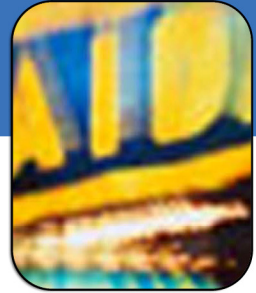
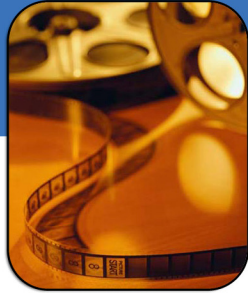


REPORT

TO THE ALFRED P. SLOAN FOUNDATION



CULTURAL CAPITAL

*Challenges to New York State's Competitive Advantages
in the Arts and Entertainment Industry*

PRIMARY AUTHORS

Lois Gray Maria Figueroa Catherine Lanier Daniel Cerio

PROJECT TEAM

Lou Jean Fleron Lois Gray Maria Figueroa Catherine Lanier
Yael Levitte Daniel Cerio



Cornell University
ILR School

TABLE OF CONTENTS

EXECUTIVE SUMMARY	5
PLANNING PROCESS	8
Focus of Initial Inquiry	8
Literature Search	8
Analysis of Available Data	8
Interviews with Leaders in the Arts and Entertainment Sector.....	9
Arts and Entertainment Forums	9
Formation of Internal Advisory Committee	9
Formation of External Advisory Committee	10
Continuing Cornell ILR Arts and Entertainment Research	10
INDUSTRY ISSUES AND ORGANIZATIONS	12
ELECTRONIC MEDIA	14
Trends and Challenges in Electronic Media.....	14
Unions and Bargaining Structure	16
Motion Picture and Television Production.....	17
Broadcasting and Cable	19
Sound Recording	21
LIVE PERFORMING ARTS	22
Trends and Challenges in the Performing Arts	22
Unions and Bargaining Structure	27
Theatre	28
Music.....	31
Dance.....	33
Presenting Organizations.....	34
WORKFORCE ISSUES	35
Labor Supply	35
Characteristics	37
Labor Market and Employment Issues	38
General Challenges	40
PUBLIC POLICY ISSUES	41
Support	41
Regulation	42
Intellectual Property	42

CURRENT RESEARCH IN THE ARTS AND ENTERTAINMENT INDUSTRY	43
Database Development	43
National Research	44
New York State Research	45
Electronic Media Research Organizations and Institutions	45
Conclusion	45
RESEARCH AGENDA	47
APPENDIX A: Interview Guide	50
APPENDIX B: List of Interviews	51
APPENDIX C: Forum Programs	54
APPENDIX D: External Advisory Committee	57
APPENDIX E: Cornell Internal Advisory Committee	58
APPENDIX F: Biographies	59
APPENDIX G: Bibliography	68

ACKNOWLEDGEMENTS:

The Cornell ILR project team would like to thank the scores of people named in this report – colleagues, interviewees, forum panelists, public officials, and advisory committee members – all of whom contributed in significant ways to this inquiry. We would also like to acknowledge the contributions of focus group and forum participants, the working artists and advocates of a creative economy. Special thanks to project consultants, Rose Batt, Susan Christopherson, Maralyn Edid, Harry Katz and Ron Seeber. Many others assisted on the project, including Ron Applegate, Opal Bablington, Katie Chadwick, Reggie Grogan, Charlie Kruzansky, Jo-Ann Perkins, Veronica Moore, Victoria Valenti, and Paula Willsie. We are particularly grateful to Gail Pesyna and the Alfred P. Sloan Foundation for their encouragement and support. As always, all project shortcomings are ours.

Lou Jean Fleron, Lois Gray, Maria Figueroa, Catherine Lanier, Yael Levitte, Daniel Cerio

EXECUTIVE SUMMARY

This is a report on the findings of the Cornell University ILR planning process conducted with support of a grant from the Alfred P. Sloan Foundation to investigate trends in the arts and entertainment industry in New York State and assess industry stakeholders' needs and demand for industry studies and applied research. Building on a track record of research and technical assistance to arts and entertainment organizations, Cornell ILR moved toward a long-term goal of establishing an arts and entertainment research center by forging alliances with faculty from other schools and departments in the university and by establishing an advisory committee of key players in the industry. The outcome of this planning process is a research agenda designed to serve the priority needs and interests of the arts and entertainment industry in New York State.

Key findings from interviews with industry leaders and academic and policy experts, regional forums and focus groups, independent research, and a review of relevant literature follow:

Arts and entertainment is one of America's most vibrant industries, an engine of growth, and a leading source of exports. Including the broadcasting and telecommunications sector, this industry's contribution to the U.S. GDP amounts to \$924.2 billion. Live performing arts and electronic media alone generate more than 1.5 million jobs in 2005.¹

In this increasingly important component of the national economy, New York is a leader. Arts and entertainment constitute a crucial sector of the New York State economy, generating more than \$25.7 billion in economic activity annually, including \$9.8 billion in wages and more than 195,000 jobs for New Yorkers.² On a per capita basis, New York has twice the number of live performing arts companies as the national average; the state also claims a high concentration of electronic media, making it second only to California. In addition, New York is a microcosm of the arts and entertainment industry, with representation by all sectors and occupations. This industry in New York spans a broad range of nonprofit and commercial organizations in live theatre, music, dance, films, sound recordings, television, interactive games, radio, new media, and cultural organizations in the visual arts. An analysis of the employment data reveals that New York's arts and entertainment industry is more diversified and less dependent on film and television than is true in California. This situation offers greater opportunities for the workforce to cross over sectors, e.g. from live theatre to television, or from for-profit to nonprofit activities.

¹ Bureau of Labor Statistics, Quarterly Census of Employment and Wages, and Non-Employer Statistics of the U.S. Census Bureau.

² Alliance for the Arts, *Arts as an Industry, Their Economic Impact on New York City and New York State*, 2006, and Bureau of Labor Statistics.

New York’s deep labor pool of creative artists, technical specialists and administrators in arts and entertainment is a crucial competitive strength, keeping the industry relatively strong in New York despite geographic areas with high cost structure, especially in New York City. However, this workforce struggles with irregular work and the consequent lack of health insurance coverage and retirement benefits, low pay and high cost of living, lack of training in some administrative areas, and high attrition in administrative positions. Unions negotiate the terms and conditions of employment for much of this workforce in New York. Union-management relations have become increasingly turbulent in recent years, as evidenced by the strikes of the stagehands’ union against Broadway producers and the national strike of the Writers Guild against motion picture and television producers (AMPTP). In terms of its demographic composition, the arts and entertainment workforce in New York State, with the exception of dancers, shows less diversity along gender and race lines than the average for the state’s entire labor force. Women are particularly underrepresented in blue-collar skilled jobs in the electronic media sector.

Technological advances have increased the mobility of the electronic media sector and have caused revolutionary changes in distribution. Film and television production locations around the world compete on cost and availability of skilled labor. Increasing competition from other states and locations outside the U.S. is the most important challenge for New York film and television producers. Film and television are also threatened by the same convulsions in control of distribution and intellectual property protection that have affected the recording industry as a result of the introduction of digital technology. Both of these sectors, film-television and sound recording, are vulnerable to losses resulting from content piracy. Other important challenges derived from technological changes include labor displacement and new skill requirements, as well as the creation of new platforms, which generate additional revenue streams to be distributed between labor and employers. Sectors that show growth potential but face limiting challenges include independent film and interactive games.

The live performing arts sector faces questions of financial sustainability, audience development, and availability and affordability of space. Rapidly increasing costs in all budget categories – notably labor, space, and advertising – threaten the viability of performing arts companies in New York. With the demise of subscriptions as the basis for audience development and the drying up of alternative sources of income, these organizations seek new business models. Strains on leadership have resulted in burnout and high turnover.

Taxpayer support for the arts and entertainment industry is an important public policy issue. New York offers tax incentives to attract motion picture and television in competition with other states and countries. State, county and city governments continue to support nonprofit arts organizations, thus contributing to the state’s cultural capital. Throughout the state, from the global media hub of New York City to rural regions and mid-sized upstate cities, economic development is increasingly linked to the vitality of arts, entertainment and cultural industries.

Despite extensive research on the arts and entertainment industry, there are important gaps in knowledge about challenges facing the industry in New York including:

- Competitive position and financial sustainability
- Effectiveness of government policies and support
- Impact of technological change
- Potential growth of independent film producers and new media
- Workforce issues, including employment and income patterns and demographic composition
- Union-management relations.

This report provides an overview of New York's live performing arts and electronic media industry, assesses its challenges and research needs, and explores areas in which Cornell ILR arts and entertainment industry project team, in collaboration with other Cornell faculty and industry stakeholders, can make a contribution through research and technical assistance. Industry practitioners across the state expressed the need for more actionable knowledge about the diverse sectors of the arts and entertainment industry. The ILR project team also found support from faculty in a variety of departments and colleges as well as from state and local officials for a potential industry research center at Cornell.

Cornell ILR research agenda includes:

- In-depth analysis of public policies, including tax support, for the live performing arts in the United States and other countries
- Assessment of tax incentives for motion picture and television production in the United States and other countries in relation to location patterns of production and public policy implications
- Case studies of industry and union efforts to cope with technological changes in the electronic media industry
- Study of independent film producers to determine their characteristics, business record and potential for growth
- Study of trends in demographic composition of the workforce and an evaluation of current initiatives by employers and unions to increase diversity
- Extension of the study of the performing arts to the visual arts sector in New York State.

As described in the Research Agenda section of this report, several of these projects are already underway and the others are in various states of development. The Cornell ILR team is working collaboratively with academic and practitioner partners to further refine the research topics and to locate additional sources of funding.

PLANNING PROCESS

In response to the receipt of a planning grant from the Alfred P. Sloan Foundation, Cornell ILR has investigated the need for research and other means of assistance to the arts and entertainment industry and garnered support for this work. The arts and entertainment industry project team has conducted a multi-faceted planning process that included:

- Refining the focus of the initial inquiry
- Reviewing the literature on this industry
- Analyzing industry information available from secondary sources
- Conducting interviews with leaders in all segments of the field
- Holding forums in Buffalo, New York City, and Albany
- Meeting with New York State executive and legislative officials
- Forming an internal advisory committee of Cornell faculty with relevant experience and expertise and inaugurating faculty forums to share their work
- Establishing an external advisory committee of industry leaders and representatives
- Conducting other arts and entertainment research.

Focus of Initial Inquiry

Since the arts and entertainment industry in New York has an extremely broad scope, the Cornell ILR team decided to focus on the live performing arts and the electronic media sectors during this initial planning period. Important commonalities were found among the activities of the performing arts across disciplines and between for-profit and nonprofit sectors. Most importantly, electronic media as well as live performing arts organizations, whether nonprofit or commercial, utilize overlapping labor pools of creative and technical workers. The common concerns of the performing arts and entertainment workforce, as well as those of their employers, form a cohesive subsection of the total arts and entertainment industry that serves as the focus of this report.

Literature Review

Our review of the extensive literature – books, articles, reports and organizational studies – dealing with the arts and entertainment industry focused on identifying major competitive issues and challenges to the vitality of this sector. Particular attention was given to studies about the industry in New York State. Highlights from this review are incorporated into the report, along with observed gaps in knowledge that suggest areas for future research. (See Appendix G for a listing of sources.)

Analysis of Available Data

Secondary sources in the area of arts and entertainment provided a basis on which to assess this sector and to plan our interviews with leaders, which sought their evaluation of the industry's strengths, trends, challenges and needs. Two recent studies conducted by members of the project team, *New York's Big Picture* and *Arts as an Industry*, served as starting points for outlining the scale, structure, characteristics, economic importance

and interconnectedness of various segments of the industry. These initial sources were supplemented by government data, sector-specific information from industry groups, reports from academic and other analysts, and other research examined in the literature review.

Interviews with Leaders in the Arts and Entertainment Sector

Interviews were conducted in person and by telephone with leaders from every segment of the performing arts industry. Their opinions of the industry's most important trends and challenges, and the kinds of applied research or other support that would be of greatest benefit to the industry, were elicited in structured but open-ended interviews. (See Appendix A for the interview guide.)

Individual interviews were conducted with sixty-seven industry leaders representing all segments of the field. Executives and producers, cultural leaders in city and state government, officials of associations serving the industry, academics specializing in the industry, and union leaders were all interviewed. Jointly with officials of an industry employer association and a union, the project team interviewed New York State officials in Albany. A focus group of twenty artists, producers, educators and public officials was convened in Buffalo to explore industry needs and opportunities in the bi-national region of western New York. (Appendix B lists individual interviewees and their affiliations.)

Arts and Entertainment Industry Forums in Buffalo, New York City and Albany

In addition to interviews and focus groups, Cornell ILR faculty presented research findings and collected ideas through public meetings in key cities throughout New York State – Buffalo, New York City and Albany. With the theme of “Making New York State of the Arts,” Cornell ILR speakers reported on findings from their recent studies about the arts and entertainment industry followed by panels of industry, labor and government representatives who pointed to challenges facing this sector. (See Appendix C for programs.)

Participants drawn from local producers, unions and arts organizations were invited to raise questions and suggestions for research and action, including public policy recommendations. These forums were well received, attracting a total of 133 participants representing multiple interests associated with arts and entertainment and stimulating ideas that are included in the recommendations of this report. The Albany forum constituted an outreach to members of the New York State legislature, their staff and officials in the executive branch. Follow-up meetings were held with chairs of the Senate committee on the arts and the Assembly committee on tourism to brief them on activities relating to the Sloan planning grant and to enlist their input.

Formation of the Internal Advisory Committee

An internal advisory committee composed of faculty from several Cornell University colleges, departments and units at the University was established. This committee was assembled by approaching leading faculty in the Department of Theatre, Film and Dance and the Department of Communication, searching the university main website for faculty whose research interests include the arts, and eliciting referrals to other faculty engaged in arts research. The resulting candidates were interviewed to explore their research

experience and priorities and to communicate to them the parameters of the planning process. The members of this internal advisory committee (listed in Appendix E) represent a cross-section of Cornell University resources and include the ILR School; the departments of Theatre, Film and Dance; Sociology; Communication; Anthropology; Architecture; City and Regional Planning; the Johnson Graduate School of Business; the Cornell Theory Center; the Program of Computer Graphics; and the Survey Research Institute.

The first meeting of the internal advisory committee was held in Ithaca in February, 2008. Attended by twenty-one Cornell faculty and a visiting professor from the University of Minnesota, this working meeting explored mutual interests in research, education, university-industry relationships and opportunities for collaboration. Faculty members' interests in a potential arts and entertainment industry center ranged from establishing a series of research colloquia to better understand the work of their peers and engaging in collaborative research to an active advisory role in the arts and entertainment industry project.

The internal advisory committee inaugurated a series of arts and entertainment industry research colloquia in April when Professor Douglas Heckathorn presented his research on jazz artists in New York City. The colloquium was also broadcast from Ithaca by Webinar and accessed by colleagues and industry representatives in New York City and Buffalo. The colloquium series will resume in the fall of 2008.

Formation of the External Advisory Committee

An external advisory committee has been established to represent the disparate segments of the arts and entertainment industry and to ensure that the research and other initiatives carried out remain grounded in the changing needs of the field. Members of the advisory committee may also provide access to their constituencies as needed.

The external advisory committee consists of leaders from government, employers, unions, industry associations and arts advocacy groups. These leaders represent a broad cross-section of the industry in New York and include individuals with extensive connections within their areas of focus. More members may be recruited, depending on the projects undertaken by the prospective center. (The members of the external advisory committee and their affiliations are presented in Appendix D.)

Continuing Cornell ILR Arts and Entertainment Research

As envisioned in the planning grant, Cornell ILR faculty have continued to pursue opportunities for research and funding of research. Completed projects during this period include a major study commissioned by the Professional Employees Department of the AFL-CIO that focused on Economic and Business Changes in the Arts, Media and Entertainment Industry (Maria Figueroa). Maria Figueroa and Lois Gray (with assistance from Daniel Cerio) prepared a presentation for delivery at the National Sloan Industry Studies Conference titled "The Effects of Technological and Organizational Changes on Employment and Labor Relations in the Electronic Media Industry," which will be submitted for publication.

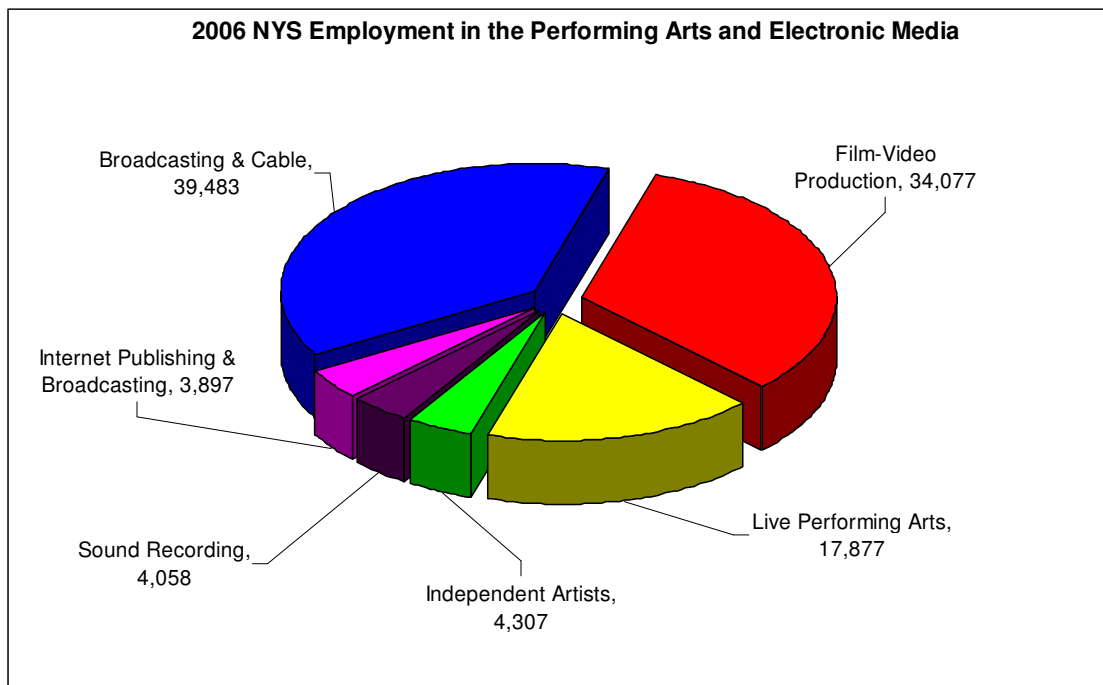
The Cornell ILR arts and entertainment project (precursor to the prospective center) was awarded a grant of \$250,000 from the Empire State Development Corporation to study linkages between the state's training and education network and workforce needs of the arts, cultural and entertainment industry. This project is underway, and includes a study of the economic geography of artists in western New York being conducted by Yael Levitte and Lou Jean Fleron. This research examines artists' clusters, explores the social networks that support them and determines the benefits and value added to the artists themselves and to localities.

In response to a request for proposals, Cornell ILR faculty (Cathy Lanier, Maria Figueroa, and Lois Gray) submitted a bid to study the cultural sector in New York City and suggest recommendations for mayoral intervention.

Other ongoing projects of the ILR team include a study of the compensation of entertainment workers as independent contractors, a research-based industry planning project for Actors Equity Association, and an update of findings from our earlier study of the film industry in New York State that involves monitoring employment trends.

INDUSTRY ISSUES AND ORGANIZATIONS

The arts and entertainment industry in New York State is a dynamic economic driver and source of employment. New York is an industry leader, exporting much of its product to markets worldwide in the case of the electronic media, and to tourists who flock to New York City for the performing arts. The concentration of these disparate parts of the industry has fostered a rich pool of creative and technical workers, which is New York's most critical competitive advantage in this labor-intensive industry. The chart below depicts the employment contribution of each of the sub-sectors of the arts and entertainment industry in the state.



Source: U.S. BLS Quarterly Census of Employment and Wages.

Each of these sub-sectors presents different organizational structures and is faced with a set of different – if overlapping – challenges. The sections below describe the current challenges and also the underlying economic structure and labor relations context of the electronic media and performing arts sub-sectors of the arts and entertainment industry.

New York's deep pool of talent and skilled labor is a major competitive advantage for the arts and entertainment industry – a wealth-producing fount of cultural capital. That said, the industry is labor intensive and the cost of labor is a major factor in organizations' decisions about location and other matters.

The state's arts and entertainment labor force is highly organized. Actors, dancers, musicians, singers, writers, directors and choreographers belong to guilds, and skilled

technicians, stagehands, cinematographers, electricians, costumers and carpenters belong to unions that negotiate terms and conditions of employment for their members.

While this system of labor relations is longstanding and generally stable, major conflicts have arisen in recent years, notably strikes by stagehands, which shut down Broadway in late 2007, and by writers, which cut off popular television programs in 2007-2008. The table below lists unions and guilds, and indicates that the majority of unions specialized to this industry are headquartered in New York State.

Major Unions in Electronic Media and Performing Arts		
Union	Represents	Headquartered in NY
Actors Equity Association (AEA)	Actors, singers, dancers, and stage managers in theatrical live performances	X
American Federation of Musicians (AFM)	Musicians in all forms of entertainment, except concerts	X
American Federation of Television and Radio Artists (AFTRA)	Actors, announcers, & newscasters in live and taped shows for television and radio	
American Guild of Musical Artists (AGMA)	Singers and dancers in opera and dance; and all solo artists	X
American Guild of Variety Artists (AGVA)	Performers in night clubs, circuses and variety shows	X
Screen Actors Guild (SAG)	Actors in motion pictures & filmed TV productions	
Directors Guild of America (DGA)	Directors in movies, radios, and TV	
Writers Guild of America East (WGAE)	Writers for television, movies, & radio.	X
Writers Guild of America West (WGAW)	Writers for television, movies, & radio.	
Society of Stage Directors and Choreographers	Live Performances	X
International Alliance of Theatrical and Stage Employees (IATSE)	Skilled production and technical workers and scenic designers in movies, TV production and theaters.	X
International Brotherhood of Electrical Workers	Broadcast technicians in radio and television, sound technicians in sound recording.	
National Association of Broadcast Engineers and Technicians (NABET)	Technicians in radio and television	
International Brotherhood of Teamsters (IBT)	Drivers and productions workers in motion pictures and television productions	
Other Basic Crafts (AFL-CIO Building Trades Unions)	Construction crafts in motion picture production	

Source: Gray and Seeber. 1996. *Under the Stars*: (updated).

ELECTRONIC MEDIA

Electronic media comprise film and television production, broadcasting, sound recording and new media. This section reviews the relative importance of each of these sectors, as well as the trends and challenges facing them.

TRENDS AND CHALLENGES IN ELECTRONIC MEDIA

Key trends in electronic media include technological change, rapid growth, high risk and mobility, and globalization. The technological change with the greatest impact on this industry is the advent of digital technology, which has created challenges for both employees and firms in the industry (described below). Electronic media is one of the most dynamic sectors of the U.S. economy; employment in the film and video sector alone is expected to grow at a 17 percent rate through 2017. Nonetheless, this industry is exposed to high financial risk because it requires high levels of investment on products that may not provide immediate returns or profits.³ Content production for electronic media outlets has always been mobile, but this trend has intensified as production and distribution become increasingly global.

What follows is an overview of the main challenges facing the various sub-sectors of the electronic media industry.

Domestic and International Competition

For New York-based stakeholders, increasing competition from other states and locations outside the United States is the most important challenge.⁴ This trend particularly affects production companies in film and TV content production, but it also has an impact on sound recording. Government incentives for film and TV production enacted in 2004 have resulted in increased local production, but national competition has intensified from neighboring states, such as Connecticut, which have developed tax and workforce incentives to attract production.

Labor-displacing Technology

Digital technology has impacted employment negatively because of its labor-saving effects on sectors, such as broadcasting (described below), where new equipment and software have replaced crews and editors, and systems that centralize stations eliminate technical and administrative positions. In both the recorded and live music sectors, labor-displacing technologies include synthesizers, digital mixing and track layering.

³ Gray, L., Seeber, R. (1996). *Under the Stars: Essays on Labor Relations in Arts and Entertainment*. ILR Press.

⁴ *New York's Big Picture – Assessing New York's Position in Film, Television and Commercial Production*. Cornell University and Fiscal Policy Institute, August 2006.

Violation of Intellectual Property Rights (Content Piracy)

New technology has created challenges for the protection of intellectual property rights in the digital distribution of content in film and television production and in sound recording. Motion picture and television producers as well as record labels and recording artists are threatened with losses created by piracy and new platforms for distribution that compete with established business models for earning a profit on products.

New Media

Overall, the creation of entirely new sectors by digital technology has had a positive impact on employment. These new sectors are commonly referred to as new media, which constitute an extension of existing traditional media (film, television broadcasting, and radio) and may involve production of original content exclusively for the internet and mobile devices. One such new sector is the video games industry, which is among the fastest growing segments of the arts and entertainment industry, but has limited presence in New York compared to major production centers such as Los Angeles and Seattle.⁵

Union Density and Jurisdictional Conflicts

As a consequence of digital technology and the resulting expansion of the industry into new media platforms, unions and guilds representing employees in electronic media face the challenges of decreasing union density and market share and of intensifying jurisdictional disputes.

Intensification of Labor-Management Conflicts

The digital distribution of content through the internet and mobile devices has also resulted in the intensification of labor-management conflicts over the sharing of additional revenue streams created by this new technology. This was illustrated by the recent Writers Guild strike against the Association of Motion Picture and Television Producers (AMPTP). The question of revenue allocation is also at the core of current negotiations between the Screen Actors Guild and the AMPTP.

Challenges to Independent Film makers

Independent film producers face high infrastructure costs and living expenses in New York City. According to Michelle Byrd, executive director of the Independent Features Project, high costs are a deterrent to producing in New York but for many producers, they are offset by the lure of opportunity. There is constant turnover of independent film makers, although the exact number of those living and working in New York is unknown. Upstate New York cities attract an increasing number of independent and documentary film makers. In recent years, financial (or investment) support has focused on stars and blockbusters, which further disadvantages the independents. What this talent pool needs

⁵ According to a recent study by the Center for an Urban Future (CUF 2008), New York City has succeeded in developing a cluster of video game companies with a total of 1,200 employees, but lags behind the major production hubs because it lacks the presence of the company leaders and technical talent (programmers). The study also mentions other challenges such as the high cost of doing business in New York City and the lack of attention from universities and government to this promising sector.

is place for networking with other producers, technicians, talent, and vendors, i.e., the equivalent of a few key gathering places in Hollywood.⁶

Workforce

There is an oversupply of qualified talent for the employment opportunities available in New York. Average income in this industry is low, and the high cost of living in New York City (and lack of affordable housing) propels a scramble for supplemental work. A minority of the workforce receives coverage for health care and pensions. In film and television production, a decline in the production of “B” movies and television soap operas has narrowed the range of jobs available to the increasing number of graduates from the area’s professional schools.

UNIONS AND BARGAINING STRUCTURE

As shown in the table below, employer bargaining associations cover all sectors in electronic media. Unions and guilds negotiate separately with these associations, as well as with the networks and single-employer radio and television stations.

The Motion Picture Association of America (MPAA) represents the major studios for public relations and legislative initiatives. Many independent film makers are affiliated with the Independent Features Project (IFP), which performs some of the same functions along with financial assistance.

Union density is high in the traditional media sectors, with the bulk of work in radio, broadcast television and motion picture covered by union contracts. Basic terms and conditions of employment are negotiated in national agreements between the unions (see listing) and employer associations, specifically the Association of Motion Picture and Television Producers (AMPTP) and the Recording Industry Association of America (RIAA) (see Table on Bargaining Structure). Many local contracts supplement the national agreements with understandings about work rules (e.g. hours of work and the number of members to be employed). In the motion picture and television sector, an East Coast Council of local craft unions was formed to negotiate concessionary agreements adapted to low budget productions.

⁶ Interview with Michelle Byrd, Executive Director of the Independent Features Project.

Bargaining Structure in the Electronic Media Industry		
Employer Groups	Scope of Agreements	Unions
Motion Pictures		
Production		
Alliance of Motion Pictures and Television Producers (AMPTP) (represents studios, suppliers, payroll, and post-production houses)	National, multi-employer	SAG, AFM, DGA, WGA, IATSE, IBEW ¹ , Basic Crafts ² , IBT ³
Independents (those not affiliated with AMPTP)	Single-employer	SAG, AFM, DGA, WGA, IATSE, IBEW, Basic Crafts, IBT
Recorded Music		
Recording Industry Association of America (RIAA)	National, multi-employer	AFM, IBEW, AFTRA
Television and Radio		
AMPTP	National, multi-employer	SAG, AFM, DGA, WGA, IATSE, IBEW, Basic Crafts, IBT
Networks		
ABC	National, single-employer	NABET, AFTRA, IATSE, WGA, DGA
CBS	National, single-employer	IBEW, IATSE, WGA, DGA, AFTRA
NBC	National, single-employer	NABET, AFTRA, DGA, IATSE
Local Radio/Television	Local, single-employer	AFM, AFTRA, NABET, IBEW
Commercials		
Association of National Advertisers (ANA) & American Association of Advertising Agencies (AAAA)	National	AFTRA, SAG
Association of Independent Commercial Producers (AICP)	Local	IATSE, DGA
Source: Gray and Seeber. 1996. <i>Under the Stars</i> : (updated)		

The newer media sectors, including cable, internet and games, are largely non-union. Overall, unions representing electronic media workers are challenged by the growth of new media (primarily the internet and other digital media such as interactive games) which have yet to be organized. They are also plagued by jurisdictional disputes about which union will represent workers in the new sectors.

Conflict between unions and producers has resulted from rapid technological changes that threaten existing jobs while creating new classifications. Proliferating platforms of product distribution raise questions about dividing the proceeds (as evidenced in the recent writers strike).

MOTION PICTURE AND TELEVISION PRODUCTION

New York State has the second largest concentration, after California, of motion picture and television production in the U.S, with 16.2 percent of total industry employment in the industry in 2006.⁷ There are approximately 2,500 establishments in this sector, according to the New York State Department of Labor, that employ more than 35,000 full-time equivalent workers. These employers include major commercial and nonprofit television network production companies, cable and film production companies, and

⁷ Authors' calculations based on BLS Quarterly Census of Wages and Employment.

hundreds of smaller, often project-oriented organizations engaged in productions for business and entertainment markets.

Total direct expenditures in this sector are estimated at \$4.7 billion in 2005. These expenditures are overwhelmingly (93 percent) in the commercial portion of the industry. But the nonprofit sector has significant clusters in terms of expenditures, especially in the area of children’s programming.

Television production is by far the largest component of the motion picture and television production sector in New York State, accounting for nearly twice the expenditures as for-profit film production and almost all of the nonprofit production.

Motion picture and television production is heavily concentrated in New York City. As the table below indicates, expenditures in every component of the for-profit side are concentrated in New York City, particularly post-production and television production. The nonprofit sector, which is primarily related to public television, is similarly concentrated in New York City.

Commercial Motion Picture & Television Production by Component and Location, 2005⁸

Component	New York State	New York City	NYC %
Motion Picture and Video Production ⁹	\$1.2 Billion	\$986 Million	82%
Television and Commercials	\$2.4 Billion	\$2.1 Billion	88%
Post-Production	\$820 Million	\$744 Million	91%
Total	\$4.4 Billion	\$3.8 Billion	86%

Areas outside of New York City are particularly significant for smaller budget film and video productions. Many of these projects are carried out in the suburban counties adjacent to New York City or in and around Rochester, Buffalo and Syracuse.

Labor costs (including both above-the-line and below-the-line wages and benefits) dominate the expenditure patterns of the motion picture and television production industry, accounting for 63 percent of total expenditures.

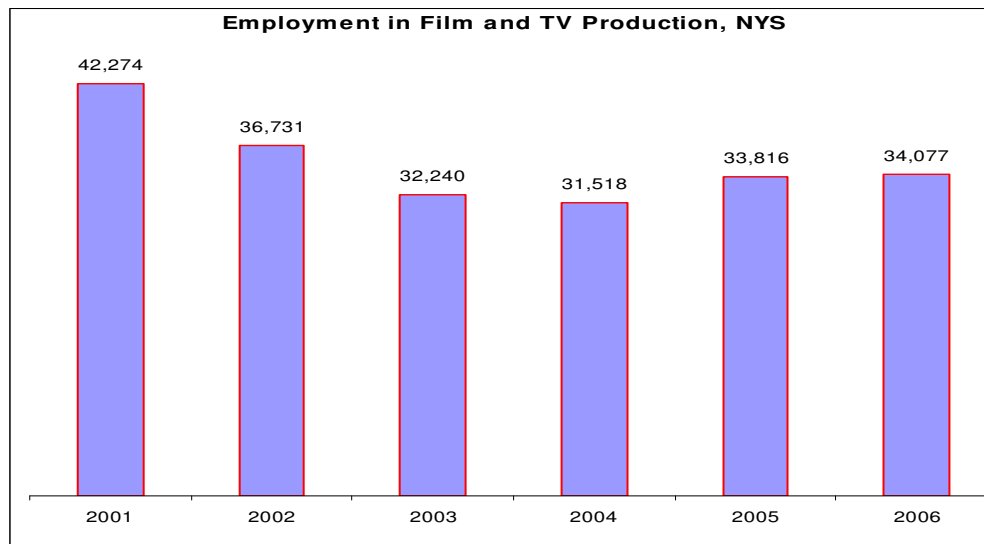
The economic impact of this activity in New York State was estimated at \$9 billion for 2005. Motion picture and television production generated 62,000 jobs and \$3.9 billion in wages. Taxes to the state from the for-profit sector were estimated at \$359 million.¹⁰

After three years of decline, overall employment in New York’s film production industry experienced an upward turn following the enactment of state tax incentives in August 2004 and of additional incentives by New York City in January 2005.

⁸ *Arts as an Industry, Their Economic Impact on New York City and New York State.* (2006). Alliance for the Arts.

⁹ Includes feature films, shorts, independents, documentaries, and industrials

¹⁰ Alliance for the Arts, *ibid.* Nonprofit activity was added to the commercial motion picture and television estimates for direct expenditures, total impact, and wages and jobs generated.



Source: BLS Quarterly Census of Employment and Wages

Information gathered through interviews of industry stakeholders indicates there are three major factors attracting film production to New York: (1) New York City as a world entertainment capital is attractive to producers, directors, and the creative workforce as a place to live and work; (2) scenery attracts shooting of films; and (3) the clustering effect of film, television, live theatrical, dance and music production has produced a unique pool of talent and skilled craftspeople.

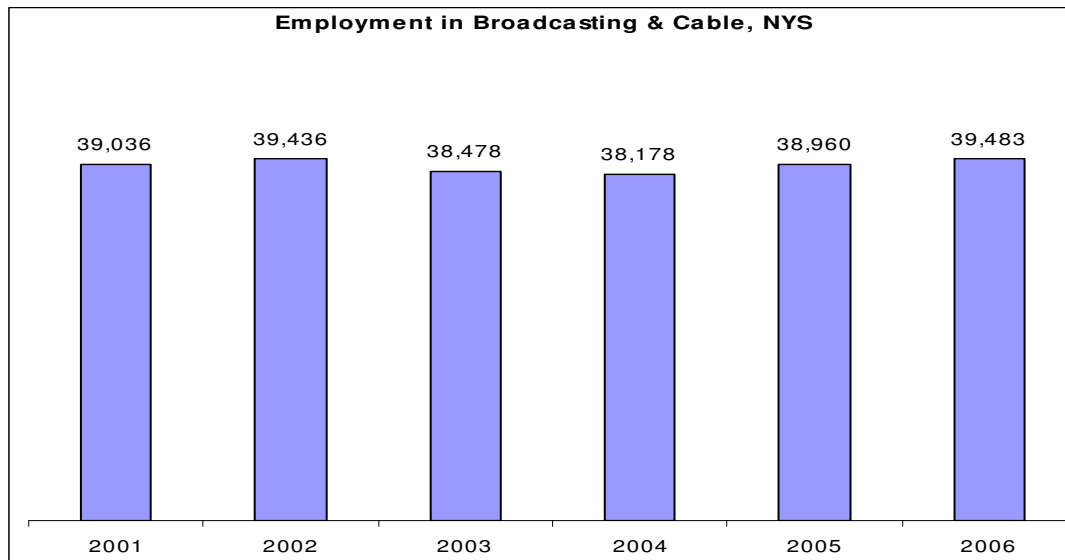
Positive recent developments for film makers are: (1) the building of studio facilities; (2) a weak dollar which strengthens the ability to compete with foreign locations and attract producers from abroad; and (3) recently passed tax incentives that tend to equalize cost differentials with competitive locations in the U.S. and other countries. Electronic media production is mobile and can easily be transferred to other locations; hence the importance of positive locational developments. The second major trend is changing technology, which displaces workers in some jobs while creating new occupations.

BROADCASTING AND CABLE

This sector comprises radio and television stations and networks, as well as cable networks. In New York State, there are approximately 499 establishments generating 39,036 jobs in this sector; additionally, an approximately 1,500 self-employed individuals work in this sector. The New York metropolitan area is the top market in the country for both television and radio broadcasting, with twenty-one TV stations and twenty-six radio stations. New York City is home to the studios of all major TV networks (ABC, CBS, NBC, Fox); and cable network leaders such as HBO, MTV and Nickelodeon have studios in the city.

Both radio and television are experiencing increased competition from new media, such as digital and satellite radio, the internet and mobile devices. The companies' response

has been to acquire or partner with new media outlets. To improve their profitability, companies have also adopted new labor-saving technologies, which negatively affect employment in broadcasting. Representatives of IBEW Local 1212, which has members in radio and TV broadcasting in the New York City area, assert that new camera equipment has replaced engineering crews, and new software has replaced editors.¹¹ Additionally, new technology allows the practice of, or system called, hubbing, which consists of centralizing operations of multiple stations in one location. In terms of the overall employment statistics for the sector, decreases in employment resulting from new technology have been compensated by the growth in cable, which explains the relative stability in employment for New York State during the last six years (as shown on the graph below).



Source: BLS Quarterly Census of Employment and Wages

Industry organizations for broadcasting and cable companies located in the state include national trade associations involved in legislative activities, marketing, and data gathering. Among them:

- The National Association of Broadcasters (NAB), which provides information and assistance on legislative, legal, technical, and marketing matters
- The National Cable and Telecommunications Association, which represents cable system operators and programmers
- Satellite Broadcasting and Communications Association
- Television Bureau of Advertising (headquartered in New York), which provides advertising statistics and promotes local television outlets to advertisers.

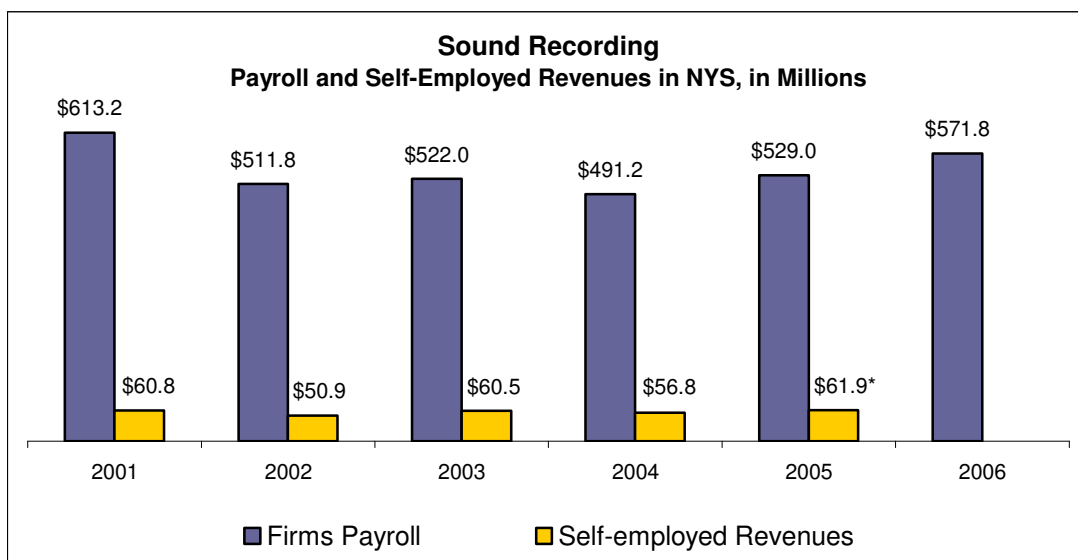
¹¹ Interview with Keith Morris, Business Manager, Local 1212, IBEW.

SOUND RECORDING

New York City is the major center for recording in the U.S. and the center for business decision makers, says Cary Sherman, president of the Recording Industry Association of America (RIAA). Other recording centers are Nashville, Miami, Austin, Mobile and Los Angeles.¹² The U.S. recorded music market generates \$12.3 billion in revenues, 80 percent of which is captured by four major record companies: Universal Music Group, Sony BMG, Warner Music Group, and EMI Group PLC. In New York State there are 604 establishments generating approximately 4,058 jobs in the sound recording sector. Additionally, there are approximately 1,700 self-employed individuals working in this sector in the state. The graph below shows the trend in annual payroll and revenues of the self-employed in New York State since 2001.

Digital distribution of recorded music is the main challenge facing this sector. Sales of compact discs (CD) are declining at 20 percent per year while digital sales, which represented 23 percent of all sales in 2007, are increasing but not enough to offset the monetary loss from the decline in CD sales. The RIAA maintains that record label companies have lost control over the product as a result of digital distribution (and the consequent increase in illegal file sharing and violation of copyright laws), and need to adjust their business model to stay profitable in this new environment.

Industry efforts to cope with this threat include: (1) legal challenges to individuals and companies that engage in illegal file sharing and content piracy and (2) technological and marketing innovations aimed at making piracy irrelevant. Innovations in marketing include low-cost subscription series, listening on demand services, advertising, supported free music and bundling for a monthly fee.



*Latest year for which data are available.

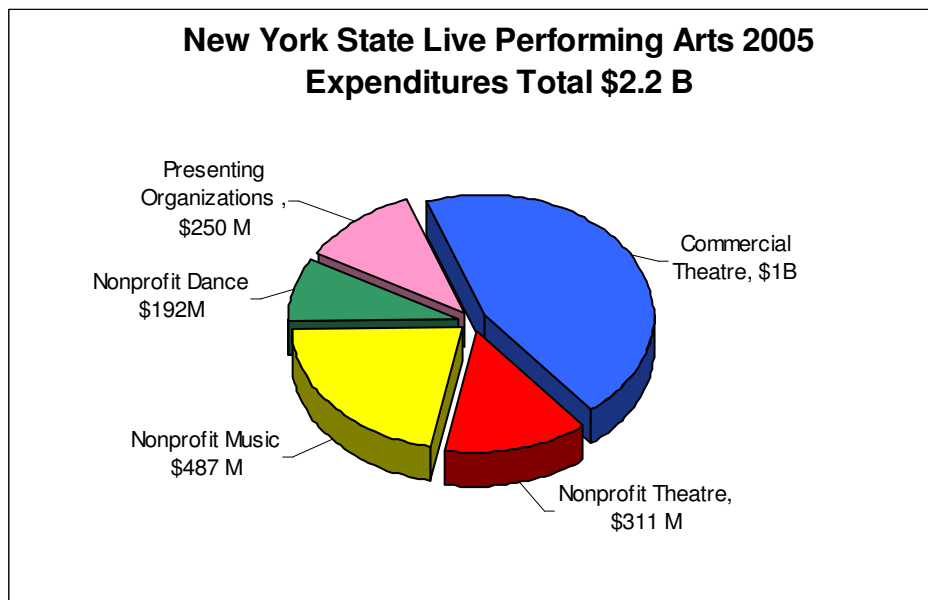
Sources: BLS Quarterly Census of Employment and Wages, and Census Bureau's Non-Employer Statistics.

¹² Interview with Cary Sherman, President, Recording Industry Association of America.

The RIAA is the organization that represents the four major record labels and its independent affiliates. In addition to its collective bargaining function, the RIAA collects trade information and advocates for the industry in relation to all levels of government. With limited research staff, it focuses primarily on legislation. The big four labels conduct research but do not share the results. Unions representing employees and artists in this sector include AFTRA (singers), AFM and IBEW.

LIVE PERFORMING ARTS

The live performing arts in New York State, for the purposes of this project, are comprised of theatre, music and dance. They encompass an exceedingly broad range both artistically and organizationally. The chart below does not show the expenditures of live commercial music or commercial dance because these data are not available. The performing arts sector is heavily concentrated in New York City, but includes performing arts institutions that are at the center of cultural life in many communities across the state. In terms of expenditures, commercial theatre is the dominant sub-sector in live performing arts.



Source: The Alliance for the Arts, *Arts as an Industry*, background data

TRENDS AND CHALLENGES IN LIVE PERFORMING ARTS

Despite enormous variation within this sector, the organizations and labor force in theatre, music and dance face many of the same challenges. Those most frequently cited in the literature and in interviews — financial sustainability, pressures on the workforce, audience development and insufficient affordable space — are summarized below.

Financial Sustainability

The most urgent issue facing live performing arts is financial sustainability. Performing arts companies in every discipline face rising costs and limited avenues for increasing income. Live performing arts are hampered by the productivity constraints identified by William Baumol in the 1960s:¹³ If it always takes the same number of musicians the same amount of time to play a concerto, then the productivity increases that benefit most industries are available only to a very limited extent in live performing arts.

Performing arts organizations are highly dependent on admissions income. Commercial theatre runs on money from the box office; nonprofit performing arts organizations in New York City derive 32 percent of their income from admissions compared to 13 percent for the visual arts. At the same time, government funding is an increasingly smaller source of income, comprising 5 percent of the budgets of performing arts organizations (compared to 13 percent of the budgets of visual arts organizations).¹⁴ Shrinkage in government funding for nonprofit performing arts has “heavily impacted” this sector, according to Frank Moss, legal advisor to IATSE and AE, a view echoed by Cathy Cahill, CEO of the Brooklyn Philharmonic. In addition, private foundations are shifting away from supporting cultural activities, and income from corporations is threatened by mergers and headquarters relocations outside New York. This leaves organizations to compete for funds from a shrinking pool of contributors and makes them ever more dependent on earned income.

Financial sustainability, a pressing issue for every kind of performing arts organization of every size, is a prominent theme in the literature on live performing arts and in the interviews conducted for this planning project. According to the Economic Census from the U.S. Census Bureau data reported by the National Endowment for the Arts, there were 106 fewer performing arts companies in New York State in 2002 than in 1997, a 7.4 percent decrease.¹⁵

Financial sustainability is a challenge even for the largest performing arts organization, the Metropolitan Opera. Despite selling 88 percent of the house this season and enjoying great marketing successes in transmitting performances live to movie theaters and via satellite radio, the Metropolitan Opera is projecting a deficit of \$6-\$10 million this year.¹⁶

Financial sustainability is also an issue in the Broadway theatre, where escalating costs and increasingly elaborate productions have stretched the average running time necessary to recoup costs to two years from six months.¹⁷ This level of financial investment presents a disincentive to mount shows that require workshop development¹⁸ or those that

¹³Baumol, William J. and William G. Bowen. (1966). *The performing arts, the economic dilemma; a study of problems common to theater, opera, music, and dance*. New York: Twentieth Century Fund.

¹⁴ *Who Pays for the Arts?* Alliance for the Arts.

¹⁵*State Counts of Performing Arts Companies: Economic Census Data Show Losses for Several High Index States*. (November, 2006). National Endowment for the Arts

¹⁶ “New Era Brings Buzz (and Big Budgets) to the Met.” (May 21, 2008). *The New York Times*.

¹⁷ Interview with Charlotte St. Martin, executive director of the Broadway League .

¹⁸ Hughes, Robert J. Friday. (October 6, 2006). “Hollywood Report: The Broadway Express.” *The Wall Street Journal*. Section W, p.8.

carry less than predictably broad appeal. In a sector where four out of five shows lose money, according to Charlotte St. Martin, executive director of the Broadway League, the increase in the amount of money they lose has a chilling effect.

In smaller Off-Broadway theatres, producer Ken Davenport estimates that “Ninety percent of shows close within the first six months.”¹⁹

The challenge of financial sustainability is changing the whole character of organizations of all sizes. Mary Schmidt Campbell, chairwoman of the New York State Council on the Arts (NYSCA), stressed the need for organizations to look to their strategic strengths to develop increased revenues or allay costs in order manage what she termed “a harrowing business model.” As Barry Grove, executive producer of the Broadway nonprofit Manhattan Theatre Club put it: “Ten or fifteen years ago, I could get budget numbers from my business development and marketing departments on the revenue side, and general management department on the expense side, and the numbers would come back not that far apart. I’d have to work with the managers, but we could pull the numbers into alignment. Now there is no way to do this. A whole new revenue stream is needed.”

Performing arts organizations are accomplishing this through different means including partnering with universities for real estate, seeking commercial transfers and enhancement funds, pooling costs, and developing other sources of earned income such as restaurants in the theaters.

According to a survey by the Theatre Communications Group, 15 of 100 nonprofit groups surveyed reported enhanced income in 2005.²⁰ In addition to a direct subsidy, the nonprofit theatre gets the chance to draw royalties from a possible commercial run. The commercial producers benefit from being able to test shows at smaller venues. This phenomenon has become commonplace in recent years as sources of funding for nonprofits have become increasingly scarce.

Other production companies curtail costs by “piggybacking,” a practice of sharing stages, lighting, sound equipment and crew.²¹

Symphony orchestras, operas, and musical theatres partner with recording companies to secure supplemental income for their organizations and performers through sale of the recordings of their productions.

Impact on the Workforce

The pressures of financial sustainability described above are transmitted to the workforce of this labor-intensive industry in three different ways: underemployment and underpayment of creative talent, burnout of administrative staff, and tension in labor-management relations.

¹⁹ “Shows Survive by Sharing a Stage.” *The New York Times*

²⁰ Robertson, Campbell. (March 18, 2007). “Nonprofit Show, But Money’s Riding on it.” *The New York Times*

²¹ “Shows Survive by Sharing a Stage.” *The New York Times*

There is a huge oversupply of creative talent in theatre, music and dance. The number of performing artists in every discipline and their level of talent and education has never been higher as graduates from the MFA programs proliferating in New York City and around the country look for work in New York. Atul Kanagat, vice president of the League of American Orchestras, estimates that while the major conservatories graduate 2000 to 3000 students annually, professional orchestras across the U.S. have a total of only about 150 openings a year.

In the view of some, however, the oversupply of artists has fostered entrepreneurship and creativity. The allegory offered by Ara Guzelimian, dean of Juilliard, is: “If you take a major river and dam some of it, the river doesn’t stop flowing. It doesn’t mean that the volume of water is reduced. Water will find new routes down the slope.” Dean Guzelimian maintains that graduates from Juilliard and elsewhere are creating their own careers, crossing boundaries and in so doing, forging new creative art. This observation is echoed in the press as well. Alex Ross, writing in the *The New Yorker* about entrepreneurial musicians working outside of traditional workplaces, says, “an exceptionally vital group of young composers is driving the proliferation of new music.”²²

Among those who do find traditional employment in their fields, there is an increasing bifurcation of compensation. There are a few highly paid celebrities and many poorly paid others, with not too many in the middle. Among non-unionized segments of the workforce, underpayment is particularly egregious. When asked who supports dance in New York City, Michele Burkhart, interim director of Dance/NYC, responded simply: “The dancers do.”

If the creative workforce is underpaid, the administrative workforce experiences burn out and exhibits a high turnover rate. The necessity of creating new sources of revenue and the increased time required for fundraising has made the administration of performing arts organizations more complicated and led to “intense administrative attrition” according to Barry Grove of the Manhattan Theatre Club. Catherine Cahill, CEO of the Brooklyn Philharmonic, shared his assessment and that of many other leaders when she said: “With the fundraising environment getting harder and harder and demanding more time, and the business model leaving no margin for creativity or making a mistake – it’s a rat race. Executive directors last five to seven years, then the stress of fundraising and boards that don’t deliver drive them out.” Cahill added that the turnover rate among development directors is even higher – about every eighteen months. At the Brooklyn Philharmonic, she trains them and then they are snapped up by larger organizations.

In addition to these stressful conditions, many managers in the performing arts lack training in administration. They often come to their positions from the creative side, according to Burkhart and many others in the field, and do not have the requisite training or appetite to handle the daunting administrative challenges that they face.

²² Ross, Alex. (April 16, 2007). “Club Acts, New York’s vital new music scene.” *The New Yorker*.

Not surprisingly, in an industry under such stress, management-union relations are sometimes very difficult. Industry leaders speak about union contracts being “impossible” and concessions “bitter.” “There is a real crisis in labor relations within orchestras,” according to Cahill of the Brooklyn Philharmonic. Adds the Broadway League’s St. Martin: “If the unions would just let us run our business, more people would be employed over longer periods of time.”

Challenges in Retaining and Attracting Audiences

Contributing to the harsh realities of the economics of the performing arts are fundamental changes in their audiences. As asserted by Robert Zukerman, NYSCA Theatre Department head, “the subscription model is dead.” Subscribers have long been the essential core of audience development. They are important because it is much more efficient to sell a series of tickets to the same people year after year than to sell one single ticket at a time; moreover, subscribers often become donors.²³

Leaders in the performing arts see the effects of a cultural shift that has made subscription sales much more difficult. The causes are not entirely clear, but cultural leaders point to audience members’ increasingly unpredictable and fragmented schedules, the proliferation of available entertainment outlets, and the notion that attention spans are becoming shorter (what one administrator termed the “A.D.D. audience”²⁴).

The challenge of audience development extends from subscription versus single-ticket buyer to stagnation in the overall number of tickets sold. The National Endowment for the Arts (NEA) has surveyed public participation in various arts since 1982 and found no growth in this area, despite increases in leisure time, real income and levels of education among the general population.²⁵ Even connecting with the traditional audience for the performing arts has become a challenge. The days when the season’s marketing efforts for the Boston Symphony Orchestra consisted of sending subscribers the dates of the next season’s concert series are over.²⁶ Administrators, who once worried about the graying of the audience, now wonder where the graying baby boomers are, as they fail to replace their parents’ generation.²⁷ Kanagat of the League of American Orchestras estimates that the demand for orchestral performances is only half of the capacity of the nation’s symphonies.

Peter Gelb, general Manager of the Metropolitan Opera recently introduced controversial initiatives to reach new audiences through simulcasts of live productions into movie theaters, schools, and public spaces along with streaming on the internet and an opera channel on Sirius satellite radio. The short-term result has been an increase in box office revenues as well as costs. Plans include on-demand performances, internet sales of DVD’s and foreign broadcasts.²⁸

²³ Cahill, Brooklyn Philharmonic

²⁴ Burkhart, Dance/NY

²⁵ National Endowment for the Arts, 2004. *2002 Survey of Public Participation in the Arts*. Research Division Report No. 45. Washington, D.C.

²⁶ Rosen, League of American Orchestras

²⁷ Kanagat

²⁸ *Wall Street Journal*, “A Knight at the Opera: Big Plans: Large Bills,” April 24, 2008.

Scarcity of Affordable Space

The real estate boom of recent years has had an enormous impact on both performing arts organizations and individual performing artists. Organizations that do not own their performing and rehearsal space have seen rents climb steeply. *Where Can We Work?* A survey of performing artists in New York City conducted by Performing Arts Spaces, found that affordable performance and rehearsal space is a key concern of musicians, actors and dancers in the city. Susan Rothchild, general counsel to the New York City Department of Cultural Affairs, observed that the benefits of dedicated rehearsal/performance space and real estate costs have often led performing arts groups to mixed-use development only to find themselves hostage to the larger purpose of that real estate project.

Individual performing artists must scramble for space, coping with the logistical difficulties of transporting instruments to changing locations. Several arts service organizations are working to help ease this crisis. For example, Performing Arts Spaces makes its detailed inventory of space available to performers and their companies, and ART/NY and New 42nd Street have developed performance, rehearsal and office space for performing arts companies.

UNIONS AND BARGAINING STRUCTURE

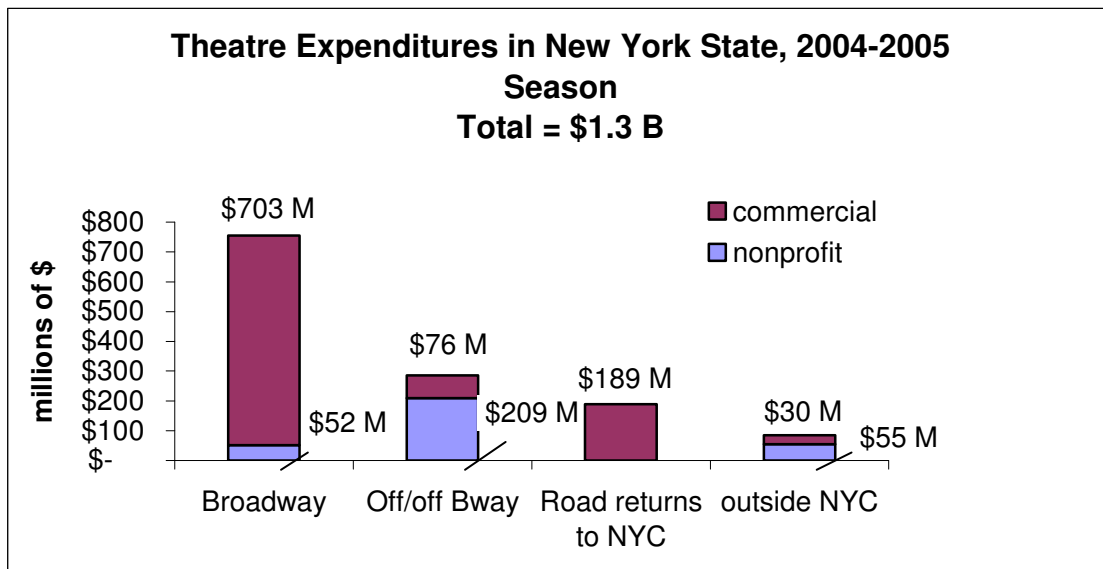
The performing arts are heavily unionized in the largest organizations in each discipline, but much less so in smaller organizations. The table below summarizes the bargaining structure in various areas of the performing arts, including commercial music and dance.

Bargaining Structure in the Performing Arts		
Employer Groups	Scope of Agreements	Unions
Theatre		
Broadway League (BL)	Producers, Theatre Owners	AEA, IATSE, AFM, SSDC
League of Off-Broadway Theatres and Producers (LOBTP)	Multi-employer	AEA, IATSE, AFM, SSDC
League of Resident Theatres (LORT)	Multi-employer	AEA, IATSE, AFM, SSDC
Individual Theatres	Local, Single-Employer	AEA, IATSE, AFM, SSDC
Association of Not-for-Profit Theatre Companies (ANTC)	Multi-employer	AEA, IATSE, AFM, SSDC
Opera		
Individual Companies	Local, Single-Employer	AGMA, AFM, IATSE
Symphony		
Individual Orchestras	Local, Single-Employer	AFM, IATSE
Ballet		
Individual Companies	Local, Single-Employer	AGMA, AFM, IATSE
Solo Concerts		
	Local, Single-Employer	AGMA
Night Clubs/Variety/Arena Concerts		
	Local, Single-Employer	AGVA, AFM, IATSE
Source: Gray and Seeber. 1996. <i>Under the Stars</i> : (updated)		

THEATRE

New York theatre runs the gamut from large-production musicals to one-person plays. In dollar terms, Broadway is dominant, especially when the impact of returns to the New York economy from Broadway touring companies is considered. But the nonprofit theatre is critical to the health of theatre in New York. The nonprofit and commercial/Broadway and Off Broadway theatre in New York City share the workforce of creative, technical and administrative talent, and a network of specialized suppliers. In addition, the boundaries between these sub-sectors are very porous. Productions may start out in nonprofit Off Broadway theatre and end up in commercial Broadway theatre, and it is not uncommon for commercial producers to help subsidize nonprofit productions through “enhancement deals.” The line between commercial and nonprofit theatre is also blurred outside New York City where Broadway touring productions play exclusively in nonprofit or government venues.

Theatre is very labor intensive with more than half (54 percent) of expenditures in the commercial theatre going to wages and benefits. As indicated in the chart below, expenditures on Broadway dominate the state’s theatre expenditures.



Source: Alliance for the Arts, *Arts as an Industry* background data

Broadway

Broadway theatre comprises 39 theatres with 500 or more seats in Manhattan’s theatre district. In the 2004-2005 season, Broadway theatre mounted 39 new productions and had 30 shows carried over from previous years, for a total of 1494 playing weeks. Total expenditures are estimated at \$755 million. Attendance in the 2004-2005 season was 11.53 million.

Of all the arts and entertainment industry segments in New York, Broadway theatre has the most significant measurable effect on tourism. Unlike Off and Off-off Broadway

theatre and other live performing arts, most of the Broadway audience comes from outside of New York City. During the 2004-2005 season, 3.25 million visitors came to New York City specifically to go to the Broadway theatre. Another 1.1 million people extended a trip made for another purpose in order to see a Broadway show; they made ancillary expenditures associated with these trips of \$2.1 billion in New York City, generating a total economic impact of \$3.1 billion.²⁹

Another way Broadway contributes to the economy of New York City is through returns from Broadway touring companies. In the 2004-2005 season, 17.8 million people across the United States went to a Broadway show in one of 253 venues. It is estimated that about \$189 million was returned to the New York City economy from that season, in the form of royalties and the portion of salaries of the touring New York workforce that is brought back to the city.

The Broadway League is the trade association for Broadway. It is comprised of theatre owners and operators, producers, presenters and general managers in the U.S. and Canada. The League promotes the common interests of its members and negotiates collective bargaining agreements with theatrical unions and guilds.

Another leading organization serving both Broadway and Off Broadway is the Theatre Development Fund (TDF). The purpose of this group is to strengthen the theatre, especially serious drama. TDF has subsidized over 800 plays since its inception in 1968 and manages a variety of programs to serve audiences and theatres, including the TKTs discount tickets booths.

Off and Off-off Broadway

Off Broadway is defined by smaller theatres with 100-500 seats, and puts on smaller-scale, sometimes experimental productions for a largely local audience.³⁰ Off Broadway theatres are predominantly nonprofit, but include several commercial productions at any given time. Off-off Broadway is defined as productions in theatres of fewer than 100 seats and is entirely nonprofit. In terms of expenditures, Off and Off-off Broadway theatre is dwarfed by Broadway theatre, but nonprofit theatre constitutes an important cluster in its own right. On a per capita basis, nonprofit theatre spending in New York City is more than six times the national average.³¹

The Off Broadway theatre is supported by two industry groups as well as the Theatre Development Fund described above. The League of Off Broadway Theatres is an organization that fosters communication and coordination among its members and represents them in collective bargaining negotiations. The Alliance of Resident Theatres/New York (A.R.T./New York) is a service and advocacy organization for nonprofit theatres in New York City. It offers technical assistance, financial aid, and affordable office and rehearsal space.

²⁹ The Broadway League, *Broadway's Economic Contribution to New York City 2004-2005*

³⁰ ART/NY

³¹ Based on Theatre Communications Group, *Theatre Facts 2005* analysis of IRS 990 filings for 1,490 nonprofit theatres in the U.S.

Theatre Outside New York City

Outside New York City, theatre is primarily nonprofit. There are 113 nonprofit theatres across New York State outside of New York City, with significant clusters in Westchester, Suffolk, and Onondaga (in and around Syracuse) counties, and an especially dense concentration of eighteen theatre companies in the city of Buffalo. Live theatre attracts more local audiences in these areas. The expansion of cultural tourism is both a current economic reality and the hope of future revitalization for upstate cities. Interestingly, *American Style* magazine's 2008 ranking of top 25 arts destinations lists New York City at the top spot for large cities and Buffalo at number one for mid-sized cities. Buffalo, characterized as a "rising giant," outranked such notable arts communities as Scottsdale, Pittsburgh, Savannah and Atlanta.

On the commercial side, Broadway tours account for 65 percent of the dollar volume of activity with productions playing at nonprofit or government venues in Binghamton, Buffalo, Rochester, Schenectady, and West Point. The remaining commercial productions are quite small with ticket sales averaging \$350,000.³²

Labor Relations in Theatre

This sector is highly unionized. On Broadway, producers employ talent and theatre owners employ the crews who work behind the scenes. All performers (actors, musician, singers and dancers), writers, managers, scenic designers, ticket sellers, ushers, costume designers, wardrobe handlers, and stage hands are covered by union contracts as are the majority employed Off Broadway, in touring companies, and in major theatres in upstate New York. In contrast, small nonprofit, experimental theatre and suburban dinner theatres are mostly non-union.

Employers, producers and theatre owners are organized for purposes of collective bargaining: Broadway League and the League of Off Broadway Theatres in New York City; and the League of Resident Theatres in the upstate area. The large number of unions and guilds organized by craft (see table) negotiate individually with these employer associations. This system of union-management relations in theatre is longstanding (dating back to the beginning of the twentieth century) and generally stable. Areas of cooperation have included efforts to promote audiences for theatre special events and outreach to the schools. In the 1990's, Actors Equity cooperated with Broadway League in sponsoring a study of the economics of Broadway productions.

Broadway unions, with a history of going it alone, have now established the Coalition of Broadway Unions and Guilds which meets regularly to discuss issues and strategies, and has resulted in mutual support during recent disputes. In recent years, Broadway producers and theatre owners have clashed with musicians (AFM) and stage hands (Local 1, IATSE) over the number of members to be employed in each category. In 2005 the Broadway League attempted to introduce synthesizers and reduce the agreed upon minimum number of live musicians to be employed, resulting in a brief strike. And in

³²*Arts as an Industry*, p.76. The Alliance for the Arts.

2007 the League's challenge to work rules under the Stage Hands Local 1 contract darkened Broadway theatres during the holiday season.

MUSIC

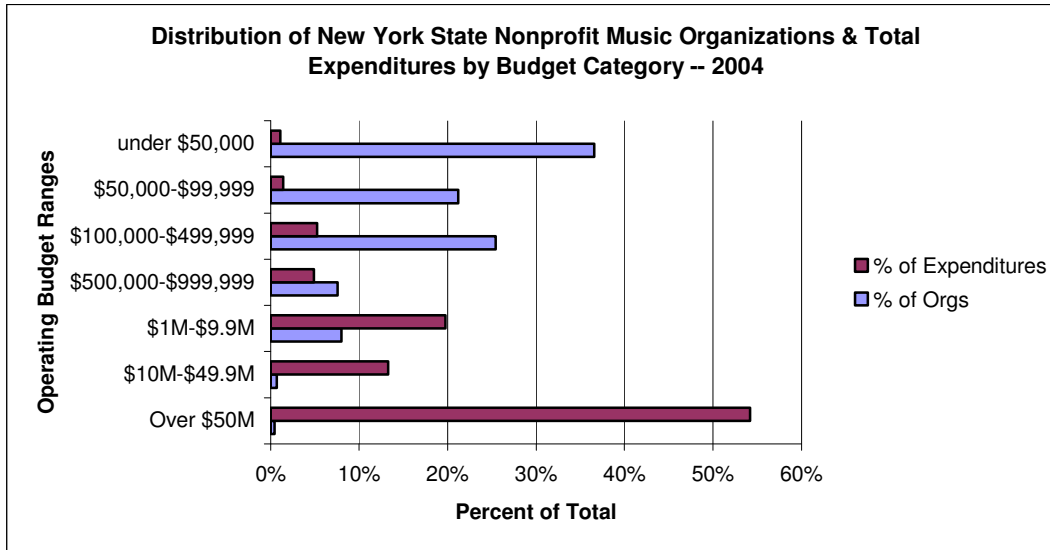
Music includes opera, symphony, other classical music forms as well as jazz, popular music and a myriad of other styles. The data in this section describes only the nonprofit portions of this sector because data for commercial live music are not available. For-profit live music, whether in large venues such as Madison Square Garden in New York City, Shea's Performing Arts Center in Buffalo, or in intimate jazz and independent music venues is an important part of the music scene in New York.

According to the analysis of NYSCA and IRS 990 records conducted for *Arts as an Industry*, there were 448 nonprofit music organizations across New York State with budgets totaling \$470 million in 2004. Half of the organizations are located in New York City and the other half in the rest of the state. New York City organizations account for 87 percent of total expenditures.

This is a sector whose organizations span a wide range of budget sizes. The Metropolitan Opera at Lincoln Center accounts for 43 percent of spending by all 448 music organizations in the state.³³ Together with the three next largest New York City organizations – the New York Philharmonic, the New York City Opera, and Jazz at Lincoln Center, which join the Metropolitan as residents of Lincoln Center—63 percent of total spending by music organizations in New York State is accounted for. These Lincoln Center constituents present a startling concentration of expenditures in New York City, but the dominance of large-scale organizations in this sector extends to the rest of the state as well. Adding the major orchestras in Buffalo, Rochester, and Syracuse and the Glimmerglass Opera in Cooperstown brings the percentage accounted for by these eight largest organizations to 73 percent.

The remaining 98 percent of the organizations account for only 27 percent of the total expenditures for the sector, with an average budget of \$278,000. The distribution of music organizations by budget size is presented in the chart below.

³³ This calculation does not include the 21 percent increase in the Metropolitan Opera's budget over the last two years to a projected \$268.3 million in FY2008.



Source: Alliance for the Arts, *Arts as an Industry* background data.

Music is very labor intensive, with 69 percent of expenditures going to wages and benefits, including outside artistic fees and services.

The major musical disciplines are supported by national advocacy organizations including, the League of American Orchestras, Opera America, and Chamber Music America (which recently added jazz). In addition, the American Music Center supports contemporary classical music, and Meet the Composer supports the composers of all kinds of music.

Labor relations in music

All of the major symphony orchestras in New York State are represented by the American Federation of Musicians and the venues where orchestras play are mostly under contract with IATSE.

While employment as a member of a symphony orchestra is one of the most desirable and well-paid of the opportunities available, symphony musicians have a history of conflict with their employing organizations over issues relating to compensation and working conditions.

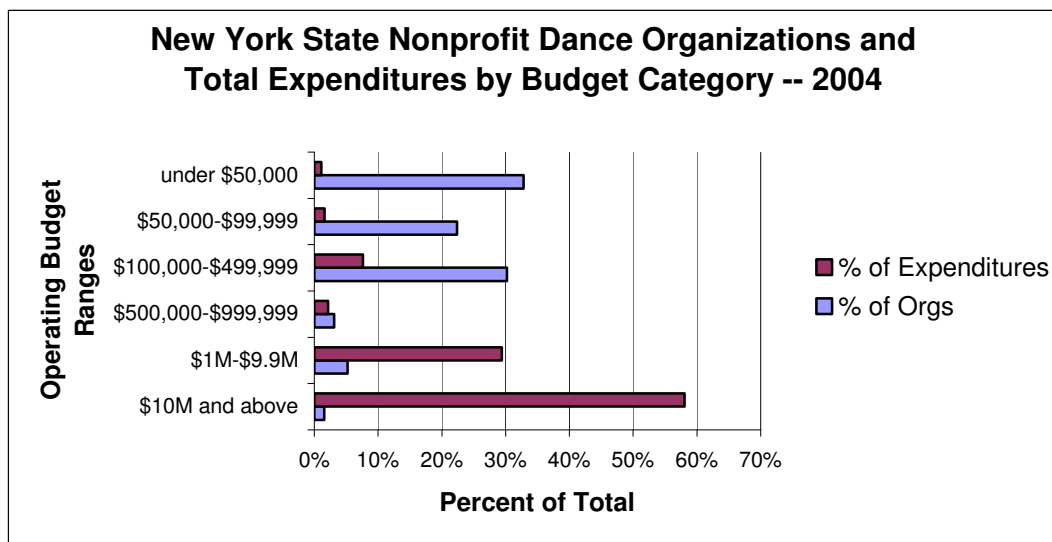
The two major opera companies in NYC (Metropolitan Opera and City Opera) are under contract to AGMA. Lincoln Center has collective bargaining contracts for crew members (stage hands, costumers, set design, and ticket takers) with local unions of IATSE.

Smaller opera companies in New York City and their venues are non-union as is Glimmerglass Opera in Cooperstown.

DANCE

Dance in New York takes place primarily in the nonprofit sector. There are famous exceptions such as the Rockettes, but data on for-profit dance activity were not available for this report.

There are 192 nonprofit dance organizations in New York State with annual operating budgets that totaled \$185 million in 2004. The two largest, New York City Ballet and American Ballet Theatre, account for half of the budgetary dollars of all of these organizations statewide. Most nonprofit dance companies are very small. As the chart below indicates, there are few dance organizations with annual operating budgets greater than \$500,000, and one-third of the dance organizations analyzed have budgets less than \$50,000. The median expenditure of New York State dance companies is \$78,000.



Source: Alliance for the Arts, *Arts as an Industry* background data.

Wages and benefits account for 42 percent of dance expenditures and another 11 percent of budgets go to outside artistic fees.

Dance/USA and its New York chapter Dance/NYC are the primary advocacy groups in this discipline.

Labor Relations for Dancers

The two major ballet companies (American Ballet Company and New York City Ballet) are represented by AGMA, as is Dance Theatre of Harlem. Smaller companies are non-union.

AGMA deals with workforce issues faced by dancers (e.g., risks of injuries on the job, low pay and intermittent employment) by negotiating contracts that aim to improve working conditions, require pay for rehearsal time and protect the jobs of experienced members. For example, the Dance Theatre of Harlem went on strike in 1997 over the use

of “floaters” (temporary workers) and apprentices. In recent years, AGMA attention has turned to income supplements to live performance pay from broadcast and internet releases through a union negotiated audio-visual agreement. Dancers’ short careers (estimated at ten years) led to establishment of Career Transition for Dancers, an organization that provides counseling, training, and job placement to assist dancers in finding alternative means of employment.

PRESENTING ORGANIZATIONS

There are 35 nonprofit presenting organizations across New York State with budgets that totaled \$239 million in 2004 that are included in the data as presenting organizations rather than as performance facilities in a particular discipline. They represent many of the venues where performances in all disciplines occur. Data on for-profit presenting organizations are not included because none were available.

WORKFORCE ISSUES

Key questions about New York’s arts and entertainment workforce include: (1) size of the labor pool, (2) characteristics, (3) employment patterns, (4) compensation, (5) training opportunities, and (6) support services. This section reviews and highlights the limits of existing research and available data for analyzing and addressing these key questions.

LABOR SUPPLY

New York has an unparalleled talent pool of trained and experienced individuals available for work in live performing arts and electronic media, and industry leaders list this factor as the number one attraction to operate in New York (*Creative New York*, 2005). According to a study recently published by the National Endowment for the Arts (NEA), in 2005 there were 212,025 individuals in New York State who reported that their primary employment was in artists’ occupations.³⁴ For the 11 occupations studied by the NEA, New York is second only to California in terms of number of artists.

Its deep pool of talent and technicians gives the state a competitive edge in electronic media and live performance. For these two sectors, New York State presents higher concentrations of employment than California in 11 of 16 occupations.

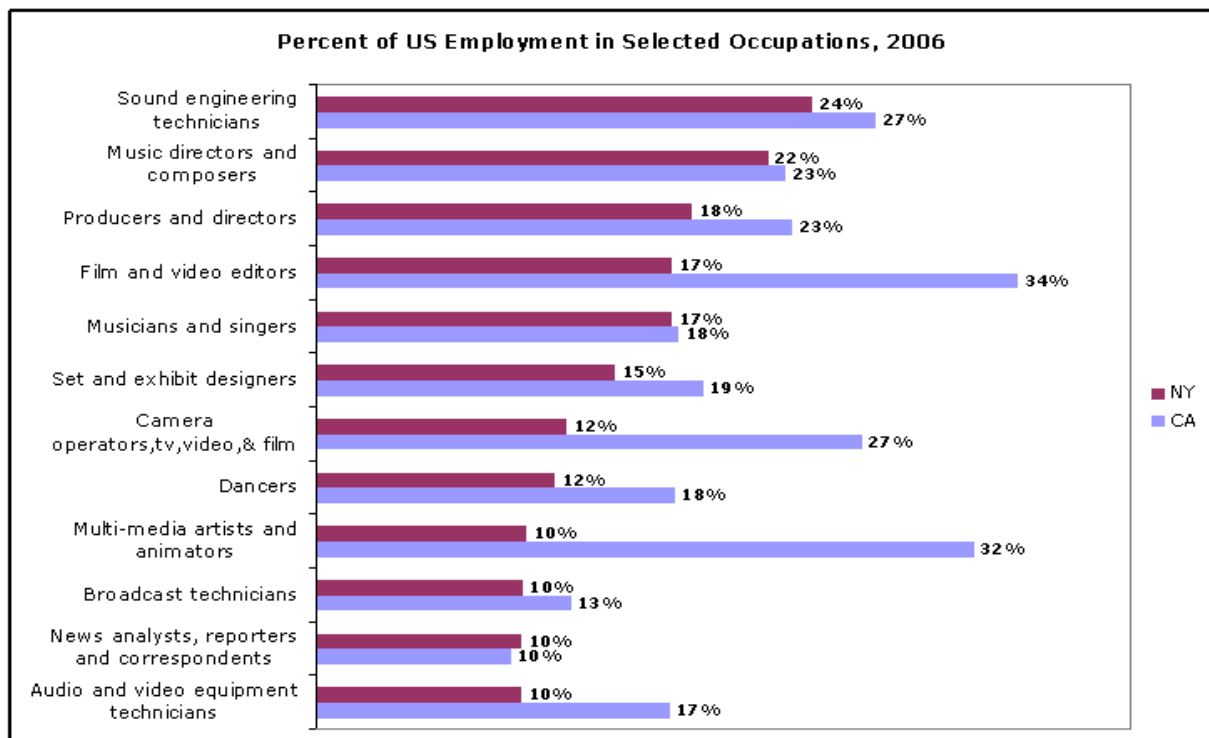
Employment Concentration in Arts and Entertainment Occupations, NY and CA

Location Quotients - 2006	NY	CA
Music Directors and composers	3.51	2.03
Sound engineering technicians	3.85	2.42
Musicians and singers	2.76	1.57
Producers and directors	2.92	2.06
News analysts, reporters and correspondents	1.6	0.84
Set and exhibit designers	2.32	1.67
Broadcast technicians	1.61	1.1
Writers and authors	1.52	1.19
Dancers	1.86	1.55
Graphic Designers	1.55	1.25
Audio and video equipment technicians	1.59	1.53
Radio and television announcers	0.78	0.81
Film and video editors	2.77	3.03
Camera operators, TV, video, & film	1.95	2.36
Choreographers	0.68	1.75
Multi-media artists and animators	1.63	2.84

Calculations based on BLS Occupational Employment Statistics.

³⁴ The NEA study uses the census definition of artists’ occupations, focusing on a specific set of occupations that includes architects, designers, photographers, fine artists, art directors, writers and authors, which are occupations outside of the scope of the present report. It leaves out technical occupations such as broadcast technicians, camera operators and film editors, which are under the scope of this report.

The percent of total U.S. employment in arts and entertainment that New York and California capture is overwhelming for some occupations. Fifty three percent of sound engineering technicians and 51 percent of film and video editors work in New York or California. (See below graph below.) And according to a BLS study, one out of four creative arts industry jobs in the nation was located in either New York or Los Angeles in 2006.³⁵

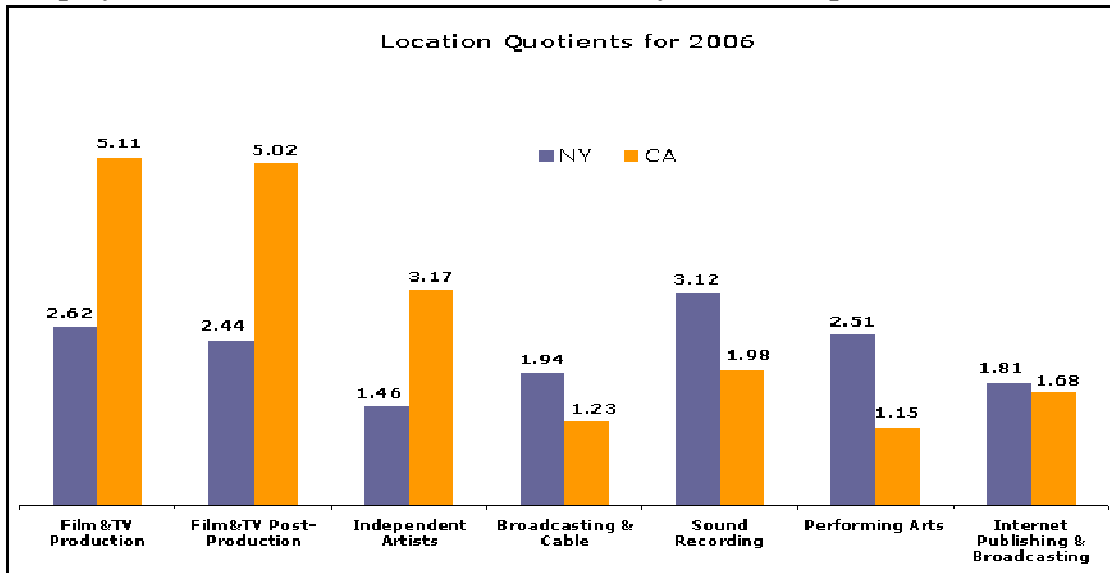


Source: BLS Occupational Employment Statistics

These highly developed labor pools in New York are the foundation on which this labor-intensive arts and entertainment industry has developed into an important sector of the state economy. Motion picture and television production, recording and new media in the electronic arts, and live performing arts (including music, theatre and dance) constitute a cluster of activities that are linked through shared labor pools and a broad range of supplier networks. To varying degrees, they span the porous boundary between nonprofit and commercial sectors. As revealed by the location quotients in the graph below, employment in arts and entertainment in New York is more diversified than in California, where employment takes place predominantly in film and television production. As a result, there are more opportunities in New York State for the arts and entertainment workforce to work across multiple sectors.

³⁵ Dolfman, Michael, Holden, Richard. *The Economic Impact of the Creative Arts Industries: New York and Los Angeles*, (October, 2007). Monthly Labor Review, Bureau of Labor Statistics.

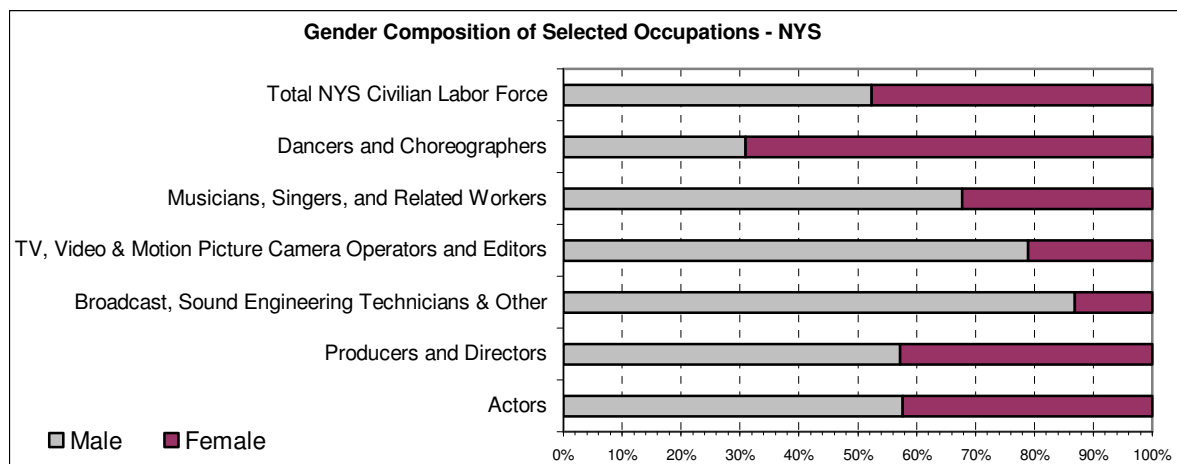
Employment Concentration in the Arts Industry: NYS Compared to California



Source: Calculations based on data from BLS Quarterly Census of Employment and Wages.

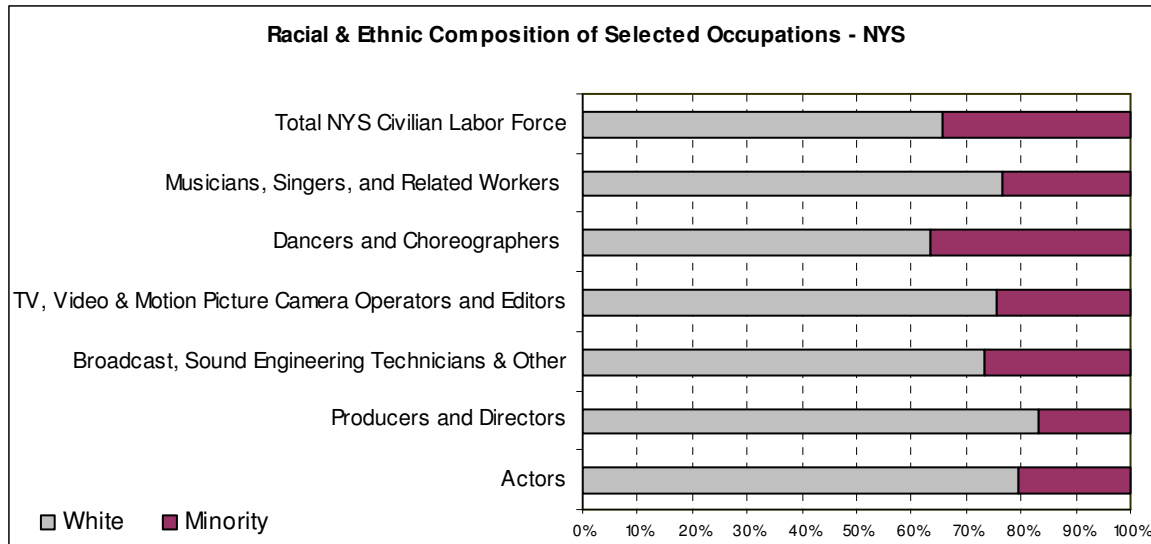
CHARACTERISTICS

There is limited research about the demographic and socio-economic characteristics (age, gender, ethnicity, education, etc.) of this workforce in New York.³⁶ Special tabulations of Census 2000 data for the Equal Employment Opportunity Commission reveal that for live performances and electronic media – with the notable exception of dancing and choreography – women represent less than 50 percent of the workforce, and minorities represent less than the overall rate of 34 percent for all occupations in the state labor force. Women are particularly underrepresented in blue-collar skilled jobs in the electronic media sector. (See graph below.)



Source: EEOC Special Tabulation of Census 2000 Data

³⁶ NEA's report provides detailed census data at a national level for each of the artists' occupations it studies, and aggregate data for all occupations at the state level.

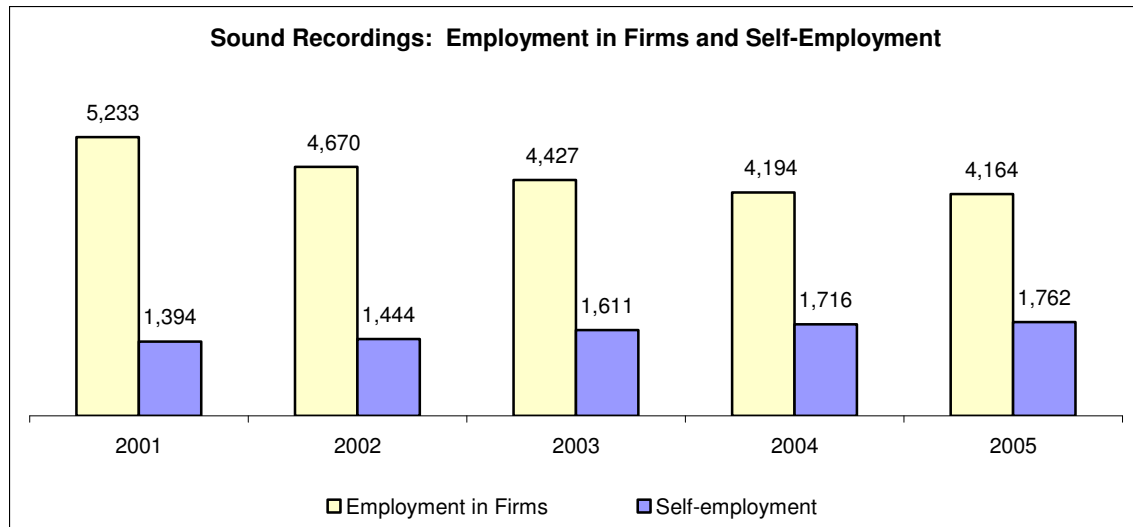


According to the NEA study, the percentage of minorities in the creative occupations nationwide has actually declined from 86 percent in 1990 to 80 percent in 2005. Currently, there is no readily available information about trends for some of the occupations included in the electronic media industry at the national level and for New York State. The relative lack of diversity that the data reveal for this industry suggests the need for further research to identify barriers to the increased participation of women and minorities in this workforce.

LABOR MARKET AND EMPLOYMENT ISSUES

Most of the work in arts and entertainment is performed on a temporary or project-by-project basis. Talent in news programming and broadcast technicians are exceptions. In the case of the latter, a core staff works year around although there has been a shift to daily hires.

Overall, there is a trend towards increasing use of independent contractors in the industry (as opposed to hiring individuals as firm employees). One indication of this trend might be the increase in the number of self-employed individuals in most sectors in arts and entertainment. Of particular note is the sound recording sector, which shows a high number of self-employed individuals compared to the number of jobs in firms for the sector.



Source: Bureau of the Census, Non-Employer Statistics, and BLS Quarterly Census of Employment and Wages.

In general, the supply of talent in performing arts exceeds the spaces available. Actors Equity estimates that only 10 percent of its members are employed at a given time. The others, all experienced in the field, seek jobs outside the industry, often in restaurants, offices, retail, and education. The resulting insecurity is exacerbated by the impact of new technology, which is shrinking the number of jobs for musicians and technicians.

Limited data are available about employment patterns and sources of income for this workforce. In fact, the Bureau of Labor Statistics indicates that it is not possible to estimate annual earnings of employees in this industry due to the short-term and temporary nature of the work. Available information on annual income for performers suggests that it is relatively low, and according to industry practitioners, skilled technicians (e.g. stage hands in theatres, film editors, and cinematographers) fare better in terms of average annual income. Data from SAG indicate that the majority of its 122,000 members make less than \$5,000 a year, and that for the last seven years there has been a decrease in real earnings of so-called “middle-class” actors, who earn \$28,000 to \$99,999 a year.³⁷

New York offers plentiful opportunities for training in the professions and skilled trades required by this industry. The large number of top flight and specialized educational and training institutions is one of the key components of New York’s creative infrastructure (*Creative New York*, 2005). These include a number of the nation’s premier arts schools such as The Juilliard School and the Tisch School of the Arts at New York University. Many other private and public schools, colleges and universities including the expansive SUNY system offer programs across New York State that attract arts faculty and students from around the world. In the skilled trades, labor unions provide on-the-job and classroom training for their members. Nonetheless, there is uncertainty among industry leaders about whether available training matches available jobs and a question about what happens to the graduates from professional schools.

³⁷ “SAG class structure,” *Los Angeles Times*, 5/28/08.

GENERAL CHALLENGES

What constitutes New York's greatest competitive advantage, its workforce, could also become its Achilles heel. The arts and entertainment workforce in New York is threatened by the insecurity of irregular work and pay that may be inadequate for survival in an area of high living costs. As freelance or contingent workers, few receive full health benefits or pensions. Even many of those covered by union contracts find it difficult to satisfy the needed work credits to qualify for coverage. An organization of freelancers, supported by foundation grants and member dues, aims to fill this gap.³⁸ The Actors Fund and Transition for Dancers provide training for individuals who need to supplement their income by taking jobs outside their field of professional training and/or plan to change careers. Otherwise, few support services are available to this population.

The cost of housing in New York City is causing many performers to move elsewhere. Artistic communities and neighborhoods that artists helped to develop quickly become unaffordable. Under consideration by the City Department of Cultural Affairs has been a financing package to keep artists in the city.³⁹

Leaders in all sectors of this industry (interviewed for this report) complain about the lack of meaningful statistics on the workforce. The contingent nature of the workforce and irregular work patterns render some government statistics relatively meaningless. What is an average income for an actor? How can we discern the employment patterns of contingent workers who are employed in a variety of jobs? Yearly employment figures collected by government agencies, such as the Bureau of Labor Statistics (BLS) and the U.S. Census Bureau can be limiting for analyzing employment and compensation for the arts and entertainment industry.

A study that offers a fruitful research model is Doug Heckathorn's work on jazz musicians.⁴⁰ Utilizing respondent-driven sampling to identify and survey this hard-to-find population, Heckathorn and his co-author were able to trace the musicians' career patterns and thereby provide useful information about employment patterns to arts organizations as well as to public policymakers. This methodology could be employed with other sectors of the arts and entertainment workforce.

Another model that might be evaluated for application to New York State is that of the Entertainment Economy Institute in California, which produces in-depth labor market reports and occupational analyses, as well as production reports and analytical studies of issues confronting this industry.

³⁸ Horowitz, S., Buchanan, S. (2004). "New York City's Young Independent Workers Face Chronic Gaps in Health Insurance Coverage." *Working Today: Young, Employed and Uninsured*.

³⁹ Steinhauer, *New York Times*, December 18, 2005.

⁴⁰ Heckathorn, Douglas D., Jeffri, Joan (2001). "Finding the beat: Using respondent-driven sampling to study jazz musicians." *Poetics*.

PUBLIC POLICY ISSUES

Public policy issues for the arts and entertainment industry include: (1) taxpayer support for various segments of the industry – commercial and nonprofit; (2) government regulation; and (3) legal protection for intellectual property.

SUPPORT

The New York State for-profit arts sector receives substantial funding from both the state and New York City. In 2007, total New York State Council on the Arts revenue was \$52.7 million,⁴¹ the highest level of appropriation for any state. On a per capital basis, New York ranks fifth in state funding after Hawaii, Connecticut, Rhode Island and New Jersey. At \$2.69 per person, New York State funding is more than twice the national average of \$1.28. In addition, New York City's Department of Cultural Affairs is the largest cultural funding agency in the nation, with an expense budget in fiscal year 2007 of \$167 million and a capital budget of \$1.4 billion over the next four years.

In addition to this direct support, the nonprofit sector receives significant property tax relief and the benefit of its nonprofit status, in terms of exemption from taxes on income and the availability of tax deductions for donors.

The extent of public support and issues relating to it are under continuing review by advocacy groups, which have conducted studies estimating the economic importance of the arts. See, for example, *Arts as an Industry* (Alliance for the Arts), *Arts and Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences* (Americans for the Arts), and *Creative New York* (Center for an Urban Future).

The motion picture and television sector is the beneficiary of tax incentive programs enacted by New York State and New York City. The first round of incentives authorized in 2003 provided a ten percent state rebate on expenditures incurred in employing crews (technicians), to which New York City added five percent. Spurred by competitive bids from neighboring states (New Jersey, Connecticut and Massachusetts in 2008), the New York State legislature raised the state-supported rebate to 30 percent, broadened its application and increased the cap on expenditures.

Filming in New York City receives additional support in terms of assistance with parking, police protection, traffic control and vendor discounts. The Empire State Economic Development Corporation has financed expansion of studio space. Both state and city invest in promoting New York as a film location. Upstate cities and counties also support film commissions that are charged with development functions. Employers and unions in this industry actively campaign for these incentives as a means to protect

⁴¹ National Assembly of State Arts Agencies, Legislative Appropriations Annual Survey, Fiscal Year 2007.

local investments and employment. Post-production and filming of commercials have been proposed for separate tax incentives. Independent film makers, a sector of potential growth in New York State,⁴² has not, to date, been given separate consideration for public subsidy.

Broadway theatre producers and owners complain about the disparity of treatment, since this sector receives no direct public subsidy.

The workforce in this industry benefited from the passage of a state COBRA subsidy of healthcare benefits for arts and entertainment workers between jobs. Protection for child actors was recently enacted into law. Less successful have been efforts to secure low-cost housing and studio space, although public-private partnerships are developing urban “art spaces” in Buffalo and other upstate cities.

REGULATION

The Broadcast industry is regulated at the federal level by the Federal Communications Commission (F.C.C.). Issues of ownership concentration have been the subject of debate and study as reported in voluminous literature on this subject. Cable broadcasters’ licenses that are subject to local government approval have received less attention.

INTELLECTUAL PROPERTY

Legal protection for rights to income from creative works and reproduction of performances, longstanding at the local, state, and federal level, have been undermined by technological innovations that facilitate free use and encourage piracy. This is a major concern for owners, producers and unions in the electronic media sector.

⁴² *New York’s Big Picture*. (2007).

CURRENT RESEARCH IN THE ARTS AND ENTERTAINMENT INDUSTRY

This study identified the organizations that conduct research and/or provide technical assistance to the arts and entertainment industry and found that there is a substantial amount of research being done by government, academics, industry groups, advocacy organizations and general research organizations. Nonetheless, there are also important gaps in knowledge about key areas of the industry and its workforce, in particular.

DATABASE DEVELOPMENT

The resources for research on nonprofit arts organizations are expanding rapidly because of new databases made possible by the revolution in digital information, and the recognition that greater understanding would benefit this industry. While the Economic Census (Census of Service Industries) has long collected information on both nonprofit and commercial arts organizations by the industry code for arts, entertainment and recreation, this information is of limited value because it spans so many types of organizations and is very general. Economic research on the arts has historically required building a database of information through surveys or data entry from government funding sources or IRS records. However, information on sources and uses of funds of thousands of nonprofit arts organizations is now available through new databases.

The Urban Institute and the National Center for Charitable Statistics, in cooperation with the NEA and the National Assembly of State Arts Agencies, has developed a Unified Database of Arts Organizations (UDAO). It is comprised of electronically-gathered information from state agency and IRS records on sources and uses of funds. The Alliance for the Arts is building a database that includes funding sources and uses for nonprofit arts organizations in New York State. The Alliance database currently uses information gathered electronically by NYSCA but intends to use a more detailed model being developed with support from the Pew Charitable Trusts in Pennsylvania. When it becomes available in New York, as is planned, these electronic databases will greatly facilitate economic research on nonprofit arts organizations.

Databases have also been established for individual artists and researchers. A national database is maintained at the New York Foundation for the Arts for individual artists with information about awards, services and publications. And, at Princeton University, the Cultural Policy and the Arts National Data Archive (CPANDA) makes data and studies on the arts accessible to all.

NATIONAL RESEARCH

Much of the research in the arts and entertainment industry is done by a few organizations that dedicate resources on an ongoing basis to study this sector. At the national level, these include:

- **The National Endowment for the Arts** conducts regular studies, including the Survey of Public Participation in the Arts (about every five years) and analyses of consumer spending in the arts. NEA also conducts a program of special studies on various aspects of the arts including recent studies on artists in the workforce, economic and geographic trends of dance companies, state-by-state counts of performing arts companies, and multiple job holdings among artists.
- **The Urban Institute** is deeply involved in the creation of databases as described above, and conducts frequent special studies on arts and entertainment including recent studies on capacity of performing arts organizations, audience motivation, support structure for artists, and arts and community development.
- **RAND** conducts broad studies, including a recent comprehensive study on performing arts and an analysis of the role of state arts agencies.
- **Americans for the Arts** does economic impact research on the nonprofit sector of the arts in its Arts and Economic Prosperity series, and studies commercial as well as nonprofit arts and entertainment industry in its Creative Industries series.
- **Columbia University Research Center for Arts and Culture** focuses on the individual artist. Recent work has included studies on jazz musicians (with Cornell University Professor Heckathorn), dancers, and actors.
- **Vanderbilt University Curb Center for Art, Enterprise, and Public Policy** focuses on arts policy in an environment of rapidly changing technology and audience motivations.
- **Ohio State University Arts and Policy Administration Program** has a robust research agenda that most recently studied patterns of cultural funding.
- **Umbrella organizations representing arts organizations** conduct regular research. The Performing Arts Research Coalition (PARC) comprises organizations representing various segments within the performing arts (League of American Orchestras, Dance/USA, Opera America, Theatre Communications Group). It has formed to study the audiences of their constituencies with research assistance from the Urban Institute.
- **Umbrella organizations representing groups of funders:** the Foundation Center, National Assembly of State Arts Agencies, and Independent Sector each undertake research on giving to the arts by foundations, government and individuals, respectively.

There are also many important studies by scholars not affiliated with these groups. (See the bibliography in Appendix G for a partial listing.)

NEW YORK STATE RESEARCH

New York City and State present a smaller version of the same landscape of ongoing research in the arts and important studies produced on an occasional basis. The following ongoing research is conducted on arts in New York:

- **The Alliance for the Arts** conducts research on the economic impact of the nonprofit and commercial arts and entertainment sector, and patterns of income for nonprofit arts organizations.
- **The Alliance of Resident Theatres/New York (ART/NY)** surveys their member audience regularly.
- **The Broadway League** conducts regular analyses of its members' audiences and of the economic impact of Broadway and related tourist spending.

Other cultural and civic organizations organize occasional research, such as:

- **New York Foundation for the Arts (NYFA)** led the consortium of cultural leaders that produced *Culture Counts: Strategies for a More Vibrant Cultural Life in New York City, 2001*.
- **Performing Arts Spaces** recently issued *Where Can We Work? A Report on Workspace Availability for New York City Musicians*.
- **Dance/NYC** recently issued reports on the economics of dance companies and their space needs.
- **Center for an Urban Future**, an organization reporting on a broad array of issues facing New York City, recently produced an overview of the arts and entertainment industry in NYC, *Creative New York*.

ELECTRONIC MEDIA RESEARCH ORGANIZATIONS AND INSTITUTIONS

Organizations that conduct market and industry research, including the gathering and dissemination of sales and audience statistics include nonprofit trade associations such as: National Association of Broadcasters (NAB), Radio Advertising Bureau (RAB); Satellite Broadcasting and Communications Association (SBCA); Television Bureau of Advertising (TVB); and RIAA. A number of private firms specialize in media research, including Nielsen Media Research, Kagan Research LLC, Adams Media Research, Forrester Research Inc., Veronis Suhler Stevenson, and ZenithOptimedia. The Federal Communications Commission has commissioned several studies and gathers media ownership and audience data for regulatory purposes.

Data available for tracking film production in New York City are available through the Mayor's Office for Film and Television. Nationally, private firms such as Cahners, Studio System (a division of The New York Times Company), and IMDB/Amazon.com

have developed databases on production companies and projects. The Census Bureau⁴³ provides aggregate data on industry revenues, establishments and employment. Additionally, limited data on employment and wages are collected by the NYS Department of Labor and the U.S. Bureau of Labor Statistics.

As in the live performance sector, the main gaps in the research and data on electronic media are in the limitations of the existing statistics on production, employment, and the workforce. For the study of firms and firm behavior, there is an abundance of data on the large publicly held media companies, but there is limited or no information on small independent producers.

CONCLUSION

The state of research in the arts and entertainment sector is improving, but shows important shortcomings. In-depth research is lacking in key areas such as the workforce, production and employment trends, and independent producers. Additionally, there is limited impartial research on the electronic media sector, with most of the analysis and data gathering serving business purposes, e.g. marketing.

In the nonprofit sector, the development of databases on sources and uses of funds will make the description of the sector's organizations and analysis of its financial sustainability much easier and more comprehensive. Research on audiences is frequently done by marketing departments of large organizations and trade associations, and is also addressed on the macro level by NEA's regular studies of participation in the arts.

The workforce however, as critical as it is to this industry, remains less understood. As observed in *The Performing Arts in the New Era*, "we know less about artists than any other part of the performing arts environment."⁴⁴ More detailed information and in-depth analysis is needed about career and employment patterns, earnings, skill levels, training and demographic composition.

More narrow topics of inquiry are addressed in the arts and entertainment industry on an ad hoc basis. The current trends and challenges explored in this report highlight areas that would be investigated on a more regular basis by the Cornell ILR arts and entertainment industry project.

⁴³ Note: industry data sources available through the US Census Bureau include the Economic Census and the Non-Employer Series.

⁴⁴ *Performing Arts in the New Era*, p. 121. Rand.

RESEARCH AGENDA

Cornell ILR arts and entertainment industry project, building on prior research and education and responding to practitioner interests, has focused on:

- Economics of the Industry
- Technological Change
- Union-Management Relations
- Workforce Issues

During the planning process supported by this Alfred P. Sloan Foundation grant, many questions and topics for future research were suggested in interviews with key leaders, discussions at public forums, and recommendations from our internal and external advisory committees.

From live performing arts comes an expressed need for new business models to assure financial sustainability, particularly for small and mid-level organizations. Community and government leaders are concerned about understanding the role of cultural institutions in economic development and population retention.

Leaders in the electronic media sector seek answers to the most effective approaches to protect their products from technological leakages and piracy. Independent film makers and others concerned with the growth of film and television in New York State want to know more about factors leading to success or failure and implications for public policy.

Both employers and unions in electronic media are concerned with how technological change is shaking up longstanding patterns of union-management relations as evidenced by the high incidence of strikes and conflicts in this sector.

All informants raise questions about government support for the arts and cultural industries: How much, for whom? And with what effects? There is growing need for comparative analysis of the role of public support, state by state within the U.S. and with other countries, as globalization intersects with localized institutions and regional economies in dynamic ways within the arts and cultural industries.

Relatively little is known about the arts and entertainment workforce and it is generally agreed that existing databases and statistical sources are improving, making this an opportune time for in-depth analysis of employment patterns. Considered critical by all informants to this planning process is better understanding of the sector's labor markets, career opportunities, workforce demographics, earnings and benefits, barriers to employment of minorities and women, and types of support services needed.

Looking to the workforce of tomorrow, industry leaders wonder whether existing educational institutions and training facilities are adequate and suitably linked to industry needs. Industry executives and arts organization professionals want to know what to do about employee turnover and perceived burnout among arts administrators and managers.

PRIORITIES

In the year ahead, the Cornell ILR arts and entertainment industry project, building toward the long-term goal of establishing a more formal center at Cornell, has selected topics for research on the basis of (1) perceived support from industry leaders, (2) faculty expertise and (3) feasibility.

Some projects are funded and underway, including an exploratory assessment of New York's workforce and an inventory of the state's academic resources and educational capacity for powering the creative economy. Supported by Empire State Development Corporation, that grant is also underwriting the economic geography study of visual artists in western New York.

The following projects are in various states of refinement and development with a variety of partners, both academic and practitioner, and potential funding sources are under investigation:

- Comparative analysis of public policies, including financial incentives, for live performing arts in the United States and other countries (priority interest of leaders the field).
- Tracking long-term results of linkages between live performing arts and electronic media in terms of impact on audience development and financial sustainability of these organizations.
- Case studies of industry and union efforts to cope with technological changes in the electronic media industry, building on the presentation by Maria Figueroa and Lois Gray at the Sloan Industry Studies Conference this year (book length for publication by Cornell Press).
- Study of independent film producers (in cooperation with the Independent Film Project) to determine competitive conditions, business record and potential for growth.
- Study of trends in demographic composition of the arts and entertainment workforce and an assessment of current initiatives by employers and unions to increase diversity.

- Assessment of public subsidies and incentives for motion picture and television production in the United States and other countries in relation to location patterns of production and public policy implications (priority for leaders in this sector).
- Survey of the visual arts sector in New York State, a counterpart to our survey of performing arts and electronic media (requested by Cornell's internal advisory committee).

APPENDIX A: INTERVIEW GUIDE

INTRODUCTION

We are exploring how Cornell's Industrial and Labor Relations School can foster the arts and entertainment industry through applied research on the challenges and opportunities facing this sector. This exploration has been encouraged by the Alfred P Sloan Foundation which awarded Cornell a planning grant for this purpose, with the possibility that questions of major interest might qualify for future foundation support.

This interview will be about what those challenges are, in your view, and what resources – research and other – are already being brought to bear on them.

1. Please describe your organization
 - a. Purpose and objective
 - b. Functions
 - c. Activities
 - d. Size (membership) or (employees)
 - e. Volume of business
 - f. Sources of funding

INDUSTRY TRENDS

2. What are the most important changes in your field?
3. How are these trends affecting your organization?
4. What changes have there been in the workforce in your field?

CHALLENGES

5. What are the major challenges to achieving the following organizational goals in the following areas?
 - a. Financial sustainability? Is the issue with sources of income or trends in cost?
 - b. Membership or audience development?
 - c. Workforce issues?
 - d. Lack of appropriate space for rehearsals and performances?
 - e. Other?

RESOURCES TO MEET CHALLENGES

6. What programs (including research) do you have in place for dealing with these challenges?
7. Is there other research in your field that you are aware of?
8. What type of information or research would be helpful?
9. Where do you usually look for assistance or resources? (associations or related producers, unions, government, educational institutions, consulting firms, other)

APPENDIX B: LIST OF INTERVIEWS

Sector	Affiliation	Interviewees & Titles
Arts and Entertainment Executives and Producers	Brooklyn Philharmonic Orchestra	Catherine Cahill, CEO
	Focus Feature Productions	James Schamus
	Independent Film Maker	Anthony Bregman
	ABC Television	Jeffrey Ruthizer, Senior Vice President
	Silvercup Studios	Stuart Suna, President Gary Kesner, Executive Vice President
	Above the Title Entertainment	Jed Bernstein, Producer Georges Forbes, Producer
	Manhattan Theatre Club	Barry Grove, Executive Producer
Industry Associations	Alliance of Resident Theatres (Art/NY)	Virginia Louloudes, Executive Director
	Broadway League	Charlotte St. Martin, Executive Director
	League of Off Broadway Theatres	George Forbes, President
	Dance/NYC	Michelle Burkhart, Interim Director
	Independent Film Project	Michelle Byrd, Director
	League of American Orchestras	Jesse Rosen, Executive VP, Managing Director Atul Kanagat, VP, Research & Development
	Opera America	Kelly Ruorke, Research Director
	Recording Industry of America	Cary Sherman, President
Unions	NYS AFL-CIO	Dennis Hughes, President and Chair, Art and Entertainment Union Committee
	Screen Actors Guild (SAG)	John McGuire, Eastern Region
	Actors Equity Association (AEA)	John Connolly, Executive Director
	American Federation of Musicians (AFM) Local 802	Mary Landolfi, President Jay Schaffner, Recording Department
	International Alliance of Theatrical and Stage Employees (IATSE)	Matt Loeb, International Vice President Dan Mahoney, International Representative
	Editors Guild, Local 700, IATSE	Paul Moore, Eastern Director
	Cinematographers Local 600	John Amman, Business Representative
	American Federation of Television Artists (AFTRA)	Roberta Reardon, National President
	Directors Guild (DGA)	Russell Hollander, Eastern Regional Director
	Broadcast Technicians, BEW Local 1212	Keith Morris, Business Manager
	Free Lancers Union	Sara Horowitz
	Entertainment Unions	Frank Moss, Attorney

Sector	Affiliation	Interviewees & Titles
Arts Service Organizations	Alliance for the Arts	Randall Bourscheidt, President
	Arts and Business Council of Americans for the Arts	Gary Steuer, VP of Private Sector Affairs and Executive Director
	Bronx Council on the Arts	William Aguado, Executive Director
	Municipal Art Society	Brendan Sexton, Former Executive Director
	NYC Performing Arts Spaces	Eugenie Cowan, Director
	New York Foundation for the Arts	Michael Royce, Executive Director
	Women's Interart Center	Margo Lewitin, Director
	The Actors Fund	Barbara Davis, Program Director
Government	New York State Council on the Arts	Mary Schmidt Campbell, Chair
		Richard Schwartz, Former Chair
		Heather Hitchens, Executive Director
		Lisa Johnson, Director, Music Program
		Robert Zukerman, Director, Theatre Program
	NYS Governor's Office for Motion Picture & Television Development	Pat Swinney Kaufman, Executive Director
	New York City Department of Cultural Affairs	Kate Levin, Commissioner
		Jamie Bennett, Chief of Staff
		Susan Rothchild, General Counsel
		Timothy Thayer, Assistant Commissioner, Cultural Institutions
	New York City Economic Development Corporation	Teresa Vasquez, Vice President, Not-For-Profit Desk
	New York State Legislature	The Honorable Serphin Maltese Senator, 15 th District
		The Honorable Susan V. John Assemblymember, District 131
		The Honorable Steve Englebright Assemblymember, District 4
		The Honorable Sam Hoyt Assemblymember, District 144
		The Honorable Joan K. Christensen Assemblymember, District 119
	New York State Executive Offices	Brian Pack Budget Examiner, Education Unit, NYS DOB
		Marshall Vitale Senior Budget Examiner, Ed. Unit, NYS DOB
		Michael J. Evans Special Assistant to the Deputy Secretary for Economic Development
		Karen S. DeJarnette Director, Workforce Development Initiatives
New York State Empire State Development Corporation	Daniel Gundersen Commissioner and Upstate Chair	
	Christine Orsi Director Buffalo Office	

Sector	Affiliation	Interviewees & Titles
Non Cornell Academia	Columbia University	Gregory Moser, Director Columbia Arts Initiative
		Joan Jeffri, Director, Teachers College, Research Center for Arts and Culture
		James Schamus, Associate Professor, School of the Art, Film Division
	New York University	Ruth Ann Stewart, Professor, Public Policy in the Arts
		Mary Schmidt Campbell, Dean, Tisch School of the Arts
		Randy Martin, Professor and Chair, Department of Art and Public Policy
The Juilliard School	Ara Guzelimian, Provost and Dean	
Independent Consultant		Rosemary Scanlon
Note: Campbell, Schamus and Forbes are listed in two categories		

Appendix C: Forum Programs

THE FUTURE OF THE FILM INDUSTRY IN NEW YORK STATE

*A POLICY FORUM FOR ARTS, MEDIA, ENTERTAINMENT PROFESSIONALS AND
PUBLIC OFFICIALS*

FRIDAY, FEBRUARY 9, 2007 ■ BUFFALO, NEW YORK

- 8:30 WELCOME
 NEW YORK State of the Arts
 Lou Jean Fleron, Director
 Workforce, Industry and Economic Development
 Cornell University ILR
- 8:45 PANEL ON NEW YORK'S FILM INDUSTRY
 NEW YORK'S BIG PICTURE
 *Assessing New York's Position in Film,
 Television and Commercial Production*
- MODERATOR**
 Lois Gray, Professor Emeritus,
 Cornell University ILR
- PANELISTS**
 James Parrott, Deputy Director and Chief Economist,
 Fiscal Policy Institute
 Maria Figueroa, Director, Labor and Industry Research,
 Cornell University ILR
 Susan Christopherson, Professor
 City and Regional Planning
 Cornell University
 Patricia Kaufman, Executive Director
 NYS Governor's Office for Motion Picture and
 Television Development
 Tim Clark, Director
 Buffalo Niagara Film Commission
 John Scardino, WNY Representative
 Studio Mechanics Local 52, IATSE
- 9:30 CASTING CALL
 YOUR ROLE IN THE CREATIVE ECONOMY
 Lou Jean Fleron
 Discussion of opportunities for state and regional collaboration
- 10:00 FINALE

NEW YORK STATE OF THE ARTS:

FUTURE PROSPECTS FOR MEDIA AND PERFORMING ARTS IN NEW YORK STATE

A Policy Forum for Arts, Media, Entertainment Professionals and Public Officials

FRIDAY, NOVEMBER 9, 2007 ■ NEW YORK, NEW YORK

8:30 NETWORKING BREAKFAST

8:45 WELCOME

Lois Gray, Professor Emeritus, Cornell University ILR

Randall Bourscheidt, President, Cornell University ILR

9:00 STATE OF THE ARTS IN NEW YORK

Rosemary Scanlon

Cathy Lanier, Authors of, *Arts as an Industry*

9:15 FUTURE PROSPECTS FOR MEDIA AND PERFORMING ARTS

MODERATOR

Lois Gray, Professor Emeritus,

Cornell University ILR

SPEAKERS

John Connolly, Executive Director,

Actor's Equity Association

Jed Bernstein, Producer,

Above the Line Entertainment

Gary Kesner, Executive Vice President

Silvercup Studios

Michelle Byrd, Executive Director

Independent Film Project

Matt Loeb, Vice President

International Alliance of Theatrical State Employees

Maria Figueroa, Cornell University ILR

Co-author of *New York's Big Picture*

Patricia Kaufman, Executive Director

NYS Governor's Office for Motion Picture and Television Development

10:00 DIALOGUE

11:00 CLOSING COMMENTS

Lois Gray, Professor Emeritus, Cornell University ILR

NEW YORK STATE OF THE ARTS: FORUM FOR STATE GOVERNMENT

TUESDAY, JANUARY 15, 2008 ■ ALBANY, NEW YORK

- 10:30 WELCOME
 Ron Seeber, Professor and Vice Provost for Land Grant Affairs
 Cornell University
 Charles Kruzansky, Director, Government Affairs, Cornell University
- 10:45 MAKING NEW YORK THE STATE OF THE ARTS
 Lou Jean Fleron, Director, Cornell ILR Workforce, Industry and Economic
 Development
- 11:00 STATE OF THE ARTS IN NEW YORK STATE:
 THE INDUSTRY AND WORKFORCE
 Cathy Lanier, Cornell ILR Consultant and Co-Author of *Arts as an Industry*
 Maria Figueroa, Director, Labor and Industry Research,
 Cornell University ILR
- 11:15 RESPONSE FROM INDUSTRY AND GOVERNMENT
 Moderator
 Lois Gray, Professor Emeritus, Cornell University ILR
- Panelists
 Michelle Byrd, Executive Director, Independent Feature Project
 Randy Kramer, Executive Director, Musicallyfare
 Jay Schaffner, American Federation of Musicians Local 802
 Sam Hoyt, NYS Assemblyman, District 144
 Bruce Herman, Deputy Commissioner of Workforce Development,
 NYS DOL
- 11:30 CASTING CALL
 Your Role in Making New York the State of the Arts
 Discussion of opportunities and challenges...

APPENDIX D: EXTERNAL ADVISORY COMMITTEE

Name	Title and Affiliation	Sector
Randall Bourscheidt	Executive Director, Alliance for the Arts	Advocacy/Research
Michelle Burkhart	Interim Director, Dance/NY	Dance
Michelle Byrd	Director, Independent Feature Project	Film and Television
John Connolly	Executive Director, Actors Equity Association	Union
Russ Hollander	Eastern Regional Director, DGA	Union
Sara Horowitz	Executive Director, Working Today	Employee Advocacy
Pat Swinney Kauffman	Commissioner, New York State Governor's Film Office	Government (Film)
Mary Landolfi	President, AFM Local 802	Union
Matt Loeb	International Vice resident, IATSE	Union
Virginia Louloudes	Director, Art/NY	Theatre
John McGuire	Senior Advisor, SAG	Union
Roberta Reardon	President, AFTRA	Union
Jeffrey Ruthizer	SVP Labor Relations, ABC	Television
Cary Sherman	President, Recording Industry Association of America	Sound Recording
Charlotte St Martin	Executive Director, Broadway League	Theatre
Stuart Suna	Owner Silvercup Studios	Film and Television
Barbara Davis	Program Director, Actors Fund	Advocacy/Research
George Forbes	President and Producer, League of Off Broadway Theatres	Employer Organizations

APPENDIX E: CORNELL UNIVERSITY INTERNAL ADVISORY COMMITTEE

Name	Title & Affiliation
Rose Batt	Alice H. Cook Professor of Women and Work, ILR School
Dominic C. Boyer	Associate Professor, Anthropology
Sahara Byrne	Assistant Professor, Communication Department
Susan Christopherson	Professor, City and Regional Planning
Margaret Corbit	Manager of Research Outreach, Cornell Theory Center
David M Feldshuh	Professor and Artistic Director: Theatre, Film and Dance
Allen Fogelsanger	Director of Undergraduate Studies, Theatre, Film and Dance
Robert H. Frank	Professor of Management & Economics, Johnson School of Business
J. Ellen Gainor	Professor, Theatre, Film and Dance
Tarleton Gillespie	Assistant Professor, Communication Department
Kent Goetz	Professor and Chair, Theatre, Film and Dance
Donald Greenberg	Professor, Program of Computer Graphics
Sabine Haenni	Assistant Professor, Theatre, Film and Dance
Douglas Heckathorn	Professor, Sociology
Bruce Levitt	Professor, Theatre, Film and Dance
Yasimin Miller	Director, Survey Research Institute
Joyce Morgenroth	Professor, Theatre, Film and Dance
Shimon Abraham Ravid	Visiting Professor, Finance
Frank Robinson	Director, Johnson Museum of Art
Ron Seeber	Associate Provost for Land-Grant Affairs, Professor ILR School
Harry Katz	Dean, ILR School
Susanne Bruyere	Associate Dean for Outreach, ILR School

APPENDIX F: BIOGRAPHIES

SLOAN PLANNING GRANT PROJECT TEAM

Lois Gray is the Jean McKelvey - Alice Grant Professor of Labor Management Relations Emeritus on the faculty of the ILR School, Cornell University where she was the former Associate Dean and Director of Extension. After earning her PhD in economics at Columbia University in 1965, Lois became involved in her first research project relating to the arts and entertainment industry – a study of the proposed merger between Screen Actors Guild and the American Federation of Television and Radio Artists. In 1988, Cornell ILR was awarded a grant from the U.S. Department of Labor for study of “The Impact of Technological Change on Labor Relations in the Arts and Entertainment Industry,” a series of dialogues with industry leaders directed by Professor Lois Gray and Ron Seeber. Their book *Under the Stars: Essays on Labor Relations in the Arts and Entertainment Industry* was published by Cornell Press and rated by Princeton University one of the best books on industrial relations published in 1996. Lois’s research and publications have dealt with labor-management relations and workforce issues, including training, migration, and integration of minorities and women. Published articles on arts and entertainment related topics include “Entertainment Unions Tune up for Troubled Times,” *New Labor Forum*, Fall-Winter, 2001; “Shaking It Up: An Insiders’ Report on the Struggle to Reform Her Workplace and Her Union,” *Symphony Magazine*, March-April, 2006. She was co-author of a study commissioned by the New York Film Initiative; a coalition of employers and unions, *New York’s Big Picture: Assessing New York’s Position in Film, Television and Commercial Production*, 2007. In 2000 Lois received an award for Life Time Achievement from the Industrial Relations Research Association. In 2006, she was recognized by the Working Theatre in New York City for “bridging the gap between arts, labor and community.”

Maria Figueroa is director of Labor and Industry Research at Cornell University ILR School. She has over 20 years experience in strategic, corporate and market research, having worked as an industry analyst and researcher for national and international organizations, including the Teamsters Union and the United Nations. Since joining Cornell seven years ago, Maria has specialized in the study of the media, arts and entertainment industry. She has worked in several research projects commissioned by unions and employer groups in this industry, including *New York’s Big Picture: New York’s Position in Film, TV and Commercial Production*, which was published by the New York Film, Television and Commercial Initiative in 2006. She also published *Consolidation and Labor in Arts and Entertainment: a Peek at Clear Channel* which she co-authored with Damone Richardson in *Working USA* in 2004. Maria received her BA and was accepted into the PhD program from the New School for Social Research.

Lou Jean Fleron is director of Workforce, Industry and Economic Development (WIED) at Cornell University ILR School. Her teaching and research fields are economic development, industry analysis and economic policy. She is the author of articles and studies on regional economic development, including the 2000 study, *Champions @*

Work: Employment, Workplace Practices and Labor-Management Relations in Western New York, and the 2006 *Buffalo Child Care Means Business*. She is currently working on a book on economic development in Buffalo, *The High Road Runs through the City*. She has served as chair of the City of Buffalo Living Wage Commission since 2003. A member of the Cornell faculty since 1977, Lou Jean was founder and director of the Institute for Industry Studies from 1985 until it was consolidated into WIED in 2005. She was the director of the Western Region of Cornell ILR from 1993 to 2003. She received her BA in political science and economics from Fort Hays Kansas State and her MA in government from Indiana University. Prior to her work with Cornell University, Lou Jean taught political science at the State University of New York at Buffalo and the University of Kentucky.

Catherine Lanier is co-author of *Arts as an Industry: Their Economic Impact on New York City and New York State*. She has been an economic consultant for almost twenty years, focusing on research that entails developing new information through surveys and economic impact analysis. She has managed a number of studies on a variety of industries, including several investigating the cultural sector as director of research for the Alliance for the Arts. Previously, Catherine was supervisor of Economic Development Research at the Port Authority of New York and New Jersey, and project manager at Yankelovich, Skelly and White, a public opinion research firm. Catherine is a graduate of Smith College and the Yale School of Management.

Yael Levitte is a senior research associate at Cornell University ILR School. Yael's research interests are links between social networks, human capital, and economic development. She approaches questions related to the costs and benefits of social relationships to economic development in different contexts. Her projects include a study of the role of social networks in Aboriginal entrepreneurship for which she received the Robin P. Armstrong Memorial Prize for Excellence in Native Studies, and the impacts of educational institutions and biotech clusters on their surrounding economies. Her current research projects include the role of social networks in the occupational mobility of immigrants in small and mid-sized American cities (with Maralyn Edid), and exploring gender issues among biotech workers with (Sharmistha Bagchi Sen). Yael is also a member of the research team for the Sloan Industry Study for Arts and Entertainment. She was instrumental in assembling the Cornell Arts and Entertainment Internal Advisory Committee. She received her BA from Hebrew University in Jerusalem and her PhD from the University of Toronto.

Daniel Cerio is a research associate at Cornell University ILR School for the Workforce, Industry and Economic Development program. Previously he has worked on a strategic research and planning project (with Maria Figueroa) commissioned by the AFL-CIO Coordinating Committee on the Arts and Entertainment Industry. In addition, he provided research assistance for the Cornell University Global Labor Institute on a study for the United Nations Environment Programme on Green Jobs and Environmental Sustainability. Daniel received his BS in Criminology from Northeastern University and his MS in Social Work from Columbia University.

SLOAN PLANNING GRANT CONSULTANTS

Rose Batt is Alice Hanson Cook Professor of Women and Work in Human Resource Studies at Cornell University ILR School. She received her BA from Cornell University and her PhD from the Sloan School of Management, Massachusetts Institute of Technology. Her research interests include strategic human resource management, service sector productivity and competitiveness, work organization and teams, and labor market analysis. She has written extensively on service management strategies and the restructuring of the telecommunications services industry. Rose is co-author of *The New American Workplace: Transforming Work Systems in the United States*, Cornell University Press, and of *Net Working: Labor Market Challenges for the New Media Workforce*, Economic Policy Institute. She has published numerous book chapters and articles in such journals as *Industrial and Labor Relations Review*, *Academy of Management Journal*, *Personnel Psychology*, *International Journal of Human Resource Management*, and *the British Journal of Industrial Relations*. Of her many awards, Rose received the Best Paper in Human Resource Studies from the Academy of Management in 2003, was a Russell Sage Foundation Scholar in Residence from 2001 to 2002, received the Outstanding Young Scholar Award from the Industrial Relations Research Association in 2000, and received the General Mills award for Best Graduate Teaching in 1998.

Susan Christopherson is J. Thomas Clark Professor in the Department of City and Regional Planning at Cornell University. She is an economic geographer whose research and teaching focus is on economic development, urban labor markets and location patterns in service industries, particularly in media industries. She received her BA in Urban Studies from the University of Minnesota and her PhD in geography from University of California, Berkeley. Her publications include *The Big Squeeze, Labor Politics in a Consolidated Media Industry*; *Net Working: Work Patterns and Workforce Policies for the New Media Industry* (co-authored with Rose Batt), *Attracting and Retaining a Young Skilled Workforce in Upstate New York*, and *Re-making Regional Economies: Labor, Power and Firm Strategies in the Knowledge Economy*. Susan was awarded the J. Thomas Clark Professorship to support research and teaching in creativity and entrepreneurship in 2006. She is currently the principal investigator for research regarding advanced manufacturing and its impact on the New York economy. In 2007, Susan co-authored with S. Loker and S. Monagan the policy report *Connecting Campus and Community to Foster a Creative Economy: Strategies and Lessons from Upstate New York*.

Maralyn Edid has been associated with the Cornell University's ILR School since June 1990. As a senior extension associate, Maralyn conducts research on various aspects of workforce and economic development. She recently completed a study on the skill gap facing immigrant and refugee workers in Syracuse, New York and is currently involved in a project to assess labor-management relations in five counties in upstate New York. Maralyn also writes issue briefs on current workplace topics, a semi-annual newsletter for the Institute for Workplace Studies, and impact briefs which are translations of faculty research for the practitioner audience. She has an undergraduate degree in economics

from Tufts University, a MS in journalism from University of California at Berkeley, and an MS in industrial and labor relations from Cornell. Before she worked at Cornell, Maralyn began her professional career as a journalist and worked at *Crain's Chicago Business* (1978-1980) and *Business Week Magazine* (1980-1986).

Harry Katz is the Kenneth F. Kahn Dean and the Jack Sheinkman Professor of Collective Bargaining at the School of Industrial & Labor Relations, Cornell University. He received his PhD and AB in economics from the University of California. After teaching at MIT, Harry came to Cornell in 1985. He is the author numerous publications, including *Shifting Gears: Changing Labor Relations in the U.S. Automobile Industry*; *The Transformation of American Industrial Relations* (with Thomas Kochan and Robert McKersie); *Converging Divergences: Worldwide Changes in Employment Systems* (with Owen Darbishire); and the widely used textbook, *An Introduction to Collective Bargaining and Industrial Relations* (with Thomas Kochan). Harry is an expert on employment and labor relations in the automobile and telecommunications industries both in the U.S. and abroad.

Ron Seeber is professor and associate dean at Cornell University ILR School. He also serves as the vice provost for Land Grant Affairs and executive director of the Institute on Conflict Resolution at Cornell. Ron completed his BS in industrial engineering at Iowa State University in 1975. At the University of Illinois, he received an MA (1977) and PhD (1981) in labor and industrial relations. Ron's research activities have covered a wide range of topics in the field of labor-management relations and dispute resolution. He has authored six books on labor relations and dispute resolution topics, including most recently *Emerging Systems for Managing Workplace Conflict* (2003). He also co-authored with Lois Gray *Under the Stars: Essays on Labor Relations in Arts and Entertainment*.

CORNELL UNIVERSITY INTERNAL ADVISORY COMMITTEE

In addition to those listed above, the following faculty members are advising and participating in the Arts and Entertainment Industry Research Project at Cornell University.

Dominic Boyer is an associate professor of Anthropology at Cornell University. He received his BA from Brown University and his PhD at the University of Chicago, where he was an Assistant Professor in the Social Sciences Collegiate Division. Boyer's areas of interest and expertise include media, mediation, and public culture; intellectuals and the social formation of knowledge; language, identity, and social belonging; social and phenomenological analysis of professions and professionalism; and communication and technology. His many publications include the book *Understanding Media: A Popular Philosophy*, Prickly Paradigm Press; *Media Markets, Mediating Labors, and the Branding of East German Culture at 'Super Illu*, Social Text; *The Impact and Embodiment of Western Expertise in the Restructuring of the Eastern German Media after 1990*, Anthropology of East Europe Review; *Introduction: Worlds of Journalism*,

Ethnography; *Do the Humanities Have to be Useful?* Cornell University Office of Publications; and *Spirit and System: Media, Intellectuals, and the Dialectic in Modern German Culture*, University of Chicago Press. Boyer's most recent awards include the 2006 Humboldt Research Fellowship; 2005 Faculty Research Grant for the Society for the Humanities at Cornell University; 2003 Institute for European Studies Faculty Research Grant at Cornell University; 2002-3 Faculty Fellowship for the Society for the Humanities at Cornell University, and the 2002-3 International Research Collaboration Grant for the Society for the Humanities at Cornell University.

Sahara Byrne is an assistant professor of Communication at Cornell University where she teaches courses in media literacy, persuasion, and media effects. She received her BFA in Film and Television from New York University's Tisch School of the Arts, and her MA and PhD in Communication from the University of California, Santa Barbara. Before her employment at Cornell, she was the director of development for Playboy Entertainment from 1996 to 2000 and wrote the children's movie "The Legend of Gator Face" for Showtime Networks in 1996. Her research focuses on the intersection of media effects, strategic communication and cognitive development. She examines strategies that attempt to reduce the negative effects of the media on individuals, particularly those intending to protect children, such as media literacy interventions, governmental policies, censorship, disclaimers, ratings systems, household restrictions, co-viewing and technological filters. She is most interested in why these strategies are sometimes ineffective or actually cause harm. Byrne's publications include *An Investigation of Humor's Effect on the Processing of Social Issue Messages*, Communication Monographs, and *What are the Effects of Media Literacy?* in Mazzerella, S. R. (Ed.), *Twenty Questions about Youth and the Media*, Peter Lang Publications.

Margaret Corbit is director of Cornell's SciCentr and explores the use of virtual worlds for massively multi-user online games. The SciCentr program has a universe of virtual worlds provided through a grant from the Cornell Office of the Provost, and also maintains two exhibit worlds in the Active Worlds educational universe. Corbit is currently focusing her efforts on examining other technologies that provide multi-user virtual environments. She is also on the board of the Contact Consortium, focusing her interests on an initiative that built and supported a community of educators and researchers with shared interests in using virtual worlds for education. She received both her BA and MS from Cornell University.

David Feldshuh has been artistic director at Cornell University Schwartz Center for the Performing Arts and a professor in the Department of Theatre, Film and Dance. He studied philosophy at Dartmouth College and trained at the London Academy of Music and Dramatic Art. He received his PhD in theatre, writing, and acting from the University of Minnesota. Dr. Feldshuh also attended the University of Minnesota Medical School where he specialized in emergency medicine. His play *Miss Evers' Boys* has been produced throughout the U.S., received the New American Play award, was nominated for the Pulitzer Prize and won seven Emmy awards as an HBO movie. He co-produced the video *Susceptible to Kindness* for which he interviewed observers, as well as, survivors of the Tuskegee syphilis study. In 1994 the video won three awards: the Cine

Golden Eagle, the Intercom Gold Plaque, and the International Health and Medical Film Festival award. Dr. Feldshuh's television script *Harmony* was written for an educational television project dedicated to teaching science to children and sponsored in part by the National Science Foundation. His short story "Are You Satisfied, Thomas Becket?" was recently published in a collection of stories by physician-writers. Although full-time at Cornell, Dr. Feldshuh continues to practice medicine and lectures frequently on the subject of human experimentation and the use of theatre in exploring important social issues. He trained as an actor at the London Academy of Music and Dramatic Arts, is a member of Actor's Equity, and began his career at The Guthrie Theater in Minneapolis where he also served as an associate director.

Robert Frank is the Henrietta Johnson Louis Professor of Management and a professor of economics at Cornell University's Johnson Graduate School of Management. He received a BS in mathematics from Georgia Institute of Technology, an MA in statistics and a PhD in economics from UC Berkeley. Frank is a monthly contributor to the *Economic Scene* column in The New York Times. Until 2001, he was the Goldwin Smith Professor of Economics, Ethics, and Public Policy in Cornell's College of Arts and Sciences. He has also served as a Peace Corps volunteer in rural Nepal, chief economist for the Civil Aeronautics Board, fellow at the Center for Advanced Study in the Behavioral Sciences, and was Professor of American Civilization at École des hautes études en sciences sociales in Paris. Frank's publications include *Choosing the Right Pond*, *Passions within Reason*, *Microeconomics and Behavior*, *Luxury Fever*, and *What Price the Moral High Ground? The Winner-Take-All Society*, co-authored with Philip Cook, was named a Notable Book of the Year by The New York Times, and was included in Business Week's list of the ten best books for 1995. He recently released two books on microeconomics, *The Economic Naturalist*, and *Falling Behind*.

J. Ellen Gainor serves as a graduate field faculty member for the Department of Theatre, Film and Dance at Cornell University. Gainor works with students interested in dramaturgy and arts management. She also directs and teaches acting. She offers classes in British and American drama on both the graduate and undergraduate levels and specializes in feminist theatre criticism and women playwrights. She also serves as the director of Undergraduate Studies for the Women's Studies Program. Her books include *Shaw's Daughters: Dramatic and Narrative Constructions of Gender* and the forthcoming *The Plays of Susan Glaspell: A Contextual Study*. She edited the critical volumes *Imperialism and Theatre* and *Performing America: Cultural Nationalism in American Theatre*.

Tarleton Gillespie is an assistant professor in the Department of Communication at Cornell University, with an affiliation in the Information Science program and the Science & Technology Studies department. He serves as a non-residential fellow with the Stanford Center for Internet and Society at Stanford Law School. His expertise and interests include information policy, new media and society, and the social implications of computing technologies. His current research investigates the transformation of copyright law for the digital age, particularly the development of technical copy protection strategies and their implications for authorship, technology, and cultural

expression. Gillespie received his BA at Amherst College and his PhD at the University of California, San Diego. He recently published *Wired Shut: Copyright and the Shape of Digital Culture*. Gillespie was awarded the Young Faculty Teaching Excellence Award in the College of Agriculture and Life Sciences at Cornell University. He was also the commencement speaker for the Information Science/Information Science, Systems and Technology graduation at Cornell University for 2007.

Kent Goetz is chair of Cornell University's Department of Theatre, Film and Dance. He has been the resident scene designer at the Schwartz Center for the Performing Arts since 1991. He received his BA from Western Michigan University and his MFA from the University of Wisconsin. Goetz has designed professionally for the Asolo Theatre, Alabama Shakespeare Festival, Florida Stage, Geva Theatre, Milwaukee Repertory Theatre, Madison Repertory Theatre, Madison Opera, Skylight Opera, Body Politic Theatre, American Musical Theatre, Maine State Musical Theatre, Heart of America Shakespeare Festival, Illinois Shakespeare Festival, Hangar Theatre and Kitchen Theatre Company. He has also served as a scenic artist at the Long Wharf Theatre, Hartford Stage, Goodspeed Opera and The Juilliard School. Prior to joining Cornell, he taught design at Illinois State University and Illinois Wesleyan University. Goetz is a member of the United Scenic Artists Local 829 and the United States Institute of Theatre Technology where he curates the semi-annual Digital Design Exhibit. His tutorials written for Vector Works are widely used by theatre professionals and teachers throughout the United States and abroad.

Donald Greenberg is Jacob Gould Schurman Professor of Computer Graphics at Cornell University, where he is also director of Program of Computer Graphics and the NSF Science & Technology Center for Computer Graphics and Scientific Visualization. Since 1966, Donald conducted research and teaches computer graphics. His primary research interest is advancing the state-of-the-art in computer graphics and their utilization in a variety of disciplines. Greenberg joined the faculty of Cornell in 1968. He has a joint appointment in the Departments of Architecture and Structural Engineering. He also taught at Columbia University. From 1960 to 1965, he served as a consulting engineer with Severud Associates. In this capacity he was involved with the design of numerous building projects including the St. Louis Arch, New York State Theater of the Dance at Lincoln Center, and Madison Square Garden. He has taught courses in structural analysis and design, architectural design, shell structures, reinforced concrete, and computer applications in architecture. In 1970-71, he was a guest professor at the ETH in Zurich, Switzerland. Greenberg has also been a visiting professor at Yale University.

Sabine Haenni is the assistant professor in Film and American Studies at Cornell University. She received her BA in English and Russian from the University of Geneva, Switzerland, and her MA and PhD in English from the University of Chicago. She earned a Diploma in American Studies from Smith College. Haenni was a Haper-Schmidt fellow and Collegiate Assistant Professor at the University of Chicago. Her publications include, *Filming ŒChinatown: Fake Visions, Bodily Transformations* in *Screening Asian Americans*, ed. Peter Feng, 2002; *Staging Methods, Cinematic Technique, and Spatial Politics*, *Cinema Journal*, Spring 1998; *Visual and Theatrical Culture, Tenement Fiction*,

and the Immigrant Subject in Abraham Cahan's Yekl, in *American Literature*, September 1999. She is currently working on a book entitled, *The Immigrant Scene: Movies, Theaters, and the Commercial Formation of Ethnic Public Cultures in New York City, 1880-1920*.

Douglas Heckathorn is professor of sociology at Cornell University. He arrived at Cornell in 1999, after 9 years of service as professor of Sociology and Economics at the University of Connecticut. Dr. Heckathorn received his PhD in sociology from the University of Kansas. He is the editor of *Rationality and Society*. His areas of interest include formal theory, economic sociology, AIDS prevention research, collective action, social psychology, and quantitative methods. One of his many projects involves research that focuses on developing means for studying the structure of very large social networks using a new network-based sampling method, respondent-driven sampling (RDS). This method provides a way for drawing probability samples of hard-to-reach and hidden populations, and for studying their network structure. This methodology has been applied in studies of a variety of populations, including the networks of jazz musicians in NYC and San Francisco, sculptors, and other visual artists in NYC. These studies focus on variations in levels of professional activity, recognition, and artistic style.

Bruce Levitt is professor in the Department of Theatre, Film, and Dance at Cornell University. As chair of the department from 1986 to 1995, Levitt managed the final phases of construction for the Schwartz Center for Performing Arts. During this time, the faculty redesigned the curriculum, production programs and hired faculty and staff to fulfill the profile created by the new facility. He embarked on many new initiatives to support and promote the center such as engaging department alumni and establishing relationships with the NEA, Mid-Atlantic Arts Foundation, Gannet Foundation, New York Telephone, Aetna, and The Wallace and Mellon Foundations. He originated many of the department's current programs including the unique mix of a Liberal Arts undergraduate education with a professional company of actor's, designers and technical staff all working side by side in both the classroom and in production. Prior to joining Cornell, he led the MFA program in Acting at the University of Iowa and served as program coordinator of the MFA program in Directing at Columbia University.

Yasamin Miller is a founder and director of Cornell University's Survey Research Institute (SRI). She has worked extensively with researchers in many areas, most notably social sciences, economics, and human resource management. Miller was a member of the Research, Policy and Analysis Department of Stanford University's School of Medicine, and a lecturer of statistics and mathematics at the University of McMaster, in Hamilton, Ontario. She has a BS in applied mathematics and statistics and a MS from McMaster University.

Joyce Morgenroth is professor of dance in the Department of Theatre, Film, and Dance at Cornell University. She began her dance training at the School of American Ballet before majoring in theoretical mathematics at Cornell University and getting an MA in french literature from Johns Hopkins University. She has choreographed and taught since 1969 and has given improvisation workshops in the US, Canada, and Europe. Her first

book, *Dance Improvisations*, published by the University of Pittsburgh Press in 1987, was the main selection of the Dance Book Club that year and has been in print continuously since publication. She also taught at City University of New York, University of Wisconsin at Madison, and Dartmouth College as well as in professional studios in New York, New Haven, and Boston. After choreographing and performing in New York's downtown scene for five years, she returned to Cornell in 1977 to teach modern dance technique and composition. Since then Morgenroth has taught anatomy and physiology, dance history and theory, improvisation, and writing about dance. For several years, she was the director of the university-wide interdisciplinary course Mind & Memory: Explorations of Creativity in the Arts and Sciences. Her recent book, *Speaking of Dance: Twelve Contemporary Choreographers on Their Craft*, published by Routledge in 2004, reveals the creative process of some of America's most innovative choreographers.

S. Abraham Ravid is visiting professor of finance at Cornell University's Johnson School. His research interests include corporate finance, including mergers, bankruptcy and debt structure particularly in the media industries and specifically the movie sector. He has presented his work at conferences and universities around the world, including Yale, Berkeley, UCLA, Columbia, NYU, Dartmouth, Emory, University of Southern California, Vanderbilt, Hebrew University, Stockholm School of Economics, and INSEAD. His work on media industries was cited in the press in four continents including New York Times, Wall Street Journal, CNBC, Fox News, BBC, Independent of London, The Australian, The New Yorker, Variety, and Fortune magazine. He taught courses on the economics of the entertainment industries at NYU, UCLA and Yale. Ravid has also consulted for government and private industry. Prior to receiving his PhD from Cornell, Ravid was a professional radio journalist and a documentary film maker.

Franklin Robinson is the director of the Herbert F. Johnson Museum of Art at Cornell University. Since Robinson became director in 1992, the profile of the museum has raised considerably. He initiated year-round public events, collaborations with alumni, faculty, students and campus organizations, and participation in the local Discovery Trail. Before coming to Cornell, Robinson was director of the Museum of Art at the Rhode Island School of Design for 13 years. He also taught at Williams College and served as director of the museum and history of art graduate program. Robinson earned a BA degree from Harvard College in 1961 and his MA and PhD degrees at Harvard in 1963 and 1970. He has written scholarly works, exhibition catalogs and three volumes of poetry.

Appendix G: Bibliography

Industry Issues and Overview

- Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and their Audiences.* (2002). Americans for the Arts. Washington, D.C.
- Barnouw, E., ET AL. (1997). *Conglomerates and the Media.* The New Press, New York.
- Baumol, William J., and Bowen, William G. (1966). *Performing Arts: The Economic Dilemma.* Twentieth Century Fund, New York.
- Caves, R. (2000). *Creative Industries: Contracts Between Art and Commerce.* Harvard University Press. Cambridge, MA.
- Christopherson, S., Loker, L., Monagan, S. (2006). “The Creative Economy Practitioner’s Toolkit: Taking Advantage of Campus and Community Resources.” (unpublished).
- Claire, Rodger W. (1999). *Entertainment 101: An Industry Primer.* Pomegranate Press.
- Clark, Terry Nichols. (2004). *The city as an entertainment machine: Research in urban policy.* Vol. 9. Elsevier Camberly, UK.
- Creative Downtown: The Role of Culture in Rebuilding Lower Manhattan.* (2002). New York City Arts Coalition.
- Currid, Elizabeth M. (2006). “New York as a global creative hub: A comprehensive analysis of four theories on world cities.” *Economic Development Quarterly*, 20 (4), 330-350.
- Currid, Elizabeth M. (2007). “The Economics of a Good Party: Social Mechanics and the Legitimization of Art/Culture.” *Journal of Economics and Finance*, 31(3), 386-394.
- Currid, Elizabeth M. (2006). “The ‘New’ New York Scene: How and Why Fashion, Art and Music Happen in New York City.” Ph.D. dissertation, Columbia University.
- Currid, Elizabeth M. (2007). *The Warhol Economy: How Fashion Art & Music Drive New York City.* Princeton University Press. USA.
- Dolfman, Michael L., Holden, Richard J. and Wasser, Solidelle Fortier. (2007). “The economic impact of the creative arts industries: New York and Los Angeles.” *Monthly Labor Review*, 130(10), 21-34.

- Economic Impact of the Arts: A Sourcebook*. (1990). National Conference of State Legislatures.
- Florida, Richard. (2002). *The Rise of the Creative Class: And how it's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books.
- Gorman, Lyn and McLean, David. (2003). *Media and Society in the Twentieth Century: A Historical Introduction*. Malden, MA: Blackwell Publishers.
- Gray, Charles M. and Heilbrun, James. (2000). "Economics of the nonprofit arts: Structure, Scope and Trends." In Joni Maya Cherbo, and Margaret Jane Wyszomirsk (Eds.), *Public Life of the Arts in America* (p. 2002-225). New Brunswick, NJ: Rutgers University Press.
- Hauptert, Michael J. (2006). *The Entertainment Industry*. Westport, CT: Greenwood Press.
- Heilbrun, James and Gray, Charles M. (1993). *The Economics of Art and Culture: An American Perspective*. New York, NY: Cambridge University Press.
- The Future of Work and Quality in the Information Society: The Media, Culture, Graphical Sector.*" (2004). Report for discussion at the tripartite meeting on the future of work and quality in the information society: The media, culture, graphical sector. International Labour Organization: Sectoral Activities Programme.
- Kane, M., Keegan, R., Kleiman, N., Siegel, B. (2006). "Creative New York." *Economic Development Journal*. New York, NY: Center for and Urban Future.
- Lampel, J., Shamsie, J., and Lant, T.K. (2006). *The Business of Culture: Strategic Perspectives on Entertainment and Media*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Lowell, Julia F. (2004). "State Art Agencies 1965-2003: Whose Interests to Serve?" Rand Corporation.
- Markusen, Ann and Johnson, Amanda. (2005). "Artists' Centers: Evolution and Impact on Careers, Neighborhoods and Economics." Minneapolis, MN: *Project on Regional and Industrial Economics*, University of Minnesota.
- Markusen, A. and King, David. (2003). "The Artistic Dividend: The Arts' Hidden Contributions to Regional Development." Humphrey Institute of Public Affairs. Minneapolis: University of Minnesota.

- Markusen, A., Schrock, G. and Cameron, M. (2004). "The Artistic Dividend Revisited." Humphrey Institute of Public Affairs. Minneapolis: University of Minnesota.
- Markusen, Ann and Schrock, Greg. (2005). "The Artistic Dividend: Urban Artistic Specialization and Economic Development Implications." Working Paper #263, *Project on regional and Industrial Economics*, the Humphrey Institute, University of Minnesota, November.
- Marvasti, A. (1994). "International trade in cultural goods: A Cross-sectional Analysis." *Journal of Cultural Economics*, 18(2), 135-148.
- McCarthy, Kevin. (2001). *The Performing Arts in a New Era*. RAND Research Brief: *The performing arts, trends and their implications*.
- McCarthy, K., Onadaatje, E., and Zakaras, L. (2005). "Gifts of the Muse: Reframing the Debate About the Benefits of the Arts." Rand. USA.
- Nissan, Edward and Carter, George. (2007). "Spatial distribution of the specialization of arts." *Journal of Economics and Finance*, 31(3), 422-434.
- Power, Dominic and Scott, Allen. (2004). *Cultural Industries and the Production of Culture*. New York, NY: Routledge.
- Scanlon, R., Lanier, C., and Arendt, J. (2006). *Arts as an Industry: Their Economic Impact on New York City and New York State*. Alliance for the Arts.
- Scanlon, Rosemary. (2003). "The Importance of Arts to New York City's Economy." *The Arts: A Competitive Advantage for California II: Economic Impact of the Nonprofit Arts and Cultural Organizations in California*. (2004). California Arts Council. Sacramento, CA.
- The Creative Engine: How arts and culture is fueling economic growth in New York City neighborhoods*. (2002). Center for an Urban Future. New York.
- The Economic Impact of the Arts on New York City and New York State*. (1997). Alliance for the Arts.
- The Health of New York City's Cultural Institutions*. (2004). Alliance for the Arts.
- The Role of the Arts in Economic Development*. (2001). National Governors Association for Best Practices.
- Toma, Michael. (2007). "Recent perspectives in the economics of the arts." *Journal of Economics and Finance*, 31(3), 412-421.

Throsby, David. (2008). "Art, Economics of." *The New Palgrave Dictionary of Economics Online Second Edition*.

Under the Stars: Essays on Labor Relations in Arts and Entertainment. (1996). Edited by Lois Gray and Ronald L. Seeber. Cornell University Press, USA.

Vogel, Harold L. (2001). *Entertainment Industry Economics: A Guide for Financial Analysis*. 5th Ed. Ch. 13 *Performing arts and culture (Break a leg!)*. *Who Pays for the Arts? Income for the Nonprofit Cultural Industry in New York City*. (2001). Alliance for the Arts.

Wolf, Michael J. (1999). *The Entertainment Economy: How Mega-Media Forces are Transforming our Lives*. 1st ed. New York: Times Books.

Zukin, Sharon. (2001). "How to Create a Cultural Capitol: Reflections on Urban Markers and Places." In Iwona Blazwick, ed. *Century City: Art and Culture in the Modern Metropolis*. London: Tate Publishing.

Electronic Media: Motion Picture, Television, Recording, Radio and New Media

Auletta, K. (1991). *Three Blind Mice: How the TV Networks Lost Their Way*. Random House, New York.

"Attracting Film, Television and Commercial Production to New York City." (2003). *The Boston Consulting Group*.

Bagdikian, Ben H. (1983). *The Media Monopoly*. Beacon, Boston, MA.

Bram, Jason and De Mott, Mike. (1998). "New York City's new-media boom: Real or virtual?" *Current Issues in Economic and Finance*, 4(10), 1-5.

Chang, J., Chang, Kai-Wei, Chu, J., Yunchong, L. and Zhao, Y. (2003). "Technology induced change in film/television distribution." *Business and Information Technologies (BIT) Research Project*, the Center for Management in the Information Economy (CMIE), The Anderson School of Management at UCLA.

Chaplin, Heather and Ruby, Aaron. (2005). *Smartbomb: The Quest for Art, Entertainment, and Big Bucks in the Videogame Revolution*. 1st ed. Chapel Hill, N.C.: Algonquin Books of Chapel Hill.

Chisholm, D.C. (2005). (Book Review). "Hollywood economics: How extreme uncertainty shapes the film industry." *Journal of Cultural Economics*, 29(3), 233-237.

- Christopherson, S., Figueroa, M., Gray, L., Parrott, J., Richardson, D., and Rightor, N. (2006). *New York's Big Picture: Assessing New York's Position in Film, Television and Commercial Production*.
- Christopherson, Susan, and Michael Storper. (1986). "The city as studio, the world as backlot: The impact of vertical disintegration on the location of the motion picture industry." *Society and Space* (4), 305-20.
- Christopherson, Susan. (1989). "The effects of flexible specialization and industrial politics and the labor markets: The motion picture industry." *Industrial and Labor Relations Review* 42,(3), 331-47.
- Christopherson, Susan. (2002). "Project work in context: Regulatory change and the new geography of media." *Environment and Planning, A*(34), 2003-2015.
- Coe, N.M. (2000). "The view from out west: Embeddedness, inter-personal relations and the development of an indigenous film industry in Vancouver." *Geoforum*, 31 (4), 391-407.
- Colton, Tara. (2008). *Getting in the Game*. Center for an Urban Future.
- Cortada, James W. (2006). *The Digital Hand. Volume II, how Computers Changed the Work of American Financial, Telecommunications, Media, and Entertainment Industries*. Oxford: New York: Oxford University Press.
- Currah, Andrew. (2007). "Hollywood versus the Internet: The media and entertainment industries in a digital and networked economy." *Journal of Economic Geography*, 493-468.
- Daniels, B. Leedy, D., Sills, Steven D. (2006). *Movie Money: Understanding Hollywood's (Creative) Accounting Practices*. 2nd ed., rev. and updated. Los Angeles: Silman-James Press.
- Fee, C.E. (2002). "The costs of outside equity control: Evidence from motion picture financing decisions." *Journal of Business*, 75(4).
- Freedlander, David. (2008). "Study: NYC could get jobs boost from video games." *amNY*.
- Frommer, Gail. (2003). "Hooray for... Toronto? Hollywood, collective bargaining, and extraterritorial union rules in an era of globalization." *University of Pennsylvania Journal of Labor and Employment Law*, 6(1).
- Hakim, Danny. (March 14, 2006). "Bid to lure films works so well, it's nearly broke." *New York Times* (Late Edition (east Coast)), p.A.1.

- Harte, Carol. (2003). *Creating Visual Media in Illinois. A Plan for Sustained Growth: 2003 and Beyond.*
- Hozic, Aida. (2001). *Hollywood: Space Power and Fantasy in the American Economy.* Cornell University Press.
- Hozic, Aida A. (1997). "The Rise of the Merchant Economy: Industrial Change in the American Film Industry." Ph.D. diss., University of Virginia.
- Johns, J. (2006). "Video games production networks: value capture, power relations and embeddedness. *Journal of Economic Geography*, (6), 151-180.
- Jones, Martha Ph.D. "Motion Picture Production in California." *California Research Bureau, California State Library.*
- Katz, Stephen. (2001). *The Migration of Feature Film Production from the U.S. to Canada and Beyond: Year 2001 Production Report.* The Center for Entertainment Industry Data and Research (CEIDR).
- Krasilovsky, M. William, and Shemel, Sidney. (1994). *More About this Business of Music: A Practical Guide to Nine Areas of the Music Industry not Covered by this Business of Music.* 5th Ed. Billboard Books. USA.
- Krasilovsky, M. William, and Shemel, Sidney. (1995). *This Business of Music: A Practical Guide to the Music Industry for Publishers, Writers, Record Companies, Producers, Artists, Agents.* 6th Ed. Billboard Books. USA.
- Kusek, D., Leonhard, G., and Lindsay, S.G. (2005). *The Future of Music: Manifesto for the Digital Music Revolution.* Boston: Berklee Press.
- Lebo, Harlan. (2001). "The UCLA Internet Report: Surveying the Digital Future: Year Two." UCLA Center for Communication Policy.
- McClintick, David. (2002). *Indecent Exposure: A True Story of Hollywood and Wall Street.* 1st HarperBusiness pbk. ed. New York: HarperBusiness Essentials.
- McDonald, Kathy A. (April 9, 2008). "U.S. lures back flyaway productions." *Variety.*
- McGeehan, Patrick. (November 7, 2007). "In long writers' strike, New York would fare better than Los Angeles, a study says." *New York Times*, p. B.3.
- Motavalli, John. (2002). *Bamboozled at the Revolution: How Big Media Lost Billions in the Battle for the Internet.* New York: Viking.
- Moul, Charles C. (2005). *A Concise Handbook of Movie Industry Economics.* Cambridge and New York: Cambridge University Press.

- Muttalib, Bashirah. (March 13, 2008). "Massachusetts incentives boost shoots: State now second-most film-friendly in nation." *Variety*.
- Neff, G. (2004). "The Changing Place of Cultural Production: The Location of Social Networks in a Digital Media Industry." *Annals, AAPSS*.
- Negus, K. (1998). "Cultural production and the corporation: Musical genres and the strategic management of creativity in the US recording industry." *Media, Culture & Society*, 20(3), 359-379.
- Ordanini, A. (2006). "Selection models in the music industry: How a prior independent experience may affect chart success." *Journal of Cultural Economics*, 30(3), 183-200.
- Prag, J. and Casavant, J. (1994). "An empirical study of the determinants of revenues and marketing expenditures in the motion picture industry." *Journal of Cultural Economics*, 18(3), 217-235.
- Ravid, S.A. (1999). "Information, blockbusters and stars: A study of the film industry." *Journal of Business*, 72(4), 463-492.
- Sanders, James. (2001). *Celluloid Skyline: New York and the Movies*. 1st ed. New York: A.A. Knopf.
- Sanders, James, et al. (2006). *Scenes from the City: Filmmaking in New York, 1966-2006*. New York: Rizzoli.
- Souccar, Miriam Kreinin. (October 2001). "Film, TV groups join to restore NY as shooting star." *Crain's New York Business*, 17(42), 4.
- Squire, Jason E. (2004). *The Movie Business Book*. 3rd ed. New York: Fireside.
- Symposium on Information Technologies in the Media and Entertainment Industries: Their Impact on Employment, Working Conditions and Labour-Management Relations*. (2000). International Labour Office: Sectoral Activities Programme.
- The American Film Industry*. (1985). Revised Edition. Edited by Tino Balio.
- The Communications and Media Services Industry Cluster in New York State*. (2001). Empire State Development Corporation.
- The Entertainment Arts Industry in New York. The Film and Video Industry: A Profile*. Exploring the Metropolis, Inc. New York City. (1997).

The Future of Work and Quality in the Information Society: The Media, Culture, Graphical Sector. (2004). International Labour Organization: Sectoral Activities Programme.

The Global Success of Production Tax Incentives and the Migration of Feature Film Production from the U.S. to the World: Year 2005 Production Report. (2006). The Center for Entertainment Industry Data and Research (CEIDR).

“U.S. Runaway Film and Television Production Study Report.” (1999). Study performed by Monitor Company, commissioned by the Directors Guild of America (DGA) and the Screen Actors Guild (SGA).

Vinet, Mark. (2005). *Entertainment Industry: The Business of Music, Books, Movies, TV, Radio, Internet, Video Games, Theater, Fashion, Sports, Art, Merchandising, Copyright, Trademarks & Contracts.* Wadem Publishing. Canada.

Walls, W.D. (2005). “Modeling movie success when ‘nobody knows anything’: Conditional stable-distribution analysis of film returns.” *Journal of Cultural Economics*, 29(3), 170-199.

Wasser, Frederick. (2001). *Veni, Vidi, Video: The Hollywood Empire and the VCR.* 1st ed. Austin, TX: University of Texas Press.

Weissman, D., Jermance, F., DeSantis, G., Perkins, R., and Wrangler, K. (2003). “Navigating the music industry: Current issues & business models.” 1st ed. Milwaukee, WI: Hal Leonard.

Zysman, John and Newman, Abraham. (2006). *How Revolutionary was the Digital Revolution?: National Responses, Market Transitions, and Global Technology.* Stanford, Calif: Stanford Business Books.

LIVE PERFORMING ARTS

Borgonovi, F. (2006). “Do public grants to American theatres crowd-out private donations?” *Public Choice*, 126(3-4), 429-451.

“Broadway’s Portrait of Its Audience.” (October 25, 2006). *The New York Times*.

Chan, Tak and John Goldthorpe. (2005) “The social stratification of theatre, dance and cinema attendance.” *Cultural Trends*, 14(55), 193-212.

Corning, J., and Levy, A. (2002). “Demand for live theatre with market segmentation and seasonality.” *Journal of Cultural Economics*, 26(3), 217-235.

Felton, M.V. (1989). “Major influences on the demand for opera tickets.” *Journal of Cultural Economics*, 13(1), 53-64.

- Flanagan, Robert J. (2008). "The Economic Environment of American Symphony Orchestras." *Report to Andrew W. Mellon Foundation*.
- Grimes, William. (September 23, 1997). "Broadway tries analysis and gets shock therapy." *The New York Times*.
- Garmhausen, Steve. (2005). "Small firms earn raves on resurgent Broadway; Theatrical boom spawns new players; cost-cutting makes competition perilous." *Crain's New York Business, Special Report: Small Business; Pg. 13*.
- Hauser, Karen and Lanier, Catherine. (2008). "Broadway's economic contribution to New York City 2006-2007." *The Broadway League*.
- Heilbrun, J. (2001). "Empirical evidence of a decline in repertory diversity among American opera companies 1991/92 to 1997/98." *Journal of Cultural Economics*, 25(1), 63-72.
- Jeffrey Eric Jenkins (2007). "Through a glass, nostalgically: The death and life of Broadway." *American Literary History*, 19(1), 190-210.
- Kitchen, Karl K. (2007). "Gold digging on Broadway." *Michigan Quarterly Review*, 46(1), *Research Library*, 6.
- Luksetich, W.A. and Lange, M.D. (1995). "A simultaneous model of nonprofit symphony orchestra behavior." *Journal of Cultural Economics*, 19(1), 49-68.
- Marks, Peter. (May 19, 2002). "As giants in suits descend on Broadway." *The New York Times, Arts & Leisure Section 2*.
- MacLeod, (1993). *Clubs Date Musicians: Playing the New York Party Circuit*. University of Illinois Press, Urbana and Chicago.
- Netzer, Dick. (1986). "Dance in New York: Market and subsidy changes." *The American Economic Review*, 76(2), 15.
- "New York City's Not-for-profit Theatres in Post-September 11th era: Challenges and Opportunities." *Alliance of Resident Theatres/New York (A.R.T./New York)*.
- Pierce, J.L. (2000). "Programmatic risk-taking by American opera companies." *Journal of Cultural Economics*, 24(1), 45-63.
- Simonson, Robert. (January 27, 2008). "Shows survive by sharing a stage." *The New York Times, Theater Section*.

Theatre Facts 2006. Report on Practices and Performances in the American Not-for-Profit Theatre Based on the Annual TCG (Theatre Communications Group) Fiscal Survey.

The Health of the Theatre Community: A Fiscal Analysis. (2001). The Alliance of Resident Theatres/New York.

“The Mouse takes Manhattan: How Disney cut a deal that revived 42nd. St. and helped remake Times Square.” (2004). *Business Week*, (3878), 94-96.

Toma, Michael and Meads, Holly. (2007). “Recent evidence on the determinants of concert attendance for mid-size symphonies.” *Journal of Economics and Finance*. 31(3), 412-421.

Wakin, Daniel J. (November 23, 2004). “A tightening of belts for symphony players.” *The New York Times, Late Edition – Final*.

Wakin, Daniel J. (May 17, 2007). “Met Opera to expand simulcasts in theaters.” *The New York Times*.

WORKFORCE

Artists in the Workforce 1990-2005. Research Report #48. (May 2008). National Endowment for the Arts.

Alexander, Philip A. (1999). “Staging Business: A History of the United Scenic Artists, 1895-1995. Ph.D. diss., City University of New York.

Batt, R., Christopherson, S., Rightor, N. and Van Jaarsveld, Danielle. (2001). *Net Working: Work Patterns and Workforce Policies for the New Media Industry*. Economic Policy Institute.

Beamesderfer, Alice O. and Stockman, Abigail. (1981). *An Assessment of the Career Counseling Needs of Performing Artists*. Prepared for the Labor Institute for Human Enrichment. Division of Extension and Public Service, New York State School of Industrial and Labor Relations, Cornell University.

Burlingame, Jon. (1997). *For the Record: The Struggle and Ultimate Political Rise of American Recording Musicians within their Labor Movement*. Recording Musicians Association, USA.

California’s Entertainment Workforce: Employment and Earnings 1991-2002. (2004). Entertainment Economy Institute & the PMG Group, Inc. Los Angeles, CA.
www.entertainmentecon.org/edp/Page/EDPReport/man.jsp?Content=EDRepo

- Campbell, Venetta. (1999). "Psychological stressors and coping in business women who work in the entertainment industry." Ph.D. diss., Pepperdine University.
- Clark, Danae. (1995). *Negotiating Hollywood: The Cultural Politics of Actors' Labor*. University of Minnesota Press, USA.
- Crossworking: High-tech Motion Picture and Television Workers in California – Employment Patterns and Industry Cross-Over Opportunities*. (2005). Entertainment Economy Institute. Los Angeles, CA.
- "Employee relations, Disney-style." (2003). *European Industrial Relations Review*, 359, p27.
- Florida, Richard. (2005). *The Flight of the Creative Class: The New Global Competition for Talent*. Harper Collins.
- Freelander, David. (January 4, 2008). "Pricey city drives out artists." *amNY.com*
- Gray, Lois. "Entertainment unions tune up for turbulent times." *New Labor Forum*, Fall/Winter 2001.
- Gray, Lois. (2006). "Shaking it up: An insider's report on the struggle to reform her workplace and her union." *Symphony*.
- Heckathorn, Douglas D., Jeffri, Joan. (2001). *Finding the beat: Using respondent-driven sampling to study jazz musicians*. Poetics.
- Holgate, Dr. Jane and McKay, Sr. Sonia. (2007). *Institutional Barriers to recruitment and Employment in the Audio Visual Industries. The Effect on Black and Minority Ethnic Workers*. Working Lives Research Institute, London Metropolitan University.
- Horowitz, S., Buchanan, S., Alexandris, M., Crocker Ford, R., and Syman, S. (2006). *Creative Workers Count: New York City's Arts Funding Overlooks Individual Artists' Needs*. Report by the Freelancers Union.
- Horowitz, S., Buchanan, S. (2004). "New York City's Young Independent Workers Face Chronic Gaps in Health Insurance Coverage." *Working Today: Young, Employed and Uninsured*.
- Isaacs, Deanna. (2004). "The Culture Club; Why Are Artists Poor?" *Reader*, p. 1.
- Jeffri, Joan. (2007). *Above Ground: Information on Artists III: Special Focus on New York City Aging Artists*. Research Center for the Arts and Culture, Teachers College Columbia University.

- Jeffri, Joan. (1989). *Information on Artists: A Study of Artists' Work-Related Human and Social Service Needs in Ten US Location*. New York, NY: Columbia University, Research Center for Arts and Culture.
- Kleingartner, Archie. "Collective Bargaining: Hollywood Style." *New Labor Forum*, Fall/Winter 2001.
- Kleingartner, Archie, and Paul, Alan S. (1992). "Member Attachment and Union Effectiveness in Arts and Entertainment." *Proceedings of the Forty-Fourth Annual Meetings* (New Orleans, January 2-5, 1992). Madison, Wis.: Industrial Relations Research Association, pp. 18-31.
- Kraft, James P. (1996). *Stage to Studio: Musicians and the Sound Revolution, 1890-1950*. The Johns Hopkins University Press, USA.
- Mak, Monica. (2001). "Racial Diversity's Journey to Constancy: Initiatives for Redressing the Colour Imbalance in Documentary Filmmaking at the National Film Board of Canada." Ph.D. diss., McGill University (Canada).
- Markusen, A., Gilmore, S., Johnson, A., Levi, T., and Martinez, A. (2006). "Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work." *The Arts Economy Initiative Project on regional and Industrial Economics*, Humphrey Institute of Public Affairs, University of Minnesota.
- Markusen, A. (Revised October 2002). "Targeting Occupations in Regional and Community Economic Development."
- Markusen, Ann. (2006). *Urban Development and the Politics of a Creative Class: Evidence from the Study of Artists*. University of Minnesota.
- More Than Once In a Blue Moon: Multiple Job Holdings by American Artists*. Report 40: Executive Summary. National Endowment for the Arts.
- Montgomery, Sarah S. and Robinson, M.D. (2003). "What becomes of undergraduate dance majors?" *Journal of Cultural Economics*, 27(1), 57-71.
- Pollack, Jonathan Z. S. (1999). "Race, Recordings, and Rock 'n' Roll: The American Federation of Musicians and the Popular Music Challenge, 1940—1970. Ph.D. diss., The University of Wisconsin - Madison.
- Seltzer, George. (1989). *Music Matters: The Performer Musician and the American Federation of Musicians*. Metuchen, N.J.: Scarecrow Press.
- "Symposium: Selected issues in labor relations in the motion picture and television industries." (2001). *Entertainment Law Review*, 21(3), 353-514. Loyola Law School, Los Angeles.

The Impact of Arts Education on Workforce Participation. (2002). National Governors Association for Best Practices.

Throsby, David. (2007). "Preferred work patterns of creative artists." *Journal of Economics and Finance*, 31,(3), 395-402.