIS Fax*, the visitor information system, enables tourists and meeting planners throughout the U.S. to instantly access cultural information with just one call.

SILENT RADIO: An electronic display system at more than 100 banks, offices, malls, waiting rooms and other establishments in the New Orleans metropolitan area announces cultural events and ticketing information.

CD-ROM: This project, in conjunction with *Where Magazine*, creates the first up-to-date arts channel on a CD-ROM featuring ATP and 10 New Orleans arts organizations. This CD-ROM is sent to 50,000 meeting and convention planners, travel agents, travel writers and other industry leaders nationwide.

WEB SITE: In partnership with the New Orleans Tourism Marketing Corporation, ATP will use their

World Wide Web site to promote New Orleans artists, art organizations and cultural offerings.

Infrastructure

ROUNDTABLES AND FOCUS GROUPS: Advisory groups meet regularly to help plan, develop and implement programming that markets and sells the arts as part of New Orleans's travel product. These include a Communication Roundtable (comprised of local media representatives), Performing Arts Roundtable, Museum and Historic Site Focus Group, Tourism Industry/Hospitality Professionals Roundtable and Black Tourism Focus Group.

TRAINING: ATP produces ongoing workshops to assist artists and cultural organizations in marketing their products to visitors. Hospitality industry clinics are also conducted to educate members of the tourism field about local art products.

Products and Promotions

CULTURAL FAMILIARIZATION TOURS: In March 1996 a *Fam Tour*, complete with musical performances and party buffets, brought nearly 150 members of the hospitality industry together with representatives from more than one dozen arts organizations. Guests took a three-stop bus tour that included the New Orleans Opera Guild's historic home in the Garden District, the New Orleans Museum of Art in City Park and Le Petit Theatre du Vieux Carre (America's oldest community theater) featuring presentations by a dozen cultural organizations. A similar tour in Fall 1995 featured live music at the Louisiana State Museum, a glass blowing demonstration at the New Orleans School of Glassworks and Gallery, interaction with visual artists at the RHINO contemporary craft co-op gallery, and live theater and dance at the Contemporary Arts Center. Results of the *Fam Tours* include new bookings for musicians and venues, new commissions for artists and a new designated tour site location.

NEW ORLEANS PORTFOLIO: THE MARDI GRAS COLLECTION: Borrowing from the 18th- and 19th-Century European tradition of an art portfolio that presented recipients with a miniature exhibition of fine works, the ATP has created a special body of work designed for corporate and convention gift giving. Created by local artists, the first-of-a-series portfolio collection features six signed and numbered Mardi Gras prints by New Orleans photographers Sydney Bird, Christopher Porche-West and lithographer Benford Davis, along with a specially minted glass doubloon and Mardi Gras beads by Studio Inferno. The artwork is displayed in a special gift box that includes information about the artists, the product and a recognition certificate. Its cover may also double as a recognition plaque.

ROUND TRIP TO NEW ORLEANS: 1996 PASSPORT TO HISTORY: Launched in 1996, in conjunction with the Louisiana Travel Promotion Association's conference in New Orleans, this multiple museum and historic home pass includes a special price to visit five of 12 participating sites. The user receives a special gift pack, complimentary membership and quarterly publications upon completion of their "grand tour."

SPIRIT OF LOUISIANA TELEVISION SPOT: The local CBS affiliate will contribute the production and airing of one 90-second television spot showcasing arts and culture in New Orleans. This footage will also be re-edited to be used for cable television, trade-show presentations and hotel in-room video. The spots will cross-promote the FYI-1515 interactive phone system. The Louisiana Philharmonic Orchestra recorded the original soundtrack and the footage will include visual and performing artists.

AMTRAK PARTNERSHIP: A partnership between Amtrak and the ATP has resulted in commissions for New Orleans artists to create soft sculpture, banners and flags for the train station's new beautification project. In collaboration with the Louisiana Jazz

Federation, the three groups will collaborate on Music Train providing Cajun, Zydeco, Blues and Jazz music by local musicians.

Marketing and Promotion

AMERICAN SOCIETY OF TRAVEL AGENTS (ASTA):

The world's largest and most influential travel trade association held its *Great America's Regional '96* conference in New Orleans in 1996. ATP joined the New Orleans Host Committee in its opening event by featuring live entertainment and 16 exhibitions representing more than 100 cultural organizations and artists.

LOUISIANA TAX-FREE SHOPPING PROGRAM:

International guests in New Orleans enjoy tax savings and discounts when they visit the Warehouse Arts District. *Shop and Dine Around* is a multi-organization cross promotion between art galleries, restaurants and the Louisiana Tax-Free Shopping Program.

MARDI GRAS INFORMATION KIOSKS: Artist Rene Pierre will create a Mardi Gras-style arts and culture kiosk to serve as a hands-on, artistic information booth for arts brochures and calendars. It will also include an interactive telephone system and CD-ROM unit. The artist's display will double as a trade show display unit.

NEW ORLEANS HOST PROGRAM: ATP is turning the locals into arts and culture ambassadors to the 2.7 million visitors who come to New Orleans to visit friends and relatives. An arts and culture awareness treasure package to be distributed to locals is under consideration. In addition, a collaboration with the Royal Street Guild is providing antiques and decorative and wearable art mini-seminars and "informances" to build awareness among locals on this important arts-related retail market segment.

BUDGET INFORMATION: In addition to the ATP budget, projects are being supported through partnerships

with many local businesses and organizations. In-kind and contributed resources total more than \$600,000.

ARTS AND TOURISM PROGRAM, SAN FRANCISCO, CALIFORNIA

Mission

The primary objective of San Francisco's Arts and Tourism Program (SFATP) is to "promote San Francisco's image as a cultural destination and increase visitor attendance at arts events by integrating the arts into new and existing promotional programs, information services and tour packages."

Background

Created in 1989 and funded by the Grants for the Arts of the San Francisco Hotel Tax Fund, ATP was originally housed at the Performing Arts Services, a local audience development organization. Its relocation into the Convention and Visitor's Bureau in 1991 marked the establishment of the first arts department in a United States visitor's bureau. The program provides assistance to travel professionals seeking information about the local arts community for group sales, private performances and facility rentals.

Structure

The program is funded primarily by San Francisco's Hotel Tax Fund for the Arts through a number of separate contracts for services. Additional program support is provided by the San Francisco Convention and Visitors Bureau (SFCVB) through the provision of office space and related office expenses. The Arts and Tourism Program manager is considered a senior staff position by the SFCVB.

Products

Information Services

CULTURAL CALENDAR: San Francisco's Arts Monthly Calendar is a comprehensive publication distributed at

most of the city's hotels, the Bureau's Visitor Information Center and the information booths at the San Francisco International Airport. An unpublished advance calendar contains listings for cultural events three years into the future.

ON-LINE SERVICES: Information about all San Francisco cultural activities are now on-line for use by travel agents and individuals. It can be accessed directly through airline reservation systems and printed for customer use. Requests for arts related information for San Francisco gets 7,000 "hits" per quarter and 75 percent of these people check the cultural events calendar.

HOTEL VIDEO LOOP: *San Francisco All Over the Map*, a video segment highlighting seasonal arts events, is shown in 22,000 local hotel rooms. The arts piece is six-minutes in length and is updated five times a year. It is also shown on cable television to create awareness for residents.

Liaison Services

ASSISTANCE TO THE ARTS AND TOURISM COMMUNITIES: The Arts and Tourism manager is responsible for developing arts-related tourism business. This includes answering all telephone inquiries from tour operators and travel agents, attending monthly meetings with hotel concierges and acting as a resource to other SFCVB departments on cultural offerings.

Special Projects

GOLDEN GATE CULTURE PASS: This discount cross-marketing promotion provides one discounted price to the five cultural attractions in the park. Participating museum groups administer the program. The Pass is oriented to direct sale of admissions through group sales and individual admissions.

CULTURAL PACKAGES: Hundreds of visitors have taken advantage of culture packages created through

collaborations between the city's hotels, SFCVB and local museums. The Monet exhibit at the deYoung Museum launched the program. Subsequently, other packages have been developed with the Museum of Modern Art, the California Palace of the Legion of Honor and the Golden Gate Culture Pass.

ECONOMIC INFORMATION: According to a 1992 SFCVB's study, museums and galleries attracted 37 percent of all visitors, live theater drew 9 percent (nearly double the 5 percent that attended sports events), 5 percent attended the symphony, 4 percent the opera and 3 percent a dance performance.

A CULTURAL TOURISM IN AMERY, WISCONSIN

EdMoine MacLaughlin, Executive Director,
Northern Lakes Center for the Arts

Not all communities have the funding to hire a cultural tourism director. However, many still maintain very successful partnerships between local arts organizations, the tourism bureau and local businesses. Amery, Wis., is one such example.

Amery, Wis., a small community of 2,800 people located in rural west-central Wisconsin, is an hour drive from any city with a population of 10,000 or more. The economy centers solidly around the agribusiness industry, with small farms sprinkled throughout the countryside. Following farming as the economic support of the community is tourism—an industry to which the arts make a significant contribution.

The business people of Amery view the arts as an important addition to their city, not only culturally and educationally, but economically as well. The director of the Center for the Arts is chairperson of the Fine Arts Committee of the Amery Community Club—the local business organization—so there is close coordination between local arts activities and local business activities. Through the use of music, writing, visual arts and theater, the Northern Lakes Center for the Arts (Amery's local arts agency) has added a special dimension to tourism in Amery.

The tourist season in Amery centers around several major summer events. The first begins shortly after Memorial Day with a weekend celebration called *Cattail Trail Days*. The population of Amery doubles during this weekend. A 20-mile long hiking and bicycling path called the Cattail Trail provides people with the opportunity to explore the beauties of nature at their leisure. Residents and business people turn out to welcome them with numerous food stands and the chance to purchase antiques. Amery also hosts a fair exhibiting artwork by local artists and an evening folk music sing-along at the Center for the Arts bringing tourists and locals together.

Mid-summer is highlighted with a huge Fourth of July celebration that includes an annual evening of American music and readings at the Center for the Arts. Once again, the community's population doubles at this time. The music is performed by the Northern Lakes Chamber Orchestra and readings are done by local elected officials and members of the Northern Lakes Theater Guild. Following the performance is a community fireworks display.

The summer tourist season concludes with the major tourist attraction of the year: the Amery Fall Festival. Held annually in mid-September, the festival brings in more than 10,000 tourists—*quadrupling* the size of the city. The Center is responsible for the fine arts exhibit which displays and sells the work of local artists.

The arts impact tourism in Amery in two ways. First, they attract out-of-town visitors who come primarily for the arts. Second, tourists visiting primarily for non-arts activities often remain in town for an extra day and night to participate in the arts, thus increasing income to local merchants. Because of this positive impact of culture on tourism, local elected officials and business owners remain supportive of the arts throughout the year. ■

ESTABLISHING PARTNERSHIPS WITH THE TRAVEL INDUSTRY

- ★ Learn the travel and tourism industries' language and attend their conferences.

- ★ Join your convention and visitors bureau (CVB) and/or destination marketing organization (DMO). Provide them with information for calendars of events, participate in fam tours for travel writers, agents and tour operators; provide free tickets for important travel industry guests.
- ★ Attend a National Tourism Week function in April; host one if you can. Check with the Tourism Works for America Council for ideas on how to participate.
- ★ Offer your services to the CVB's training program for guides.
- ★ Get to know your hotel concierges. Fax them your latest schedule of events so they can direct visitors your way.
- ★ Be kind to cab drivers and tour bus operators.
- ★ Meet your area's wholesale tour operators and receptive operators (people who provide tour guides and motorcoaches) and encourage them to include your organization or event in their packages.
- ★ Be sure your brochures grace the racks at the CVB, hotels, other local attractions and nearby highway welcome centers. (Make sure your name is on the top, as that is all that visually shows on the rack.)

TOURISM STATISTICS

The following are selected tourism statistics from *Tourism Works For America: 1996 Annual Report*, published by the Tourism Works For America Council in Washington, D.C.²

DOMESTIC TRAVEL

Domestic Travel grew by 3 percent in 1995, with Americans taking 1.2 billion person-trips (person-trip: one person traveling 100+ miles, one-way from home).

CONVENTION DELEGATE TRAVEL

Averaging a four-day stay, delegates spent \$862 each at an international, national, or regional convention in 1995, according to the International Association of

Convention & Visitor Bureaus. This is a 2.9 percent increase from 1994.

MINORITY TRAVELERS

African-Americans took 79 million person-trips in 1994, spending an average of \$405 per trip. Hispanic-Americans took 45 million person-trips and averaged \$559 per trip. Asian-Americans took 11.3 million trips, spending \$678 per trip. The overall average spending per trip is \$405. A larger percentage of Asians visited historic places and museums than travelers overall (20 percent vs. 16 percent).

ENDNOTES

1. *Exploring America Through Its Culture*, commissioned by the President's Committee on the Arts and the Humanities with underwriting from the American Express Foundation. This report focuses on the economic impact of cultural tourism and cultural tourism marketing. It is available through Americans for the Arts. Call 1.800.321.4510 ext 241 to order.

2. *Tourism Works For America* is available from the Tourism Works For America Council in Washington, D.C. Copies are \$15. Tel 202.408.2183.

TRANSPORTATION AND LODGING

Pleasure travelers used a car, truck, or RV for 84 percent of all trips. More travelers stayed with friends and relatives than in hotels and motels (43 percent vs. 39 percent). Travelers also stay longer with friends and relatives than they do in hotel and motels (3.8 nights vs. 3.2 nights).

MOTORCOACHES

A fully loaded motorcoach (47 passengers) contributes \$5,000 to \$7,000 per overnight stay in a community. In North America in 1995, there were 550,000 departures with 21 million passengers.

LEISURE AND RECREATION ACTIVITIES

The leisure and recreation activities participated in by U.S. travelers in 1995 were:

1. Shopping (33 percent)
2. Outdoor (18 percent)
3. **Historical sights and museums (16 percent)**
4. Beaches (11 percent)
5. **Cultural events and festivals (10 percent)**
6. National and state parks (10 percent)
7. Theme and amusement parks (9 percent)
8. Nightlife and dancing (7 percent)
9. Gambling (7 percent)
10. Sporting events (5 percent)
11. Golf, tennis, skiing, or other (4 percent)

The leisure and recreation activities participated in by overseas travelers in 1995 were:

1. Shopping (85 percent)
2. Dining in restaurants (69 percent)
3. Sightseeing in cities (63 percent)
4. Water sports and sun bathing (33 percent)
5. **Historic places (31 percent)**
6. Theme and amusement parks (28 percent)
7. National parks (24 percent)
8. **Arts galleries and museums (23 percent)**
9. Touring the countryside (22 percent)
10. Taking guided tours (20 percent)

FESTIVALS

The International Festivals Association estimates that every year there are 50,000 to 60,000 half-day to one-day events and 5,000 to 6,000 festivals lasting two days or longer. Average attendance at each event is over 222,000.

FAMILY TRAVEL

As reported by *Better Homes and Gardens* Family Vacation Survey, family travel accounted for 73 percent of all vacation travel in 1995. Families spend an average of 7.5 nights on each trip, spending just over \$1,000. The top five types of family vacations are City (51 percent), Historic Sites (49 percent), Ocean/Beach (44 percent), Lake (35 percent) and Family Reunion (33 percent).

BROADWAY

Broadway attendance in 1995 increased 9 percent (9.2 million tickets sold). Touring company attendance exceeded 17 million.

LOCAL ARTS AGENCY PARTNERSHIPS

Seventy-one percent of Local Arts Agencies partner with their Convention and Visitors Bureaus.

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Founded by the American Council for the Arts, representing a broad network of arts supporters, patrons and business leaders, and the National Assembly of Local Arts Agencies, the country's largest alliance of community arts organizations, Americans for the Arts strives to make the arts more accessible to every adult and child in America. To this end, Americans for the Arts works with cultural organizations, arts and business leaders and patrons to provide leadership, advocacy, visibility, professional development and research and information that will advance support for the arts and culture in our nation's communities.

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