

Committee Meeting

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before

SENATE COASTAL RESOURCES AND TOURISM COMMITTEE

SENATE BILL No. 1351

(Recommends cultural center development projects for funding and appropriates \$14 million therefor from "New Jersey Green Acres, Cultural Centers and Historic Preservation Bond Act of 1987")

LOCATION: Count Basie Theater
Monmouth County Arts Council
Red Bank, New Jersey

DATE: April 28, 1993
1:00 p.m.

MEMBERS OF COMMITTEE PRESENT:

Senator Joseph M. Kyrillos, Jr. Chairman
Senator Andrew R. Ciesla, Vice-Chairman
Senator Joseph A. Palaia
Senator Walter Rand



ALSO PRESENT:

George J. LeBlanc
Office of Legislative Services
Aide, Senate Coastal Resources and
Tourism Committee

New Jersey State Library

Hearing Recorded and Transcribed by
The Office of Legislative Services, Public Information Office,
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JOSEPH M. KYRILLOS, JR.
Chairman
ANDREW R. CIESLA
Vice-Chairman
JAMES S. CAFIERO
JOSEPH A. PALALA
RAYMOND J. LESNIAK
WALTER RAND

New Jersey State Legislature

SENATE COASTAL RESOURCES AND TOURISM COMMITTEE

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COMMITTEE NOTICE

TO: MEMBERS OF THE SENATE COASTAL RESOURCES AND
TOURISM COMMITTEE

FROM: SENATOR JOSEPH M. KYRILLOS, CHAIRMAN

SUBJECT: COMMITTEE MEETING - April 28, 1993

The public may address comments and questions to George J. LeBlanc or Raymond E. Cantor, Committee Aides, or make bill status and scheduling inquiries to Carol Hendryx, secretary, at (609) 292-7676.

The Senate Coastal Resources and Tourism Committee will meet on Wednesday, April 28, 1993 at 1:00 PM in the Count Basie Theater/Monmouth County Arts Council, Red Bank, New Jersey.

The following bill will be considered:

S-1351	Recommends cultural center development projects for funding and appropriates \$14 million therefor from "New Jersey Green Acres, Cultural Centers and Historic Preservation Bond Act of 1987."
Lipman/DiFrancesco	

The Committee will also receive testimony from invited individuals on the value of New Jersey art and cultural attractions.

Directions to Count Basie Theater:

From the South:

Garden State Parkway to Exit 109 (Red Bank). After toll turn right onto Newman Springs Road. Follow Newman Springs Road as far as it goes (you will see a Dunkin' Donuts on the right) and turn left on Broad St. At the third traffic light turn left onto Monmouth Street. Count Basie Theater is located two and one half blocks down on the left at 99 Monmouth Street.

From the North:

Garden State Parkway to Exit 109 (Red Bank). After toll turn left onto Newman Springs Road. Proceed as indicated above.

Issued 04/19/93

SENATE, No. 1351

STATE OF NEW JERSEY

INTRODUCED NOVEMBER 16, 1992

By Senators LIPMAN and DiFRANCESCO

1 AN ACT appropriating \$14,000,000 from the "New Jersey Green
2 Acres, Cultural Centers and Historic Preservation Bond Act of
3 1987," P.L.1987, c.265, to assist projects for cultural center
4 development.

5
6 BE IT ENACTED by the Senate and General Assembly of the
7 State of New Jersey:

8 1. There is appropriated to the State Council on the Arts in
9 the Department of State from the "Cultural Centers and Historic
10 Preservation Fund" created pursuant to section 20 of P.L.1987,
11 c.265, the sum of \$14,000,000 for the purpose of awarding grants
12 to assist projects of cultural center development, which sum shall
13 include administrative costs. The following projects are eligible
14 for funding from this appropriation up to amounts listed herein
15 and subject to grant awards:

16		
17	New Jersey Performing Arts Center	\$ 1,000,000
18	Count Basie/Monmouth County Arts Center	2,000,000
19	South Jersey Performing Arts Center	4,000,000
20	Trenton Performing Arts Center	800,000
21	William Carlos Williams Center	3,450,000
22	Park Theater	<u>2,750,000</u>
23	TOTAL	\$14,000,000
24		

25 2. The State Council on the Arts shall award grants on a
26 competitive basis for cultural center development in the State
27 based upon the criteria established pursuant to section 4 of
28 P.L.1987, c.265.

29 3. The expenditure of the sums appropriated by this act is
30 subject to the provisions and conditions of P.L.1987, c.265.

31 4. This act shall take effect immediately.

32
33

34 STATEMENT

35
36 This bill appropriates \$14 million from the "New Jersey Green
37 Acres, Cultural Centers and Historic Preservation Bond Act of
38 1987" to the State Council on the Arts in the Department of
39 State. The council would use the bond funds to award grants for
40 the development of six cultural centers identified in the bill. It is
41 the intent of the State that such cultural centers be developed
42 because they would help to enrich the cultural opportunities
43 available to State residents and also because they would help
44 promote tourism in the State.

45 The 1987 bond act allocated \$40 million towards the

1 **development of cultural centers, of which some \$25.9 million has**
2 **been previously appropriated by law.**
3
4
5 _____
6
7 **Recommends cultural center development projects for funding**
8 **and appropriates \$14 million therefor from "New Jersey Green**
9 **Acres, Cultural Centers and Historic Preservation Bond Act of**
10 **1987."**

SENATE STATE GOVERNMENT COMMITTEE

STATEMENT TO

SENATE, No. 1351

STATE OF NEW JERSEY

DATED: MARCH 11, 1993

The Senate State Government Committee reports favorably Senate Bill No. 1351.

This bill appropriates \$14 million from the "New Jersey Green Acres, Cultural Centers and Historic Preservation Bond Act of 1987" to the State Council on the Arts in the Department of State. The council would use the funds to award grants for the development of six cultural centers: the New Jersey Performing Arts Center, the Count Basie/Monmouth County Arts Center, the South Jersey Performing Arts Center, the Trenton Performing Arts Center, the William Carlos Williams Center, and the Park Theater. These cultural centers will enrich the cultural opportunities available to State residents and promote tourism.

After this appropriation, approximately \$100,000 will remain of the allocation from the 1987 bond act for the development of cultural centers.

SENATE COASTAL RESOURCES AND TOURISM COMMITTEE

STATEMENT TO

SENATE No. 1351

STATE OF NEW JERSEY

DATED: APRIL 28, 1993

The Senate Coastal Resources and Tourism Committee favorably reports Senate Bill No. 1351.

This bill appropriates \$14 million from the "New Jersey Green Acres, Cultural Centers and Historic Preservation Bond Act of 1987" to the State Council on the Arts in the Department of State. The council would use the bond funds to award grants for the development of six cultural centers identified in the bill. It is the intent of the State that such cultural centers be developed because they would help to enrich the cultural opportunities available to State residents and also because they would help promote tourism in the State.

The 1987 bond act allocated \$40 million toward the development of cultural centers, of which \$25.9 million has been previously appropriated by law.

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SENATOR JOSEPH M. KYRILLOS, JR. (Chairman): If I can have your attention, please, I'll call to order the meeting of the Senate Coastal Resources and Tourism Committee, and I'll ask that the roll be taken.

MR. LeBLANC (Committee Aide): Senator Kyrillos.

SENATOR KYRILLOS: Yes.

MR. LeBLANC: Senator Ciesla.

SENATOR CIESLA: Yes.

MR. LeBLANC: Senator Palaia.

SENATOR PALAIA: Here.

MR. LeBLANC: Senator Rand.

SENATOR RAND: Yes.

SENATOR KYRILLOS: Good afternoon, everybody, and thank you very much for coming. I hope you can all hear me back there -- if the acoustics are okay -- because we don't have a sound system. Welcome to our Committee meeting, and let me just note that the members of the Committee -- the Senate Committee on Coastal Resources and Tourism -- have tried to make it a point to take the Committee on the road during the budget process. I believe it's important for members of this Committee and the entire Legislature to see and hear firsthand of the many tourist destinations and opportunities that are offered here in New Jersey.

I don't have to point out to the people that are assembled today that our State truly is a mecca of culture, history, and entertainment, and the arts play an important role in strengthening our tourism industry. I would argue, and I know you would as well, that the arts and cultural tourism are essential ingredients for creating an overall robust tourism industry. The arts create jobs, attract new industries to New Jersey, generate business for hotels, restaurants, and parking facilities. The arts are dynamic city builders and restorers.

The Red Bank and New Brunswick renaissances are prime examples of the arts spurring the revitalization of cities, yet

Red Bank and New Brunswick are not the only art hamlets. In fact, all corners of our State boast an abundance of cultural centers. We also boast world-class art organizations in New Jersey, and I'm pleased -- and members of the Committee are pleased -- that so many representatives from these organizations have joined us this afternoon. Sharon Harrington, Chairman of the State Council on the Arts is here, and Angelo Del Rossi, the President of Art Pride, I think is here. They have been tireless advocates for the arts. I welcome you here.

New Jersey is home to more than 47,000 professional and over 1000 arts organizations. The Arts Council annually supports more than 500 arts organizations and artists, and in 1992, the Council will have designated over \$9.5 million in grants. It's important that the Legislature and the arts community work together to help the arts flourish in our State. We should strive to make the arts accessible to all of our citizens, not just those who could afford to purchase expensive admission tickets. We should raise our children with an appreciation of the arts. These are ambitious goals, but I think they're achievable if we mount a collaborative effort.

The hearing we are holding today is an important step in forging that effort. The bill that we will be releasing, I hope, from Committee today, Senate Bill No. 1351, sponsored by Senator Lipman and the Senate President, appropriates \$14 million from the New Jersey Green Acres Cultural Center and Historic Preservation Bond Act of 1987 to the State Council on the Arts. The bond revenues will be used by the Council to support the development of the following cultural centers: The Newark Performing Arts Center in Newark, the South Jersey Performing Arts Center in Senator Rand's home county of Camden, the Trenton Performing Arts Center in our State's capital, the William Carlos Center in Rutherford, the Park Theater in Union City, and, of course, the Count Basie Theater right here in Red Bank.

So, without further ado, let me introduce the members of our Committee and ask for their remarks, and then I will ask that the Mayor of Red Bank, who we're honored to have here today, greet us as well. First let me turn to Senator Walter Rand from Camden County, who came the farthest to be with us today. We told the Senator if he wasn't here we may have to amend that portion of the bond act that includes money for Camden County. So, he was here. (laughter)

SENATOR RAND: I walked all the way. (laughter)

SENATOR KYRILLOS: Thank you. Thank you, Senator.

SENATOR RAND: Mr. Chairman, I thank you very much, and thank you very much for this meeting. I do have a letter addressed to you, and I will turn it over to you. It says, "Dear Senator Kyrillos: Due to a scheduled meeting with the Budget and Appropriations Committee, I am unable to attend today's meeting of the Coastal Resources and Tourism Committee to testify on behalf of Senate Bill No. 1351.

"This bill, cosponsored by me and Senator DiFrancesco, would provide funding from the New Jersey Green Acres Cultural Centers and Historic Preservation Bond Act for the development of the Newark Performing Arts Center. The Newark Performing Arts Center will play a vital role in the economic revitalization of Newark, in Essex County, and additionally, its development will enhance a cultural and artistic life for the entire State.

"I greatly appreciate your Committee's consideration of this bill, and hope it will be favorably reported today. Very truly yours, Wynona M. Lipman, Senator of District 29."

SENATOR KYRILLOS: Thank you very much.

SENATOR RAND: On behalf of my interests and our people's interests, I thank you very much for this meeting, Senator Kyrillos.

SENATOR KYRILLOS: Senator Rand, thank you very much for traveling all the way up to Monmouth County to be with us, and for sharing Senator Lipman's letter with us.

Next, to my left is the Vice-Chairman of the Committee, Senator Andy Ciesla from Ocean County.

SENATOR CIESLA: Thank you very much, Joe. I, too, am proud to be here today in order to support efforts and Senator Lipman's and Senator DiFrancesco's efforts in promoting the arts for enhancing economic opportunities and for keeping the arts accessible.

Quite frankly, I thought today that you were going to perform here and that was one of the main reasons why I came. (laughter)

SENATOR KYRILLOS: We always kind of do, Andy. (laughter)

SENATOR CIESLA: We're onstage right now, and some do it better than others. (laughter)

I would like to welcome -- at least a part-time resident, or a long-time summer resident -- of my home township, Brick Township. Father Ashe is here today, and I'd like to acknowledge his presence. I'm proud to share this moment with you, Joe, because I do expect that we will favorably release this legislation today.

SENATOR KYRILLOS: Thank you. Thank you very much, Senator.

Senator Palaia, our colleague from Monmouth County, thank you for being with us. Senator Palaia had an Appropriations meeting in Trenton that he departed a little early, I think, to be with us. We appreciate it.

SENATOR PALAIA: Yes. In fact, I could testify that's where Senator Lipman was this morning. Wynona was there at the Appropriations Committee, and they allowed me to leave so I could be here for this important vote.

I'm proud of the bill. Even though I'm just a cosponsor, I'm proud of the bill. I'm proud of the fact that a great deal of the money is going to be going to the Count Basie Theater. And it just doesn't enhance Red Bank, as the Mayor

will tell you, it's for the entire shore area that we are doing this. I think that's what the Chairman, when he talks about tourism and bringing people into the area-- This is what we're talking about, this \$2 million for the Count Basie Theater to renovate, to upgrade -- as you can hear next to me here -- going on all the time.

I'm just proud to be here, Mr. Chairman, and congratulations to you for having the initiative to come down here and do it somewhere outside of Trenton. I think this is what it's all about. Many people probably wouldn't have been able to make it, but you're here today. I look forward to listening to the people, and to voting in favor of the bill. Thank you, Mr. Chairman.

SENATOR KYRILLOS: Thank you very much, Senator Palaia.

Let me now introduce the very popular and energetic Mayor of Red Bank for his greetings.

Ed, thanks for being with us today.

MAYOR EDWARD MCKENNA: Senator Kyrillos, thank you so much, first of all, for honoring us with your presence, and all the members of your Committee.

On behalf of the Borough of Red Bank and the Monmouth County Arts Council, I would like to extend to you our warmest greetings, and thank you, of course, for holding this particular meeting in this fine facility.

I'll be very, very brief, but I would like to just take a moment to say that this legislation is of utmost importance not just to the Borough of Red Bank and the shore, as Senator Palaia points out, but to the entire State of New Jersey. The renaissance and the recultivation of our various arts centers, such as Count Basie, is of utmost importance not only to the cultural aspects of our communities, but also to the business aspects of the communities. That joint relationship that is generated by having facilities such as this, and having the ability to have it generate traffic and

bring people into the various towns, into the communities to share the different types of cultures that we all have at our various art centers, we feel, is of the utmost importance.

The noise that you hear today is the setting up of the stage for a show that's going to be held here this evening that happens to be a rock show. We also have symphony orchestras, however. We have civic choruses. We have ballet. We have jazz -- virtually every type of entertainment you could imagine.

SENATOR PALAIA: And Geraldo Rivera.

MAYOR MCKENNA: And Geraldo Rivera. (laughter) And Bruce Springsteen.

But, again, I wish to thank you and all the members of the Committee for your support of this legislation. I'll make sure that no one else disrupts you-- (refers to loud noise in auditorium)

SENATOR KYRILLOS: Has the concert started already? (laughter)

MAYOR MCKENNA: I'll have to check things out in there for you.

But, again, I want to offer our sincere thanks, and we hope the legislation passes through with your support.

SENATOR KYRILLOS: Ed, thank you. Thank you very much, and congratulations to you for all you've already done for the City of Red Bank, together with other members of the governing body and all the various citizens that I know are very, very active in this proactive renaissance effort. I know that the Count Basie Theater is a real centerpiece of your efforts to get Red Bank moving again, and it's good to be here today.

MAYOR MCKENNA: Thank you, again.

SENATOR KYRILLOS: With that, we will entertain this bill. We have several people signed up to testify today. We are going to release the bill, however, before we lose a quorum. I will ask that the Chair of the State Council on the

Arts testify on behalf of the bill, as the only person to do so, then we'll hear from everybody else. Right now, let's hear a description of the bill, a statement of the Office of Legislative Services.

MR. LeBLANC: Senate Bill No. 1351 would appropriate \$14 million from the New Jersey Green acres Cultural Centers and Historic Preservation Bond Act of 1987 through the State Council on the Arts and the Department of State. The Council would use the bond funds to award grants for the development of six cultural centers identified in the bill and by Senator Kyrillos in his opening remarks.

It is the intent of the State that such cultural centers be developed because they would help to enrich the cultural opportunities available to State residents, and also because they would help promote tourism in the State. It should be noted that the '87 Bond Act has allocated \$40 million toward development of cultural centers, of which \$26 million has already been appropriated. This would appropriate the remaining \$14 million in that bond.

SENATOR KYRILLOS: George, thank you very much.

And with that, let me ask the Chair of the New Jersey State Council on the Arts, Sharon Harrington, to come to the witness stand.

Sharon, thank you very much for being here. I know you have some general comments to make after you make some comments on behalf of this bill.

S H A R O N H A R R I N G T O N: Thank you very much, Mr. Chairman, and members of the Committee. On behalf of the six performing arts centers that are included in this bill, and the others that have already received funding, I appreciate your consideration of this bill.

Senator Lipman, again, has asked me to convey her appreciation for your entertainment of this bill today, and we appreciate Senator Lipman and Senator DiFrancesco in their sponsorship of this bill.

As you've already heard, the Cultural Centers Bond Act provides \$40 million for Council-administered competitive matching grants to support capital projects, to build, renovate, or improve eligible arts centers across the State.

The Council has conducted three rounds of solicitations for proposals, and has recommended support for 17 projects totaling over \$39 million. I believe a map has been distributed that will show you the regional impact throughout this State. Through this Act, every region in the State has, in fact, had a facility to which renovations were made, or which will begin development of a new facility.

I can talk about the projects that have already been funded, the projects on this list, the process that we follow, or just answer any questions, as you wish.

SENATOR KYRILLOS: Any questions from members of the Committee? (no response)

I know, Sharon, a couple of members of the press corps asked me how the sponsors arrived at the facilities that have been designated in the bill, so maybe in half of a minute, if you could describe that process?

MS. HARRINGTON: It's a competitive process. There was an application process, completed by 14 applicants, submitted for the third round of the bond allocations. They were submitted, and followed a rigorous evaluation process similar to the first two rounds. Each was offered Council staff assistance in the understanding of the program and the steps that were necessary to complete the application process. Every application was read and evaluated against published criteria by a six-person panel of distinguished experts in fields relevant to cultural center design, construction, and operation, and each applicant organization also received an on-site evaluation by a qualified professional. The panelists--

There was a process during which, after the reading of each grant application, every organization that had applied

came in and did a presentation to that panel. It was observed by members of the Council, but we did not make a determination until after all the panelists had done their reviews. Then consensus comments, and overall rankings of the panel were received by the Council's Policy and Planning Committee, which then recommended the funding for the six facilities that are encompassed in today's legislation.

SENATOR KYRILLOS: Very good. You expect at this point now some speedy passage of the legislative process?

MS. HARRINGTON: Yes, we do. We would appreciate your encouragement of the Senate Budget Committee to deal with this in an expeditious fashion. And that is actually -- as far as we know -- the last step before the full Senate is asked to vote on the legislation.

SENATOR KYRILLOS: Very good.

MS. HARRINGTON: We hope that considering the sponsorship of the Senate President and Senator Lipman, it will be treated in an expedient fashion.

SENATOR CIESLA: That's right.

SENATOR KYRILLOS: Well, very good. Thank you, Madam Chair. With that, I'll entertain -- if there aren't any further comments or questions -- a motion to release the bill favorably.

SENATOR PALAIA: I would like to offer that motion.

SENATOR KYRILLOS: Thank you, Senator Palaia.

SENATOR RAND: I'll second it.

SENATOR KYRILLOS: Seconded by Senator Rand.

Will you call the role please?

MR. LeBLANC: On Senate Bill No. 1351: Senator Kyrillos?

SENATOR KYRILLOS: Yes.

MR. LeBLANC: Senator Ciesla?

SENATOR CIESLA: Yes.

MR. LeBLANC: Senator Palaia?

SENATOR PALAIA: Yes.

MR. LeBLANC: Senator Rand?

SENATOR RAND: Yes.

MR. LeBLANC: The bill is released.

SENATOR KYRILLOS: Very good. The bill is released favorably. As has been pointed out, it now goes to the Senate Appropriations Committee, and we will be urging the Chairman of the Committee, Senator Littell, to post it for a vote just as soon as possible.

So, congratulations to all of you.

Sharon, if you'd like to rejoin us, because I think at this point we'd like to open up the balance of the meeting for general testimony on the importance of the arts and cultural tourism to the State's economic development, and the importance to our overall tourism policy. Please rejoin us.

I'd just like to point out I enjoyed reading your comments in The New York Times this past weekend.

MS. HARRINGTON: Thank you very much, Mr. Chairman. That was an important story. Art Pride is an important organization. Thank you.

I very much appreciate the opportunity to speak with you today. The acknowledgement by the Coastal Resources and Tourism Committee of the influence and impact of cultural tourism as a critical component to the tourism industry, is very much appreciated by us at the Arts Council.

If you will bear with me for just a moment, I would like to tell you a little bit about the Arts Council: The New Jersey State Council on the Arts is a Division of the Department of State and is comprised of 17 citizens appointed by the Governor to three-year terms. In addition, an Assembly representative, Assemblywoman Maureen Ogden, a Senator, Senator Wynona Lipman, and the Secretary of State, serve as ex officio members of the Council.

The Council was created in 1966 by statute. The mission of the New Jersey State Council on the Arts is to enrich the lives of all residents of this State by stimulating and supporting production, presentation, and understanding of the arts, and by fostering their incorporation into all facets of life.

We are the organization imparted with the responsibility of distributing the funds allocated by you, the Legislature, and by the Governor, to support cultural projects in New Jersey. In the 1992-1993 Fiscal Year, the budget was \$9.6 million. In 1993-1994, Governor Florio has recommended an increase of \$500,000, which will bring that amount to \$10.1 million.

The State Council's efforts result in matching grants, fellowships, cosponsored arts projects, and services that benefit hundreds of New Jersey's arts groups, thousands of New Jersey's artists, and millions of New Jersey audience members annually. The activities and public events supported through the Council's programs occur in every county of the State, and we are proud to note that more people attend these events than attended all the professional sporting and entertainment events of the Meadowlands Complex combined. Last year's total exceeded 13 million persons. It is that statistic, the fact the arts attract more audience than the Meadowlands, that brings us to today's hearing.

I know, Mr. Chairman, that your Committee has been working with the New Jersey Sports and Exhibition Authority to assess the tourism attractions that they support, particularly as we look to 1994 and the international attraction of World Cup Soccer. Our contribution, if you will, is that there will be far more than simply a sporting event to hold people's attention.

Cultural tourism is critical to the lifeblood of our State. I will speak in a few moments about some of the

international acclaim that the arts have already brought to New Jersey. But first, the Arts Council is presently involved in a study being conducted by the Port Authority of New York and New Jersey, in partnership with the Alliance for the Arts and the New York City Partnership, which will update a 1983 study of tourism and the arts in the New York/New Jersey region.

The region covered by this study is limited to the Port Authority's district. The goals of this study are to understand tourism and the arts industries, to measure the regional economic impact of tourism and the arts, determine our competitive strengths and weaknesses, and to assess prospects for growth.

We talk about the economic impact of the arts and have often cited the \$17 return on every dollar invested in the arts. Using the statistics developed in 1982, the arts were a \$5.6 billion regional industry -- in 1982. Remember, this only addresses the Port region. We expect that that number will be significantly higher when this study is completed in September of 1993.

Why is cultural tourism so critical to New Jersey? Visitors who travel -- again, to the Port Authority region which is eight counties of New Jersey, Manhattan and New York City surrounding area, and that region -- spend over \$10 billion and support 244,000 jobs. New Jersey is the home, as you said, to more than 47,000 artists; artists who are the taxpayers and voters of New Jersey.

We strongly believe that our State offers the best, and that in attracting people to our State, the arts should have a heightened emphasis. For that, your wisdom and understanding the link to tourism is commendable. Just this afternoon you released a bill which will support the construction of six regional performing arts centers. During the first round of awards for this bond issue, the John Harms Performing Arts Center in Englewood received an award.

Recently I was speaking with Ted Rawlings, the Executive Director of the Harms Center, who told us that there is a reverse trend in attracting audiences to John Harms. That is, not only are the residents from throughout Bergen County and the Bergen County region taking advantage of the Center, but additionally they have a very strong audience base coming from New York. We think that's very significant. People are traveling from New York to see works performed in New Jersey. Producers are premiering their first run of many shows in New Jersey, in Englewood and in the other facilities throughout our State.

The Morris Museum in Morristown is one of the four venues in the United States for the exhibition of the "Etruscan's Legacy of a Lost Civilization." That opening was attended by representatives from the Vatican and the Italian government. Why was New Jersey selected? Because of our location, because of our population, and because of the quality of venue we have available. It is accessible by car and by mass transportation. And it is this exhibit that has already won New Jersey international acclaim. You know, this is the first time ever that this exhibit has left the Vatican, and more than 45,000 are expected to visit it.

The Noyes Museum in Smithville features American crafts, and was also a recipient of the Capital Construction Bond money. You'll hear from Barry Taylor of Wheaton Village about his center's international status as a glass center.

Paper Mill Playhouse is currently presenting "My Fair Lady," with a production that has been called, "the best ever."

Sony-Pace, a world leader in equipment and entertainment management -- those are two companies -- in a joint venture has approached the South Jersey Performing Arts Center to develop a private/public partnership that will make the Camden Waterfront as enviable a destination as Baltimore or Boston.

This is the year of the American Craft throughout the country, and it was started here in New Jersey. Peter's Valley in Layton has active craft masters living, teaching, and demonstrating their works. It is nestled in beautiful Sussex County at the Delaware Water Gap, with camping, boating, bed and breakfasts, and more; things that you would naturally expect as part of the overall tourism destination. But, again, we think we bring a very important element to that overall complement.

Michael Zuckerman will tell you of Cape May and the Cape May Music Festival. You'll hear of the 19 theaters throughout our State, and of the work of Art Pride. David Fleming has some very compelling numbers that will speak to the arts in New Brunswick.

Senator Lipman, as I said, asked that I carry her thanks for the release of her bill this afternoon, and apologizes for being unable to attend, as she had a conflicting budget hearing.

The Quality of Life Bond issue and the funds appropriated from it, are making it possible to create and improve our arts facilities, and to create world-class centers all over the State. The theater we're sitting in is one center that will benefit. I remember attending a Max Roach concert here not too long ago. It was an opportunity to participate in a legend, and when it's renovated completely, many more legends will begin here.

I would like to compliment Tom Tkach, and Michael Marks, who is the Chairman of the Monmouth County Arts Council, on the excellent work that they've done in bringing the theater to the state that you see here today, and in their commitment in carrying this mission forward.

Thanks to the funding provided, in Atlantic County the South Jersey Regional Theater will construct a 300-seat theater. In Elmer, which is in Salem County, Appel Farm will

put on an addition to improve their theater. In Bergen, Morris, Essex, Middlesex, and Mercer Counties, improvements in the facilities for the John Harms Center, The Morris Museum, The Newark Museum, Newark Symphony Hall, Paper Mill Playhouse, McCarter Theater, and the New Brunswick Cultural Center, which houses the State Theater, George Street Playhouse, and the Crossroads Theater, are either in process or have already been completed. Your approval of the Council's recommendations for round three of the Cultural Center's bond issues will enable these six more centers to build their facilities.

I will close by quoting Alvin Reiss, who is the Editor of Arts Management and the Director of the Professional Arts Management Institute. He, incidentally, will be conducting seminars at George Street Playhouse in New Brunswick next week, and on May 13 and 14, specifically on the topic of tourism and the arts. Reiss says, and I quote, "The field of nonprofit cultural organizations is discovering the benefits of packaging and aggressively marketing its far richer amenities for tourists. All over the country, cultural groups are forming partnerships with city and state agencies, hotels and motels, and travel packagers and carriers, seizing the initiative by developing new ways to tap into a growing source of income and audiences. And a vast resource it is. Tourism, today, is a \$340 billion business. By the year 2000, it will be the world's leading industry. Increasingly, tourism officials at every level are recognizing the pragmatic value of selling culture as a top come-on for visitors seeking new experiences and who have been sated by the sun and sea message played endlessly for years."

And so, your encouragement of the inclusion and emphasis of cultural tourism is greatly, greatly appreciated. Thank you.

SENATOR KYRILLOS: Thank you very much, Madam Chairman, for your testimony. I'll ask members of the Committee if they have any questions.

Senator Rand?

SENATOR RAND: Senator Kyrillos, I am quite happy that Ms. Harrington mentioned all the areas of the State, of course, namely-- I have to tell you that I have a great interest in every part of the State, but certainly when she mentioned the major objective, of course, on the waterfront of ours-- Let me tell you how it fits in with tourism. The Aquarium has attracted, in its first year of operation, over 1,200,000 people, and to sustain that becomes very difficult. To sustain that, we need extra attractions. This waterfront operation -- of which I won't delve into the particulars except to say that when particular parties from Camden speak, I have some drawings and renderings that you might want to see -- is the most exciting thing, in my opinion, to come down; a 25,000-seat amphitheater with a performing arts center as the core that they will build around. I guess I would have driven 200 miles, Senator Kyrillos, it is that important to the tourism -- the lifeblood of the City of Camden.

So, I'm very grateful to you, Sharon, for at least mentioning that, bringing that up as one of the objectives in line with all the other objectives, without deriding or demeaning any of the other interests. So, I do thank you. And I thank the Senator here, again.

SENATOR KYRILLOS: Thank you very much, Senator. At some appropriate time, if you think it's appropriate, we should bring the Committee to Camden and see the Aquarium firsthand and hear the efforts that are going on there and all--

SENATOR RAND: We'll be glad to make those arrangements.

SENATOR KYRILLOS: Very good.

MS. HARRINGTON: You'll be very, very impressed.

SENATOR KYRILLOS: Sharon, I just want to say that I'm staggered by many of the numbers you've mentioned, but particularly this number of 13 million citizens across the

State participating in arts presentations of various sorts, and that number was greater than all the people in aggregate that attended the Meadowlands Sports Complex for-- Last year, was it -- 1992?

MS. HARRINGTON: It was 1991 actually.

SENATOR KYRILLOS: Oh, 1991.

MS. HARRINGTON: We think that's a pretty impressive number.

SENATOR CIESLA: Sure is.

SENATOR KYRILLOS: Really an amazing statistic, and probably that number alone underscores the reason why we're here today and the whole purpose of our meeting.

MS. HARRINGTON: Yes, and I hope that that gives you comfort in supporting the recommendation for cultural projects through the budget process. I know Legislative Services has recommended in its list of options available, taking \$1 million away from the Cultural Projects Fund. We implore you to speak with the members of the Budget Committee--

SENATOR PALAIA: I get to vote twice.

MS. HARRINGTON: Thank you. (laughter)

SENATOR KYRILLOS: Notice the most important member of the Committee over here; Senator Palaia being a member of the Appropriations Committee. (laughter)

MS. HARRINGTON: Yes, and we think that it's very, very important from the quality of life standpoint, and also from an economic standpoint. We think it makes good financial sense.

SENATOR KYRILLOS: Well, I would agree, and I hope that number stays the same. I know that Speaker Haytaian has said as much as well, and I'm sure if he decides to reconsider that position, all of your Art Pride members will gear up in force, no doubt.

MS. HARRINGTON: I trust that that will happen.

SENATOR KYRILLOS: Sharon, you mentioned the Port Authority regional study, the rest of the State--

MS. HARRINGTON: Senator, one of the things that we are doing through the Arts Council's efforts to complement that, is to work with the Port Authority to develop a model that is applicable to every other county in the State. In fact, we are working right now with someone from Rutgers University to try and develop a model that will give us a sense of the impact on every other region of the State -- western New Jersey, southern New Jersey, central New Jersey, so everywhere that is not in the Port region.

SENATOR KYRILLOS: Great.

Any other questions or comments? (no response)

Madam Chair, thank you very much for being here, for your act of Chairmanship, and all that you're doing on behalf of the arts.

MS. HARRINGTON: Thank you very much for your interest in our activities.

SENATOR KYRILLOS: Very good. Thank you.

Right now I'd like to acknowledge a very prominent member of the Monmouth County community, one of our prominent residents who is active on behalf of so many causes here in our part of the State, but she serves all the residents of the State of New Jersey as a member of the New Jersey State Council on the Arts, Judy Stanley.

Judy, thank you very much for being with us. I wanted to acknowledge you, and please feel free to come forward if you have--

J U D I T H H. S T A N L E Y: Hello, Senator Rand. I haven't seen you since the transportation days.

SENATOR RAND: How are you?

MS. STANLEY: Fine, how are you? Nice to see you again.

I guess I'll just speak very briefly on both tourism and culture in the Count Basie. I started first as Chairman of the Garden State Parkway -- which is where I met Senator Rand -- and I was very instrumental in bringing back, I think, the Arts Center itself. We went from years of decline to some very strong years. We raised lots of money. We had to have the rock concerts, too, no question about that, but we went along and it really helped tourism. There is no question.

Now, Monmouth County is basically a tourist state -- a tourist county. I was born here. I grew up on the beaches. Our beaches today are not too good, but we need the tourism, the culture. We have beautiful waters. We have hunting. We have fishing. Well, we have just a little bit of hunting, but we have fishing. We have swimming, and it is a very beautiful, beautiful land. I do wear a conservationist hat, because I like to preserve the land, but I also realize the importance of tourism.

As far as Count Basie, 15 years ago I tried to raise money for Count Basie and it wasn't so easy. Now, fortunately, you gentlemen, the State, the county, are helping. But once again we need a combination of private efforts and public efforts to bring back this beautiful theater, to bring culture here, and to promote tourism and the county.

So, I thank you, and I hope this was a better reception than I used to get in Trenton. (laughter)

SENATOR RAND: I never gave you a hard time.

MS. STANLEY: No, you didn't. Actually, the Democrats were much better. (laughter)

SENATOR KYRILLOS: Well, you've received a warm reception today, haven't you?

MS. STANLEY: Yes.

SENATOR PALAIA: Up to now. (laughter)

MS. STANLEY: Actually, I'm not asking for money. That was the nice thing about the Parkway.

SENATOR KYRILLOS: We already appropriated it all.

MS. STANLEY: That was the nice thing about the Parkway. We appropriated our money. The problem was everybody wanted a little bit of the money.

SENATOR KYRILLOS: Yes. Right.

MS. STANLEY: Anyway, I thank you very much, and nice to see you.

SENATOR KYRILLOS: Thank you, Ms. Stanley. Thank you, Judy.

SENATOR RAND: Good to see you, Ms. Stanley.

SENATOR PALAIA: Mr. Chairman, it's interesting to note the naming-- I guess most of you know the naming of the Count Basie Theater. William Count Basie was born here in Red Bank. In fact, one of his-- It's not a famous record, but it's one of the records I enjoyed the most that Count Basie made. It's called the "Kid from Red Bank." It was written about himself growing up here in Red Bank. And Count Basie-- You talk about performing arts and a performer, he was second to none. We're very proud of him in the shore area, and to have the theater named for Count Basie. Every time I hear that, you know, it just brings chills to me, because that's a gentleman that really did a lot for the performing arts. And the Count Basie theater-- When I saw the \$2 million for that, Mr. Chairman, I liked that.

SENATOR KYRILLOS: Very good.

SENATOR PALAIA: I think Count Basie would have liked it, too.

SENATOR KYRILLOS: That's right. Very well said, Senator.

We'd also like to acknowledge another member of the State Council on the Arts, a woman who I've gotten to know both immediately prior to her membership and since, Dottie Frank. Dottie, please stand. Thank you for being here. I appreciate it very much.

D O R O T H E A B F R A N K: It's my pleasure.

SENATOR KYRILLOS: Now let's get on to some of the testimony. We have an awful lot of you who want to speak, so I'm going to respectfully request that everybody try to keep their remarks brief, compact. We're going to ask that you keep it to about three minutes. I apologize for that, but there's just so many folks and we want to make sure everybody gets a chance to speak. You should know that the Office of Legislative Services is here, and these are not microphones by which to amplify, but they're recording devices. We'll have a transcript of this entire proceeding available sometime soon.

Is that right, George?

MR. LeBLANC: Right.

SENATOR KYRILLOS: George assures me that it won't be all too long, and you can contact my office, or George at the Office of Legislative Services, or any of the members directly, for a copy of today's transcript.

So, I do apologize for asking you to keep your remarks brief, but I hope you do understand.

First, Angelo Del Rossi.

D E B R A W A X M A N: Angelo's not here.

SENATOR KYRILLOS: Okay. I didn't think so.

MS. WAXMAN: Would you like me to speak in his place?

SENATOR KYRILLOS: If you would like to.

MS. WAXMAN: Sure.

SENATOR KYRILLOS: Angelo is the President of Art Pride. I know most of you know him well.

You can tell us just a little bit about Art Pride and what you're up to.

Congratulations on your Art Pride Conference of a couple of weeks ago. I attended, and I learned a lot.

MS. WAXMAN: Well, thank you very much.

I have been asked to speak. Angelo sends his regrets, but right now we are casting for a pre-Broadway premier of a

New Jersey State Library

production called "Paper Moon," that is going to premiere here in New Jersey at Paper Mill, and then move on to Broadway. So he's auditioning little Addies right now and cannot be here.

SENATOR KYRILLOS: Super. Do you want to just state your name for the record so the transcript flows well?

MS. WAXMAN: Yes. I'm Debra Waxman, and I'm the Director of Marketing at Paper Mill Playhouse for the past 10 years. I have also been actively involved in promoting tourism in New Jersey. I served two terms as the President of the Gateway Regional Tourism Council, and I'm currently on the Executive Committee of the New Jersey Travel and Industry Association, which has designated "historical sites and cultural arts" as one of the basic components of the travel industry in the State.

As I meet in my job with tour operators, travel planners, travel agents, writers, etc., it's increasingly evident that there is a large market share of visitors interested in New Jersey, and that these people want to see more "packaging of New Jersey." They want a full and well-rounded itinerary which includes quality accommodations, sightseeing, and entertainment. The cultural community, which includes the performing and visual arts and historic sites, is at the heart of tourism throughout the State.

Visitors want more than a nice hotel room and a place to put their quarters in slots. They want something to do when the sun fades from the horizon on the beach. They expect more from their time in New Jersey, and we have what they want to see and do. People are attending in record numbers places like Paper Mill Playhouse, McCarter Theatre, George Street Playhouse, The New Jersey Shakespeare Festival, The Morris Museum, The Newark Museum, The Liberty Science Center, The Edison National Historic site, and countless other world-class attractions. And a high percentage of people who attend a live performance, as you know, also eat at a local restaurant, tour

the art gallery, etc. At Paper Mill, we produce a little pamphlet called, "Make a Day of It," which promotes attractions within 30 minutes travel distance from the theatre. With Paper Mill as the starting point, hundreds of tour operators, group leaders, and individuals have used this brochure to plan trips to the area.

Positioned in close proximity to New York, Paper Mill also serves a safe, viable alternative to Broadway, keeping people in this State. Currently we have a subscriber base of 42,000 people from throughout the State of New Jersey, which is one of the highest in the country, and over 400,000 people attend our performances annually. Paper Mill not only serves the New Jersey area theatergoer, but draws people from all over the country and recently, internationally, as well. At an October performance of the "The Wizard of Oz," we hosted the Board of Directors of FIJET, the international association of world travel writers, and articles appeared worldwide proclaiming that New Jersey had theatres that were better than Broadway. Recently when a group of 50 German tourists staying at the Holiday Inn, Fort Lee, were cancelled out of a performance of "Cats" on Broadway, they called us in a panic. We accommodated them, and they saw "My Fair Lady" in Millburn instead, and not one of them felt cheated. Rather, they were struck by the quality and experience of attending a large professional theatre in New Jersey, and to quote them, "The beauty and ambience of being in the country at the Paper Mill Playhouse--" They perceived this as the country as opposed to the big City of New York. The product and the resources we have to offer New Jersey makes us a tourism destination equal to New York or Pennsylvania, or anywhere else, I might add with pride.

The arts as an industry in New Jersey generate \$714 million in economic activity annually. This figure is drawn from an Art Pride Survey which was published in 1989. Paper

Mill Playhouse alone has an earned annual income in excess of \$12 million, and that translates into ticket revenues, New Jerseyans actively and happily employed, and the distinct advantage to area businesses of having a thriving art center in the community. When the Paper Mill opened its doors in 1982, there were three restaurants in the town of Millburn. Currently there are 11 thriving, and more opening as we speak. The success of arts organizations throughout the State bears witness to the fact that when a community has cultural resources, local businesses and the citizenry thrive.

The State boasts 19 professional theaters, scores of community theaters, music and dance ensembles, at least five major internationally recognized museums, a symphony orchestra, several major dance companies, and hundreds of incomparable historical sites.

During the years of my involvement in New Jersey--

SENATOR KYRILLOS: Excuse me one second. I want to interrupt you. I know you're speaking on behalf of both yourself and Angelo Del Rossi. I'm going to ask you to kind of summarize as best you can.

MS. WAXMAN: Wrap it up? Okay. (laughter)

SENATOR KYRILLOS: And I do apologize.

MS. WAXMAN: I thought I had five minutes, so I timed this for five minutes. But I'll cut it down.

SENATOR KYRILLOS: Let me tell you, just so everybody knows: We're going to hear from Laura Aden from the New Jersey Theater Group, David Fleming from the New Brunswick Cultural Center, Lee Ellen Griffith from our own Monmouth County Historical Association, Barbara Russo, the Executive Director, Barry Taylor from Wheaton Village, Michael Zuckerman from the Mid-Atlantic Center for the Arts, Charles Heisler from the South Jersey Performing Arts Center, Peter Hansen from the New Jersey Performing Arts Center, and Diane Claussen from the George Street Playhouse. And that is why we've got to try to keep it brief.

MS. WAXMAN: Okay. Well, I know all these fine people and--

SENATOR KYRILLOS: I wanted to read for a minute to let you gather your summarizing thoughts. I apologize for interrupting.

MS. WAXMAN: All right, then I'm just going to hit-- I'll forget the flourished language that I worked so hard on because I have copies here that you can put in, and I'll just hit, I would say, five major points.

I think that a steady and increased source of dollars is needed from the State to fund the marketing and promotion of tourism in general, and the arts as a significant portion of that. We need reinstatement of the tourism Matching Grants Program which many arts organizations use to support the arts. We need more importantly, more effectively, to meld the efforts of the Division of Travel and Tourism and the State Council on the Arts in the common goal of upholding the quality, and then letting the world know what great things we have to offer here.

One of the things that Angelo requested that I ask for is, if at all possible we would be -- certainly on behalf of Art Pride -- willing to participate in any kind of arts subcommittee that this Committee would like to see formed.

SENATOR KYRILLOS: Can you repeat that, Debra? I'm sorry.

MS. WAXMAN: Yes. We would welcome the formation of a subcommittee on the arts within the State Coastal Resources and Tourism Committee, and the entire Board and constituency of Art Pride would be more than willing to help organize that and participate.

SENATOR KYRILLOS: Well, that's a very good suggestion, and one we can take back to the Senate President. I know all of us would be very happy to work with you on that suggestion.

MS. WAXMAN: Thank you. Well, it's very hard going first, but thank you very much.

SENATOR KYRILLOS: Well, I do apologize. The Chairwoman of the Arts Council is in the front row giving me dirty looks, but--

MS. WAXMAN: Is she?

SENATOR KYRILLOS: If I didn't do this, I'd get dirty looks from all my colleagues and all the other folks who have other things they need to do later today, but I appreciate your being here.

MS. WAXMAN: Fine. Thank you for your time, and thank you for your support of the legislation that you passed today.

SENATOR KYRILLOS: Great, Debra. Thank you very much, and thank you for your invitations from time to time to the Paper Mill Playhouse. I know all of the members of the Legislature are invited there, as well as to McCarter Theatre, George Street Playhouse, and other places. We really do appreciate it.

Next, let me-- I don't know if she's here, Laura Aden, the President of the New Jersey Theater Group. Laura's a great advocate for your cause. I'm sorry she's not here today.

David Fleming I know is here, from the New Brunswick Cultural Center.

David, I know you'll take a minute to outline for everybody the various components of the Center.

DAVID FLEMING: Sharon did a great job with that, but I'll pick up where she left off. Mr. Chairman, and members of the Committee, thank you for the invitation.

In addition to the State Theater, the George Street Playhouse, and the Crossroads Theater, the New Brunswick Cultural Center also counts the American Repertory Ballet and the New Jersey Designer Craftsmen as two of its resident companies. The Shoestring Players, a children's theater group, is one of its affiliate companies, and the Middlesex County High School for the Arts is its other.

I became the President of the New Brunswick Cultural Center just in December, so I'm a relative newcomer to New Jersey. However, I'm an old hand at the topic of using the arts to revitalize inner cities. I had the privilege of being deeply involved in the revitalization of downtown Wilmington, Delaware, which literally rebuilt itself around its Performing Arts Center.

I've been a professional performing arts administrator for 15 years, and I ran the Delaware State Center for the Performing Arts for 10. I've lectured, consulted, and taught nationally on the subject of the use of the arts to revitalize inner cities, and am the President-Elect of the national organization called the League of Historic American Theaters, which helps communities such as this one revitalize their old theaters as economic incentives.

I have only two points I want to make today. One is that, in places where the arts thrive, private development, property values, and tax revenues all increase in direct proportion to the success of their arts organizations. Number two, that in places where the arts thrive, people from every socioeconomic level believe that the arts contribute to their personal satisfaction with their environment. That's a pretty dramatic statement. How can people from all socioeconomic levels have that much interest in the arts? Everyone knows the arts are elitists.

Well, for the last 18 years, every other year the Eagleton Institute has conducted an extensive poll in New Brunswick to sample from 1000 people, randomly selected, their view on what life is like in New Brunswick and their satisfaction with it. The percentage of the New Brunswick permanent population which believes that the arts are important has been steadily increasing -- a total jump of about 25 percent over the last 10 years, which is the period of time of the development of the New Brunswick Cultural Center. The poll

indicates that 62 percent believe that the cultural events are very important, and another 29 percent believe that they are somewhat important. That means a rather staggering 91 percent of the permanent residents in New Brunswick feel that the arts are important to revitalization and the survival of their city.

That's far and away above any other area of agreement within this study. These people do, indeed, come from all walks of life. In the age groups of 18 to 29, 93 percent said the arts are important. In the ages of 50 and over, 87 percent felt they were important. In the group of those with less than a high school education, 83 percent felt that the arts were important, and with those with more than a high school education, 93 percent felt the arts were important. Of those with under \$10,000 in annual income, 90 percent said the arts were important to them, and with those of over \$30,000 annual income, 93 percent said the arts were important to the economic revitalization of their city. We really shouldn't be surprised by this. National polls have indicated something along the same lines; 90 percent of the people in this country believe that the arts are vital to a happy existence and a healthy environment.

So clearly, the arts are important to the majority of voters here in New Jersey as well as the nation. We don't need sophisticated polls to show that the arts are vital to downtown New Brunswick. All one has to do is walk down the street on virtually any night of the year and see hundreds -- and in some cases when we have a good night thousands of people walking -- down the streets, filling our restaurants, going into our shops, and coming to our theaters.

Down the street a couple of blocks from the New Brunswick Cultural Center, is a rather exciting new townhouse development. It's interesting to note that in all of their sales literature, they make a special point of saying that they're within an easy walking distance of the Cultural Center of downtown New Brunswick -- the place where it's all happening.

Well, that's all I have to say. The arts tend to generate satisfaction among the people in the city where the arts are active. They generate economic development. The arts are an easy and cost-effective way to achieve dramatic results in any community, and I urge you to think of the arts whenever you're looking for a tool to achieve the kind of results all of us are hoping our government can achieve.

Thank you very much.

SENATOR KYRILLOS: Thank you, David, for your excellent testimony.

Are there any questions or comments? (negative response)

David, just a quick question: The George Street Playhouse, the State Theater, and Crossroads, they're affiliates of the Cultural Center? Is there an over-arching governing body -- holding company, if you will? Is that how it works?

MR. FLEMING: No. Each of the resident companies is a separate and distinct arts organization with its own board, its own budget, and its own governance. The role of the New Brunswick Cultural Center is to try to support all of the organizations with some common services. New Brunswick Cultural Center owns the property and maintains the property.

SENATOR KYRILLOS: Very good. Well, New Brunswick is a great case study for the kind of improvements that come to a town by virtue of the arts, as you pointed out, and it's a pleasure to go there now -- great restaurants, great streets to walk, great theater. I know the arts have been an important player to make that happen, along with Johnson & Johnson. And our colleague, Senator John Lynch, who is Mayor of New Brunswick, did an awful lot to bring about that renaissance.

We thank you for being here.

MR. FLEMING: Thank you very much.

SENATOR KYRILLOS: Next, Lee Ellen Griffith, I believe is with us. Lee Ellen Griffith is with the Monmouth Historical Association.

Thank you for being here. I don't know if you get any money from the Arts Council or not; I suspect that you do. If not, it's a good chance to lobby for some. Right?

LEE ELLEN GRIFFITH: We hope to. We hope to.

My name is Lee Ellen Griffith. I'm Director of Monmouth County Historical Association, which is a private, nonprofit organization dedicated to the preservation and interpretation of historic properties, art, manuscript material, and artifacts relevant to the history of this County.

For 95 years, the Association has pursued its mission and has achieved recognition as one of the leading regional history organizations in the country. Today, the Association maintains and opens to the public five historic sites in Monmouth County, four furnished historic houses dating to the 18th Century, and a library and museum where collections are displayed and archival resources are made available. With this apparent success, our greatest challenge, still, is funding for our general operating expenses.

I've only been in Monmouth County for over a year now. I come from Philadelphia originally. It's been my observation that history itself represents a potentially valuable, yet very underutilized cultural resource for this State. State and nationwide marketing of historic resources is difficult for small organizations like ours with limited resources. Indeed, our responsibilities of stewardship of our buildings and collections consume over 25 percent of our operating budget, and the continued attention of our very small staff. We can only expect that figure to increase as we strive to protect our architectural heritage from ravages of time and pollution. We've been guardians of some of the treasures of this State's cultural heritage for nearly a century now, and we need to turn to you for help at this point.

Marlpit Hall, one of our very most important properties, and one of the oldest historic houses open to the public in this State -- we've maintained it open to the public since 1936 -- will have to be closed this year for necessary repairs. We've been advised by consultants that to properly restore the house, it will require just over \$500,000. These funds we don't have in hand, but we are going to begin the project with the amount of money that we do have in hand. We've been advised that the house is judged to be at grave risk and we'll be applying to the State for bond money as we had last year. Unfortunately, last go-around there were many more worthy organizations ahead of us in line. We hope to be successful this year.

Increased funding for historic preservation quite simply means survival for many of the State's most important cultural treasures. That survival, from the perspective of a Committee concerned with tourism, can mean opportunity. My message to you today in a nutshell is that history is a draw.

Our statistics from our research library show that we had representatives visiting us from 35 of 50 states just during the last year, including California and Hawaii. We also welcomed visitors from Ireland and England. So, indeed, that proves that in our small way we are drawing people into this County.

I think it's time to take advantage of the public appeal of history, and for proof of the dollar power of history just look south to Philadelphia's tourism industry, which is built, in large part, on its historic district. Their strength might lie in a more centralized administration of many of the historic sites, but perhaps we can find a solution that would adapt to our situation.

In closing, I'd like to thank you very much for this opportunity to speak to you, and I'd like to ask you please to remember the historical and museum community. We're often too quiet a group, but we have an awful lot to contribute.

Thank you.

SENATOR KYRILLOS: Thank you very much, Lee Ellen. I remember when you first arrived in Monmouth, a year or so ago, with great fanfare. I know all the members of the Association were looking forward to your arrival.

I'm sorry to hear about Marlpit Hall. Judy Stanley talked to me about that issue not too long ago. It's a great old place. I happen to have been brought up just down the street from Marlpit Hall on Kings Highway, so I know it well. I'd just like to say that I know that Senator Palaia and I would like to work with you toward helping identify -- from what I understand -- some badly needed funds for Marlpit Hall from the Green Acres Fund to DEPE perhaps, and when Barbara Russo steps up to the plate, we'll ask her if there's a role for the Arts Council.

MS. GRIFFITH: Thank you very much, Senator.

SENATOR KYRILLOS: Thank you very much.

Next I'd like to bring up Charles Heisler from the South Jersey Performing Arts Center. You drove a long way accompanied by Senator Rand, I understand?

C H A R L E S H E I S L E R: That is correct. That is correct.

SENATOR KYRILLOS: Thanks for being with us.

MR, HEISLER: Thank you.

SENATOR RAND: Not a free ride.

SENATOR KYRILLOS: Not a free ride? He's a struggling artist.

MR. HEISLER: I'll be very brief. I just want to: 1) thank Sharon Harrington, and all of the members of the State Council on the Arts, and Barbara Russo and the staff, for the support that they gave our application, and the grant that they favored us with last year. I should also thank Senators Lipman and DiFrancesco for the introduction of this bill, and you, Senator Kyrillos, and the other members of the Committee, for your action here today.

I hope I would not offend anybody by saying special thanks to that guy down on the far end of the table, Senator Rand, who has been a tremendous supporter of our organization from its inception.

I can't tell you a lot of history about the Performing Arts Center in South Jersey because there is none; it doesn't exist yet. But I do hope in the very near future to be able to invite all of you to attend a function at what, I think, will be a unique regional performing arts facility. As noted by Ms. Sullivan (sic) a couple of minutes ago, a combination of private and public effort will bring to the waterfront in Camden a unique performing arts venue which will serve many purposes. It will be a facility available to the citizens of southern New Jersey to attend first-class performing arts. It will be a venue for regional performing arts groups to use. And from the tourism point of view -- and this is a critical aspect of what our mission is, what we're all about -- it will extend the day in Camden.

I think all of you are familiar with the success we've enjoyed with the Thomas Kean Aquarium on the waterfront in Camden, but there's always been something missing. That something missing is something to give the people who have come to Camden to see the Aquarium a reason to stay in Camden. And we believe that the opening of this Performing Arts Center will do just that. It will extend the day. It will benefit tourism. It will cause -- it will have to cause -- additional commercial development within the City of Camden, and particularly at the waterfront, as people decide that, "Yes, there is more to do when we come to Camden, than just see the Aquarium. We can stay. We can spend an evening there. We can shop. We can have dinner, and we can attend a first-class performing arts performance."

So, I do thank you very much for the action that you've taken here today, and favorably reporting on this bill.

And, again, I hope to see you soon when we open up the South Jersey Performing Arts Center. Thank you very much.

SENATOR KYRILLOS: Very good. Thank you. We're looking forward to the invitation.

SENATOR RAND: We'll invite you to the Aquarium first, and then we'll invite you to the joint project second.

SENATOR KYRILLOS: Very good.

Thank you for your testimony.

Next, let me bring up Barbara Russo, the Executive Director of the State Arts Council, who I will encourage to be brief, since we've heard from the Chairman already, but I know she has some more to add. Thank you, Barbara.

B A R B A R A F. R U S S O: Thank you, Mr. Chairman, and members of the Committee. After hearing your opening comments, this is certainly like preaching to the converted that-- We absolutely appreciate it, and I will try to read quickly and be brief.

Thank you for the opportunity to appear before you today. I would like to speak about the importance of the arts in shaping the growing business of tourism. There is a link between a state's cultural resources and its attractiveness to visitors. As described in a recent report from the President's Committee on the Arts and Humanities, the arts play a significant role as a component in tourism. In New York City, approximately 60 percent of the tourists list some type of arts or cultural activities as the prime reason for their visit. Tanglewood Music Festival in the Berkshires, Santa Fe Opera, and the Summer Wagner Festival in Seattle, which attracts opera lovers from around the world, comes to mind.

The Europeans have known for years that tourists are interested in the cultural resources of the countries they visit. The European Travel Commission reports that 80 percent of American travelers surveyed attended museums and art galleries, 56 percent went to the theater, 33 percent attend concerts, and 25 percent went to opera and ballet.

We are seeing evidence that states are turning to the arts as a means to attract new visitors. New York certainly took advantage of the arts when it initiated the famous and successful "I Love New York" campaign. The most memorable portions of that campaign focused on the arts and increased the number of people who came into New York. Tourism, the arts, and the local economy all benefited.

North Carolina bills itself as the "State of the Arts." Stage agencies, the Federal government, and the private sector cooperated to establish a Welcome Center on its major interstate highway that features the work of artists and craftsmen.

Wisconsin's plan for tourism links the Division of Tourism and its Arts Council. Since 1984, the two agencies have cooperated, and now hold regional conferences of tourism and the arts.

In other words, these states see the arts as essential to the economic well-being of the state. In the National Conference of State Legislators publication, "Travel and Tourism," almost the entire chapter on "Emerging Opportunities" is devoted to cultural tourism. The guide supports the strong link between tourism and the arts.

This is not surprising, as we see increasing evidence that the arts stimulate economic growth. National opinion surveys -- one released as recently as February -- demonstrate that, "Americans overwhelmingly understand the value of the humanities and the arts for themselves as individuals, to their communities, and to American society." According to the study commissioned by the National Cultural Alliance, 81 percent of Americans say they feel the humanities and the arts are essential to a healthy American society.

I encourage you to place a high value on the arts and cultural opportunities in the development of the tourism industry here in New Jersey.

The arts constituency recognizes the severity of the challenges that we all face, and the difficulty of decisions which must be made in allocating State funding among competing and worthy objectives; education, health issues, housing needs, public safety, the problems of the homeless, to name a few. Funding for the arts requires making decisions about the value of the arts as contributors to our quality of life, and to our economic growth. Let's not view the arts as a competitor for precious dollars, but as an avenue for hope and as a means for contributing to the solutions we are all seeking.

There's a strong case to be made for increasing the State's investment in arts and culture. The arts are an investment in our State's future. They're a \$714 million industry right here in New Jersey. Modest projections and economic impact tell us that for every dollar spent, there is a \$10 return, and a ratio of \$17 per person in audience-related spending.

Bruce Ratner, an expert in urban development, spoke in March for the American Council on the Arts, and offered additional support for investing in the arts. He said the arts contribute significant business activity in the United States, and compose 6 percent of the gross national product, an important element in the American economy -- larger than the agriculture industry and the construction industry. The arts account for 2.7 percent of the nation's employment. That's about the size of the defense industry.

Mr. Ratner projected that the Port Authority of New York and New Jersey's economic impact study -- which Sharon mentioned earlier -- is currently underway, and will demonstrate that the arts total impact will make up 7 percent of the region's economy, ranking the arts ahead of the business services industry.

The arts are a major growth industry in our country. In the last 30 years, the number of arts organizations grew from 7500 to 39,000.

The arts contribute to livability of a community. It is livability and quality of life that affect where people want to live and work and visit. Image is an important factor in a city's economic success. A good, welcoming image attracts tourism, and a vibrant community contributes to that image. Outstanding cultural institutes generate a positive image.

Mr. Ratner also pointed out that the arts contribute to vibrant neighborhoods. They draw positive media coverage and attention, and can lead to increased community activity. The arts provide an anchor for advancing urban renewal efforts, and the arts are popular. As was mentioned earlier, more people attend arts events and activities than professional sports events.

The arts are a means to preserve and honor our cultural heritage and diversity, providing a means to break down barriers and allow us to respect and celebrate our differences and similarities. The bottom line is that the arts are a good investment in our communities and our State.

Your support for the approval of projects recommended for funding in the Cultural Centers Bond Program is a positive step in securing facilities and infrastructure for New Jersey arts organizations.

Your continued assistance will be needed to assure the strength and vitality of our arts community. Please support the proposed funding for the arts in the State's '94 budget.

Finally, I urge and encourage you to seriously consider the potential of the arts in building and strengthening our communities, in awakening our cities, in contributing to the solutions we are seeking, and in increasing our potential for an even tourism industry by focusing on and marketing the availability of our rich cultural attractions.

Thank you for your attention.

SENATOR KYRILLOS: Thank you very much, Barbara, for your testimony. We had already heard some of the thematic

overview from the Chairman, so I'll only just ask you a process question. We heard from Lee Ellen Griffith, from the Monmouth County Historical Association, about Marlpit Hall, a 250-year-old structure -- or thereabouts -- with a lot of history attached to it. Is that kind of facility an enterprise that might be eligible for Arts Council funding?

MS. RUSSO: The Arts Council supports arts organizations and arts projects specifically. What we would be happy to do, is sit down with her, or members of her staff, and see where there are connections, where her programs may fit into those that are eligible for funding through the Arts Council. What I would suggest, however, is that they be in contact with Richard Waldron, who's the Director of the New Jersey Historical Commission. I do know that there is also proposed -- in the '94 State budget -- grant funds through the Historical Commission. There might be a better match for the kind of programs that she would offer.

As far as construction and bricks and mortar money, the only funding that the Council has ever had for that is through this Quality of Life Bond issue. If the passage of round three is successful, that will complete the funding that's available through the Arts Council for that program. The balance of our money is not available for bricks and mortar.

SENATOR KYRILLOS: Okay. Well, if I could ask you before you leave, Could the two of you could exchange hellos and business cards, perhaps, and give Lee Ellen a chance to get to know some of the programmatic money that might be available for programs and features that are going on with other facilities of the Historical Association, as well as Marlpit Hall?

Any other questions or comments? (no response)

Barbara, thank you very much for all that you're doing and for your testimony today.

Next we have Barry Taylor, from Wheaton Village, who also came a long way.

Did you come up with Zuckerman? Did you share a ride?

B A R R Y T A Y L O R: Michael and I come from about as far away as you can get and still be in New Jersey.

SENATOR KYRILLOS: Did you travel together?

MR. TAYLOR: Yes. Yes, that's the only way we could afford to do all these things; we have to share car expenses.

We're reaching that point in the program where we have the danger of being repetitive, so forgive me, but it will be faster for me to go through and not leave out the parts you've already heard.

Sometimes we hear remarks that surprise us so much that they stay with us as outstanding illustrations, and I heard one of these in 1991, when Dane Wells, who operates one of the bed-and-breakfast establishments in Cape May City, told me a survey of his summer visitors showed that 50 percent of them never go to the beach. Why? Because they came to Cape May County for music, for history, for architecture, for the bird sanctuary, for the antiques, for the lectures, for cultural tourism.

The U.S. Travel Industry Association shows that 18 percent to 22 percent of all travelers rate museums, cultural attractions, and historic sites as their primary motivators in choosing a vacation destination.

As the State of New Jersey and private industry link arms to foster the rebirth of downtown New Brunswick, Newark, and Camden, to what two common denominators do they turn? The natural partners of tourism, culture, and the arts, via such establishments as the New Jersey Aquarium, the South Jersey Cultural Center, the theaters in New Brunswick, the Newark Museum, the Newark Cultural Center, and so on, and so on.

The members of this Committee are familiar with the business of tourism. You are aware that the net return to the

State Treasury is 8 to 13 tax dollars for each dollar invested in tourism; that it is the State's largest employer; it's second largest industry; and that it has employers and employees in every county and district throughout the State.

My reason for being here is to explore the linkage between the cultural organizations of the State and its tourism industry. Are the arts a part of this industry? Recent studies show tourism to be a \$17 billion industry within the State, and a recent study by Art Pride shows that art expenditures make up almost \$8 million of that total.

But, let's look a little more closely. The arts organization itself typically sells a ticket for its service, or even offers it for free. But in a typical scenario, the arts customer spends much more money with the for-profit sector than with the attracting arts organization.

In Cape May, the \$10 ticket for the house tour and trolley ride might allow MAC to struggle along with a tight budget, while surrounding hotels, bed and breakfasts, restaurants, gas stations, and boutiques enjoy sales many times over. The \$5 ticket to Wheaton Village also frequently sells a \$60 hotel room and a \$30 dinner.

Once we leave the beaches and the casinos, what are the attractions, the magnets, that draw our tourists? The Meadowlands and Great Adventure, certainly. The New Jersey Aquarium, Wheaton Village, the New Jersey Symphony, Paper Mill Playhouse, the theaters along George Street, the Morris Museum, Monmouth Battlefield, Jockey Hollow, Edison Historic Site, Liberty Science Center -- these too are primary to New Jersey's cultural tourism industry, forming a key part of its product mix. The National Cultural Alliance cites figures that more Americans attend arts events annually than all professional sports combined.

Using the Wheaton Village Museum and Cultural Center as an example: Wheaton Village is located in rural Cumberland

County, one of the State's most economically disadvantaged. It is almost an hour from the shore, and an hour from Philadelphia, yet it attracts over 100,000 each year.

In 1990, when businesses were closing all over Cumberland County, a 100-room hotel was built next door to Wheaton Village -- a \$4.5 million investment that now has 25 jobs. In 1991, when restaurants were closing in Cumberland County, a 175-seat restaurant was built next door to Wheaton Village, along with a 350-seat banquet and multipurpose facility. That created 65 jobs. Both the hotel and the restaurant were made feasible only by the existence of Wheaton Village as their neighbor. Our visitor survey shows that 8 percent to 10 percent of our visitors stay in that hotel, and that 52 percent of our visitors eat in that restaurant, forming the entire economic base of both operations.

Wheaton Village actively works as a partner with the for-profit sector of the tourism business in such diverse areas as providing industry leadership -- for instance, JoAnn Ritter, the first President of the New Jersey Travel and Industry Association, was at that time our Marketing Director -- and participates in national and regional promotion and marketing programs and group sales packaging with private industry and the public sector.

At the same time, I call on this Committee to recognize that the nonprofit arts and cultural organizations that serve as magnets to tourism have special needs. Budgets are often too tight to allow adequate marketing, and limited financial resources are all too often diverted to repairing roofs of an historic building -- as we've heard earlier -- or replacing antiquated stage lighting. In large part, marketing these organizations requires partnerships with other.

In southern New Jersey, with the help of the New Jersey State Council on the Arts, we're organizing an Arts Passport Program through the membership of the South Jersey

Cultural Alliance. We've been pleased to see a return to some free brochure distribution by the New Jersey Division of Travel and Tourism, which has been a great help to the cultural agencies, and for many years this basic service was denied. We're extremely pleased to see it is back, and applaud the other efforts of the Division to be more inclusive of arts and cultural organizations.

We applaud these efforts, and suggest that the Coastal Resources and Tourism Committee use its oversight to see they're not only continued, but expanded in recognition of the important contribution made by the arts and cultural community throughout the State, and the community's inability to fully market itself due to its financial limitations.

I appreciate this opportunity to testify before the Committee.

SENATOR KYRILLOS: Barry, thank you very much for being here. I know you've traveled a long way. I know, though it's been described to me in the past, but just very briefly for the members and for the record, Wheaton Village--

MR. TAYLOR: Wheaton Village is a center that is basically formed around the glass industry in New Jersey, and the contemporary glass field. Glass is, perhaps, the most rapidly expanding art form in the world. And for the information of the members of the Committee, we will be hosting an international glass festival in Millville, in June, that will attract artists from around the world. We'll have galleries from Europe, Canada, and the United States. We will have about 5000 attending what we're calling, "Last Weekend," and it's one of many events that we put on that attract that 100,000 visitors. I should, perhaps, mention that our visitors do, in fact, come from all over the United States, Europe, Japan, and the entire world.

SENATOR KYRILLOS: Very good. Thank you, Barry. Congratulations on all you're doing. We look forward to hearing about the June event.

MR. TAYLOR: Thank you.

SENATOR KYRILLOS: We have three more people to testify. Before we go to our list, I'd like to acknowledge the presence of the Deputy Majority Leader in the State Senate, and the person who represents Red Bank -- the town we are presently in -- in the Legislature, in the State Senate, our colleague, John Bennett. Senator, thanks for being with us and please come and say a few words, if you so desire. If you'd like to hear the testimony first, you can do that.

SENATOR JOHN O. BENNETT: Thank you, Mr. Chairman, and members of the Committee. I apologize for being late, even though I have the shortest distance to travel. There's some person that I haven't been able to get off the ballot that thinks that they should have a primary campaign against me, so it's tying me up here a little bit.

SENATOR KYRILLOS: Good luck on that, Senator.

SENATOR BENNETT: Thank you. A Democrat didn't file, but I have to do my thing. (laughter)

It's also-- I think it's fitting that we acknowledge today as a day that is a parent/child day, that you're to bring your children to work with you. I have had my two daughters with me for the day, and finished dropping them off. They have to go to a ball game, so I timed myself to get them to the ball game.

SENATOR KYRILLOS: Oh, we would have acknowledged if they were here today, Senator.

SENATOR BENNETT: Right. Well, they've been stuffing envelopes, and now they came in to work.

I am very appreciative that you were able to move the bill today. I think it's an important piece of legislation in a day when the economy is not taking off and moving forward. Certainly many people may turn around and say that the arts are not an integral part of the economy of our State. For those people, I think hearings such as this are important so that we

can demonstrate that, in fact, absolutely the reverse is the case; that we have a direct tie-in, that the economy of our State can move ahead by the support and the furtherance of the arts, and the type of legislation that was done today which shall be very important to this building and to the Monmouth County Arts Center.

In particular, there's been a new direction being taken by the Monmouth County Arts Center and the Count Basie Theater people, and they have made a great deal of efforts in their own individual fund-raising -- in having Bruce Springsteen here within the past month. The television show is being taped here, a new focus and new direction which will bring a greater number of people to our area, and to the Red Bank area, which helps the merchants and the economy.

I think there's a direct correlation, that we can help to give an infusion into our economy. We certainly have seen what's been done in Lakewood and the improvements that have been done down there with the Strand. We're anxious to see that type of funding have an impact here so that we have quality arts being able to be afforded to a great number of people that I believe also come in and spend the moneys for the economy.

So, for a job well done, and moving that bill, I congratulate you and the members of the Committee. I look forward to continue on having that type of relationship, and a continual emphasis that we can acknowledge and stand strong for the arts in the State of New Jersey. Thank you very much.

SENATOR KYRILLOS: Thank you very much, Senator Bennett.

SENATOR BENNETT: And if you need to stuff envelopes after the meeting, you can come over and we'll be happy to have you do so. (laughter)

SENATOR KYRILLOS: We'll be right over. We had the Mayor of Red Bank, and I know that you're working with Red Bank and all the area communities to--

SENATOR BENNETT: He's heading up Democrats for Bennett-- (laughter)

SENATOR KYRILLOS: Well, that's good. That's good.

SENATOR BENNETT: You got to cover all your bases in this game, you know.

SENATOR KYRILLOS: He forgot to mention that point, but I'm glad you felt to say-- But I know you're working with him and the town to get this Red Bank renaissance going. Thanks, John.

Next, Michael Zuckerman from the Mid-Atlantic Center for the Arts in Cape May. Michael?

B. MICHAEL ZUCKERMAN, Ph.D.: Mr. Chairman, I have to admit that when I was given the invitation to talk about cultural tourism, I went hog-wild. (laughter)

SENATOR KYRILLOS: Oh, oh.

DR. ZUCKERMAN Given the time limitations-- I did write a dissertation. I'd like to kind of skip through the--

SENATOR KYRILLOS: The book. (laughter) Thank you, Michael. And listen, I do apologize, as do my colleagues, for our request to keep things brief, but--

DR. ZUCKERMAN What I'd like to do is try and skip over the waves of my original testimony. I'm speaking today not only for our organization in Cape May, but also for the New Jersey Association of Museums, and for Art Pride. I probably will be touching on, or throwing a little element of controversy in.

I strongly agree with everything that every speaker has said, up till now, but I also think it's very important that we take a very hard-nosed, businesslike, analytical look at what we mean by cultural tourism, and what the current state of cultural tourism here in New Jersey is.

So the first couple of pages, I tried to work on an analytical framework. How do you judge? How do you measure? How do you rank? I look at first issues like a primary magnet

versus a secondary magnet, thinking of culture as a great attractive force that brings people to an area. I think it's clear that there are those cultural events that by themselves bring people into a community. There are many events that are of a secondary magnet nature that really are kind of add-ons; if someone's already there, they might partake. So I think when you evaluate the impact of a particular event, that's one dimension that you have to look at.

Secondly, there's a question of long-term versus short-term. Are people coming just on a day-trip or are they coming for an overnight, or a weekend, or three or more nights? Clearly, the longer people are attracted, the longer they stay, the far greater economic impact you're going to have.

Then I talk about short-range versus long-range. How far are they coming from? There's a connection, obviously, with long-term and short-term. Obviously, if someone's coming just on a day trip, they're probably just driving for an hour, or two-hour maximum. If they're coming to stay for a weekend or beyond, you have a potential for getting them to come from another part of the State, another state in the region, another part of the country, and some of us are even trying to get them to come from another country. Obviously, the further you attract people from, again, the greater your impact, the more you're going to be bringing money into our economy.

When you consider these three scales, I can only conclude that we have a tremendous potential, and that's a kind way of saying that I think we have a long way to go. I think that most of our events rank relatively low in terms of attracting people only short distances for short-term stays. And I think this is particularly true if we get beyond just looking at New Jersey, but look at some of our competitors along the East Coast. When you compare our cultural attractions with the likes of colonial Williamsburg, the Spoleto Festival in Charleston, the cultural powerhouses of

New York, Washington, D.C., and Philadelphia, I feel that for all that we've accomplished, we still have a tremendous potential for improvement.

One reason I handed out this document is that, on the third page, I quoted some statistics from the study that the Division of Travel and Tourism did back in 1991. It compares-- These statistics show how far below the national average New Jersey compares in terms of visitors' vacation activities. Just some of these: 19 percent of the visitors nationwide visited a museum, only 4 percent of the visitors to New Jersey; 27 percent of the visitors nationwide visited a landmark/historic sites; 27 percent nationwide compared to 15 percent in New Jersey.

SENATOR KYRILLOS: Hold on one second, Michael.
(stagehands testing microphones)

SENATOR PALAIA: The trouble is, see, they're getting geared up for tonight.

SENATOR KYRILLOS: Sorry, Michael. Please continue.

DR. ZUCKERMAN I have a hard time competing.

This is tied in with some of the problems that we, as a State, have in terms of images of the State. Compared to other U.S. destinations, 16 percent of those sampled think of New Jersey in terms of excellent museums and galleries, compared to twice as many nationwide. Again, as you look down these numbers, I think that, again, they show that there's so much more that we can accomplish here in the State.

That leads me to some of my conclusions. For all of the economic impact and the multipliers that other speakers have talked about, there's so much more that we could be doing for our economy if we are taking positive proactive steps to boost our cultural attractions. There are three areas in particular that I recommend that anything you gentlemen can do to assist-- First, as I testified on February 1, I want to reiterate the support for the marketing dimension and the

extent to which our Travel and Tourism has been in some ways crippled by the cutback in their funding. I can only second those who strongly recommended a return of their budget and their staff, at least to the Fiscal 1992 levels.

I also strongly support those who've talked about reinstating the Matching Grants Program. One recommendation that I don't think has reached the Legislature is for a \$500,000 Matching Grant Program. In years past, such a program truly helped us help ourselves, allowing us to produce brochures and purchase advertising on a par with our competitors.

Secondly, I join those who support the recommended \$500,000 increase in the budget of the State Arts Council -- I mean, at least that \$500,000. I talk about how crucial the massive investment in the arts through the 80s was, in developing the kind of primary magnets that we have now, but how with the cutback in the budget by 50 percent, how that has really slowed down our progress. If we are truly going to be able to compete on a national level, and, I think competition is the key to understanding what our potential is, we need to get the Arts Council back to the levels of the late 80s as quickly as we can.

Finally, I would like to join with my colleague, Lee Ellen Griffith, in talking about bringing your attention to the relatively dismal state of New Jersey's historical attractions, both those owned by the State and those operated by private agencies. Even during the glory days of the 1980s, history was never accorded a fraction of the support given to the arts. In particular, history museums and historic sites have never, never, been given access to general operating support which is the basic building block behind the growth in our State's major arts organizations. As a result, most of New Jersey's historical attractions are at a pitiful level of development with few, if any, professional staff and with programs that

rarely appeal to other than short-term, short-range audiences. A massive investment by the State in our historical organizations, ideally through a general operating support program administered through the New Jersey Historical Commission, is an absolute must for New Jersey, even to begin -- even to begin to reach its huge cultural tourism potential.

So, in conclusion, I think a hard-nosed look at cultural tourism in New Jersey shows that we have barely scratched the surface of its potential. Your support of the above three initiatives can make a tremendous difference in making first-rank tourist destinations out of New Jersey's cultural attractions. Thank you for your attention.

SENATOR CIESLA: Thanks, Michael.

SENATOR KYRILLOS: Thank you.

Questions or comments for Michael? (no response)

Michael, thank you for your very thoughtful and excellent testimony. We will make a copy of your full testimony available for the written record of this meeting, so even though you summarized for us, the entire written testimony will be included. All of us will read your full testimony. You've got some very compelling numbers here that contrast New Jersey with the national average in terms of visitors vacation activities. Just a very quick question: How did you gauge the public's perceptions of New Jersey versus the rest of the United States? Where do those numbers come from?

DR. ZUCKERMAN Those came-- Let me just see. Okay, in 1991, the New Jersey Division of Travel and Tourism--

SENATOR KYRILLOS: So, from one of their studies?

DR. ZUCKERMAN Yes. They were commissioned by-- I think Longwoods International was one of the firms. This is from, I think, a scientific polling process. So I'm just pulling these right out of their figures.

SENATOR KYRILLOS: Gotcha. Very good. Thank you very much for being here. I've been down to the Mid-Atlantic Center

for the Arts, as you know, and you're a fine advocate. I know a lot of the success that Art Pride has achieved is because of your efforts, and when we look at organized lobbys throughout the State and across the spectrum of various interests, I really believe the arts community is about as organized as anybody. I know you played a real leadership role there yourself.

DR. ZUCKERMAN: Thank you, Senator.

SENATOR KYRILLOS: Thank you, Michael.

Peter Hansen from the New Jersey Performing Arts Center. Thanks, Peter.

P E T E R H A N S E N: Thank you, Mr. Chairman, and members of the Committee. I am Peter Hansen, Director of Corporate Development for the New Jersey Performing Arts Center, in Newark. We're particularly grateful that Senator Lipman asked me to come today to testify before the Committee.

Performing arts centers have proliferated in the United States, particularly in cities, since the opening of the visionary Lincoln Center in 1962. The best of these centers started off as buildings, but have quickly become institutions. As such, they create centerpieces of civic pride, magnets helping corporations and universities to attract and retain employees and students, and generators of economic and social activity.

The New Jersey Performing Arts Center's master plan includes a multiphase development of a 12-acre site in the heart of downtown Newark. The Center will form the nucleus of a larger cultural district which projects a vision of downtown Newark over the next 20 years; a vision of growth and commercial, residential, and waterfront activity, in part, as a direct result of the Arts Center.

Phase 1 of the Arts Center includes the purchase of a 12-acre site, infrastructure development, including roads and utilities, the design and development of a 2700-seat great

hall, a 500-seat playhouse, the design and development of a public square the size of Rockefeller Center Plaza in New York City, and the renovation of the Military Park Garage.

The Performing Arts Center is rapidly becoming a reality as a result of historic support of the State's public and private sectors. As recently as three years ago, a world-class cultural complex in downtown Newark was thought to be impractical; sufficient funding would never be found. Today we are poised for success. The public and private sectors have pledged over \$100 million, two-thirds of our Phase 1 goal of \$150 million. The 12-acre site has been purchased and demolition is beginning. Opening night is scheduled for 1996.

The stakes in this project are high. Civic leaders in Pittsburgh, Cleveland, and Dallas, have learned that the arts are a catalyst for change. From 1972 to 1982, downtown Cleveland was written off by private developers, and for the most part, residents of surrounding communities. Office buildings stood empty, and certainly downtown Cleveland was not a point of destination for tourists. In 1982, the Cleveland Playhouse Square Theater Project began with the objective of creating a cultural district in downtown Cleveland. Playhouse Square is now a nationally celebrated performing arts center; a complex which is home to the Cleveland Ballet, the Cleveland Opera, and a variety of concerts, dance performances, and theatrical presentations.

The results of the project extend beyond providing world-class performing arts. According to an economic impact study, during the 1987-88 theater season, the City of Cleveland benefited from \$15.1 million in new income attributed to audience expenditures. Perhaps the most significant observation on the benefits of Playhouse Square in Cleveland, came from the Executive Director of the Conventions and Visitors Bureau of Greater Cleveland, and I quote, "We look at the arts community as one of our major draws, and now we have

things we didn't have 10 or even five years ago. We have hotel rooms. We have good places to shop and eat. We have nightlife."

The New Jersey Performing Arts Center is one of the strongest economic initiatives to take place in New Jersey in recent history. It will benefit the State's economy through a one-time expenditure of capital, and its financial impact will continue indefinitely. The single most dramatic change brought about by the New Jersey Performing Arts Center will be the new nightlife and daytime activity created by hundreds of thousands of people drawn to downtown Newark. The audience for the New Jersey Performing Arts Center will be 470,000 people annually after the first full year of operation, and 650,000 by the time the Concert Hall -- Phase 2 -- is completed. That's the equivalent draw of a highly successful major league hockey or basketball franchise.

The spending generated by audiences will be impressive. Total spending will be more than \$12 million annually. As this new spending wave spreads to the Newark and New Jersey economies, substantial waves of additional economic activity will be generated. Statewide, this spending will produce an annual increase in economic activity in the range of \$35 million. That wave will produce permanent jobs in all sectors of the economy. Over 470 jobs statewide will be created. During the construction period, the State will collect more than \$21 million in tax revenue.

Beyond the economic benefits of the Performing Arts Center, the Center will also serve to enliven the State and its performing arts groups. The Arts Center will become the destination for residents from throughout the State, for our neighbors in New York, and for visitors to the region. Artists in New Jersey and around the world will appear on the stages of the Arts Center offering audiences unsurpassed quality of performances.

The New Jersey Performing Arts Center supports the passage of this bill to enhance the development of the New Jersey Performing Arts Center and other important cultural projects contained in the bill. The New Jersey Performing Arts Center has raised two-thirds of the funding required for Phase 1. However, we need the continued support of the public and private sectors if we are to achieve our goal and provide an Arts Center which will be the pride of New Jersey.

Thank you, Mr. Chairman.

SENATOR KYRILLOS: Peter, thank you very much for your testimony. The plans for the Performing Arts Center really are exciting. They're going to do a lot -- will do a lot -- for the City of Newark, a city in need of that kind of stimulus. Please pass on our warm regards to Ray Chambers, who I know is spearheading the effort. Today's bill, when it's finally passed, will provide \$1 million for the Performing Arts Center, but there are a host of corporate entities that I suppose you are in charge of orchestrating and motivating, that have contributed to the cause as well. You may want to tick off the major players. It's truly a public/private partnership.

MR. HANSEN: Yes, it is a completely public/private partnership. Our new Co-Chairman, Roy Vagelos of Merck-- Merck has been a major supporter, as well as Matsushita, Warner-Lambert, Schering-Plough, Printon Kane Holdings, and a number of other corporations throughout the State, North, Central, and South New Jersey.

SENATOR KYRILLOS: Very good.

MR. HANSEN: Thank you, Mr. Chairman.

SENATOR KYRILLOS: Thank you very much, Peter. We look forward to seeing you again.

We have two more people left to testify: Diane Claussen from the George Street Playhouse in New Brunswick, and batting cleanup, our friend, Father Kevin Ashe from the Park Performing Arts Center in Union City.

D I A N E C L A U S S E N: Hi. Good afternoon. In addition to being the Managing Director at George Street Playhouse, a professional resident theater in New Brunswick, I also have the honor of serving as Vice President of the New Jersey Theater Group, which is an association of 19 professional theaters in New Jersey, so I would like to really speak on behalf of all the professional theaters in New Jersey today.

Since David did an excellent job of covering the revitalization of what's going on in New Brunswick, I actually would like to focus my few remarks on what's happening on a national basis in terms of revitalization of cities and states, and entire regions, because of theater activity. I hope from these remarks it will give you the same sort of inspiration that I have about the difference that theater can make in this country.

Actually, in my own home state of Oregon, we had a very different situation than New Jersey. We only have one professional regional theater in the entire state. It's the Oregon Shakespeare Festival in Ashland, Oregon, a very small town of only 17,000 people. It's really in the middle of nowhere, but this theater draws in over 150,000 patrons a year who purchase more than 350,000 tickets each season. Patrons drive from all over the northwest, including Oregon, Idaho, and California, to enjoy top-notch quality theater at the Shakespeare Festival. These patrons also eat at the restaurants, stay at the quaint bed and breakfasts, shop at the boutiques, and have really helped to change the entire face of downtown Ashland. In fact, I called the Ashland Chamber of Commerce this week to find out what the economic impact is of the Oregon Shakespeare Festival, and they estimate that the Festival generated \$68 million in economic activity last year. I think that's an amazing statistic.

In other states throughout the country, I know of similar successful partnerships between arts organizations and

communities, such as The Boston Symphony Orchestra's summer home at Tanglewood, nestled in the Berkshire Mountains in Massachusetts, and the Williamstown Theater Festival, which sits about 45 minutes north of Tanglewood in a small college town of only 8000 residents. Tanglewood has hosted an annual attendance of more than 300,000 visitors a year to their festivals during each of the last five years, and the Williamstown Theater Festival, in a short time of only a 12-week run, hosts over 50,000 patrons to their annual Festival.

Recently, I attended the League of Regional Theaters Conference in Alabama -- or in Atlanta -- and actually took the weekend to go down to Montgomery, Alabama to visit the Alabama Shakespeare Festival. This is a theater that sits in a beautiful two-theater, \$21.5 million building on a 250-acre cultural park. The theater story is an amazing story of endurance. Eight years ago, this theater was on the brink of closing its doors. A donor stepped forward and offered them to build a new home, a \$21.5 million home, if they would agree to move their theater from Anniston, Alabama to Montgomery, a 200-mile travel.

During the three-year period it took them to build the theater, the Board of Trustees and the staff had the challenge of moving their visitors and their patrons the 200 miles. In fact, they were able to do this, and in addition, build a whole new audience base. Today, the Festival's success has earned the theater a designation as the State Theater of Alabama, as well as recognition throughout the entire southeast as really the resident theater of a five-state range.

The theater has said that it draws in more than 50 percent of its audience base from at least 100 miles away. Annual attendance figures are over 250,000 per year, and visitors, just in the last several years alone, have come from all 50 states and over 60 countries. The Festival's direct economic impact on Montgomery is \$10 million, while its

indirect impact is over \$6 million. And what was once just a stopover for visitors has now really become a destination for visitors from all over the world.

But what no one state, or region, or city, has been able to do successfully, is to build a statewide arts tourism marketing campaign. New Jersey has several unique features which would make such a campaign successful here, alone. First, New Jersey's a relatively small state geographically with a high population density. New Jersey also has a diversity of cultural offerings within a few hours drive in all directions from anywhere in the State. And finally, New Jersey doesn't have just one major urban center of cultural activity, but, in fact, many centers' activities which could be promoted either separately or together. Combined with the diversity of natural beauty and many shopping opportunities, we have the makings of a fabulous statewide marketing campaign.

But what each of these individual arts organizations in New Jersey do not have, is the resources to effectively tell its individual story to all the citizens in New Jersey, let alone the citizens outside of our State borders. What we need is a commitment from the State and the appropriate allocation of resources for the arts to start to promote art activities statewide, and throughout the northeast and the country. We need financial resources for a television and print campaign which would enable us to reach deep into the State and tell our story. Once we make people in this State aware of the beauty of our art and artistic activity, then they'll tell their relatives and their friends outside of the State, and then we'll start to build a tourism industry.

We also need to think of the tourism industry as more than just a summer industry. In fact, most of our major performing arts organizations perform not in the summer, but in other months, and the vast array of mass transit carriers need to be included in this promotional campaign as well. Many

vacationers don't like to spend a lot of time driving while they're on vacation, especially in New Jersey, so we need to bring them into this campaign as well.

We also need to identify ways to promote the cities, New Brunswick, Newark, Trenton, Moorestown, and Princeton, along with the other cities which promote and give houses to this vast array of artistic activities.

What New Jersey's tourism industry needs is an image-building campaign for what the entire State has to offer, including the arts. We need to change the nation's view of New Jersey to an image which includes the broad diversity of our beauty, from the mountains, to the ocean, to the inner beauty of the arts, to the theaters, the symphony halls and museums which showcase the inner beauty of our artists, and ultimately reflect the beauty of the State in which these artists have chosen to live and work and share their arts with all of us.

Thank you.

SENATOR KYRILLOS: Thank you, Diane. What's hot at the George Street Playhouse these days? Anything good?

MS. CLAUSSEN: It's called "Foxfire," with James Whitmore and Audra Lindley, and it plays through May 2. We'd love to have any of you there.

SENATOR KYRILLOS: Great. I can underscore your comments about Ashland, Oregon. I didn't attend the Shakespeare Festival there, but I did spend a night there. It is a really thriving place in the middle of the vast Oregon expanse.

Now, they tell me that they need to do a sound check for this evening's performance. I told them that they couldn't do that until we first heard from Father Kevin Ashe. This takes a little bit of the heat off me with the Chairman and others for making people hurry along.

Father, thanks for being with us.

FATHER KEVIN ASHE: Well, it's my pleasure to be here. My name is Father Kevin Ashe. I'm the Executive Director of the Park Performing Arts Center in Union City, New Jersey. Our connection with the arts and tourism is that we have produced the oldest Passion Play in America, and we're probably the oldest tourist attraction; we go back to 1915. We also serve the second poorest area of New Jersey, which is Hudson County, which has the most culturally diverse people in the State. In Jersey City, itself, there's at least 20 different languages spoken.

Because it's short, I canned my regular talk, put it aside, because I'd like to leave from here, adjourn, head south to Ocean County and see my parents, and maybe go for a sail from Beaten's Boat Yard. So, we'll go for a sail, there.

I'm going to try to tie up my comments. I'm going to make one point, I hope. I'm going to do it in 100 words or less. You can count them later, and here it is, off the top.

The tourism industry is a mixture of thousands of small and very middle-size businesses. Now, viewed as a whole, it's an awesome industry in the State of New Jersey. However, there are only a few businesses in this industry which have the capability of reaching a national and larger market. Yet all these small businesses -- like Jenkinson's down the shore -- and things along those lines-- All these small entities need the marketing capability that only the State of New Jersey can provide through its advertising budget.

If the Legislature says to you we should cut and we don't need the advertising budget for the Tourism Council, just picture this: Father Ashe, right behind your back, whispering into your ear, "That's a lot of bull." Thank you very much.
(laughter) (applause)

SENATOR KYRILLOS: That's a lot of motivation for members, Father. (laughter)

I think he ought to be the featured speaker at next year's Art Pride Conference, Michael.

Thank you, Father, and thank all of you for coming out today, and for telling your stories. I think it was a good learning session for members of the Committee, and I hope that, in general, the session today will serve to spotlight the importance that the arts play in our lives here in New Jersey.

Thank you all very much. Meeting adjourned.

(MEETING CONCLUDED)

APPENDIX

ANGELO DEL ROSSI
PRESIDENT
EXECUTIVE PRODUCER



BROOKSIDE DRIVE
MILLBURN, N.J. 07041
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A NON-PROFIT CULTURAL ORGANIZATION

**Testimony before the
Senate Coastal Resources and Tourism Committee
April 28, 1993
Remarks by Debra Waxman
Paper Mill Playhouse
Director of Marketing**

As the Director of Marketing at Paper Mill Playhouse for the past 10 years, I have been actively involved in promoting tourism in New Jersey. I have served two terms as President of the Gateway Regional Tourism Council and currently am on the executive committee of the New Jersey Travel Industry Association, which has designated "Historical Sites and Cultural Arts" as one of the basic components of the travel industry in this state.

As I meet with tour operators, travel planners, travel agents, writers, etc., it is increasingly evident that there is a large market share of visitors interested in New Jersey and that these people want to see more "packaging of New Jersey." They want a full and well-rounded itinerary which includes quality accommodations, sightseeing and entertainment. The cultural community, which includes the performing and visual arts and historic sites, is at the heart of tourism throughout the state.

Visitors want more than a nice hotel room and a place to put their quarters in slots. They want something to do when the sun fades from the horizon of the beach. They expect more from their time in New Jersey and we have what they want to see and do.

People are attending, in record numbers, places like Paper Mill Playhouse, McCarter Theatre, George Street Playhouse, The New Jersey Shakespeare Festival, The Morris Museum, The Newark Museum, the Liberty Science Center, the Edison National Historic Site, and countless other world-class attractions. And a high percentage of people who attend a live performance also eat at a local restaurant, tour the art gallery down the street, etc. At Paper Mill we produce a pamphlet called "Make a Day of It" which promotes attractions within 30 minutes travel distance from the theatre. With Paper Mill as the starting point and focal point, hundreds of tour operators, group leaders and individuals have used this brochure to plan a trip to the area.

Positioned in close proximity to New York, Paper Mill also serves as a safe, viable alternative to Broadway, keeping people in this state. Currently we have a subscriber base of 42,000 people from throughout New Jersey and neighboring states, and over 400,000 annual attendees at our performances. Paper Mill serves not only the New Jersey area theatregoer, but draws people from all over the country and recently, internationally as well. At an October performance of THE WIZARD OF OZ, we hosted the Board of Directors of FIJET, the association of world travel writers, and articles appeared worldwide proclaiming that New Jersey had theatre that was better than Broadway. Recently when a group of 50 German tourists who were staying at the Holiday Inn Fort Lee were cancelled out of a performance of CATS on Broadway they called us in a panic and saw MY FAIR LADY in Millburn instead. Not one of

them felt cheated. Rather, they were struck by the quality and experience of attending a large professional theatre in New Jersey and the "beauty and ambience of being in the country at the Paper Mill Playhouse." The product and the resources we have to offer in New Jersey makes us a tourism destination equal to New York or Pennsylvania.

The Arts as an industry in New Jersey generates \$714,000,000 in economic activity annually. (This figure is drawn from an ArtPride Survey which was published in 1989). Paper Mill Playhouse alone has an earned annual income in excess of \$12,000,000, and that translates into ticket revenues, New Jerseyans actively employed, and the distinct advantage to area businesses of having a thriving arts center in the community. When the new Paper Mill opened its doors in 1982, there were 3 restaurants in the town of Millburn. Currently there are 11 thriving in the downtown area alone. The success of arts organizations throughout the state bears witness to the fact that when a community has cultural resources, local business and the citizenry benefit.

The state boasts 19 professional theatres, scores of community theatre, music and dance ensembles, at least 5 major internationally recognized museums, a symphony orchestra, several major dance companies and hundreds of historic sites.

During the years of my involvement in New Jersey tourism, we have seen a marked increase in attendance both from within and out of state. But we have to do more. We have to more effectively, cohesively, and with more frequency get the word out on the quality of the cultural experience in New Jersey. During the Kean administration there was a pledge to make New Jersey "second to none." We cannot let that concept fade. We need a statewide commitment of pride in the high quality of our Arts organizations. A steady and increased source of dollars is needed from the state to fund the marketing and promotion of Tourism in general and the Arts as a significant portion of that. We need a re-instatement of the tourism matching grants program which aided many diverse organizations in promoting their sites. We need for all the players in the tourism industry to recognize and support the Arts, which touches the heart of human experience and contributes to the bottom line of New Jersey's economic health.

We need to more effectively meld the efforts of the Division of Travel and Tourism and the State Council on the Arts, in the common goal of upholding the quality of New Jersey Arts and then letting the world know how truly special we are. We would welcome the formation of a sub-committee on the Arts within the Senate Coastal Resources and Tourism Committee.

The Arts in New Jersey play a major role in the statewide picture of a proud, thriving, successful and wonderful place to visit, work and live.

PUBLIC HEARING
SENATE COASTAL RESOURCES AND TOURISM COMMITTEE
APRIL 28, 1993, 1:00 P.M.
COUNT BASIE THEATER, RED BANK, NEW JERSEY

GOOD AFTERNOON, I AM BARBARA RUSSO, EXECUTIVE DIRECTOR OF NJSCA. THANK YOU FOR THE OPPORTUNITY TO APPEAR BEFORE YOU TODAY

I WOULD LIKE TO SPEAK ABOUT THE IMPORTANCE OF THE ARTS IN SHAPING THE GROWING BUSINESS OF TOURISM. THERE IS A LINK BETWEEN A STATE'S CULTURAL RESOURCES AND IT'S ATTRACTIVENESS TO VISITORS. AS DESCRIBED IN A RECENT REPORT FROM THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES, THE ARTS PLAY A SIGNIFICANT ROLE AS A COMPONENT IN TOURISM. "IN NEW YORK CITY, APPROXIMATELY 60% OF THE TOURISTS LIST SOME TYPE OF ARTS OR CULTURAL ACTIVITY AS THE PRIME REASON FOR THEIR VISIT. TANGLEWOOD MUSIC FESTIVAL IN THE BERKSHIRES, SANTA FE OPERA, THE SUMMER WAGNER FESTIVAL IN SEATTLE (WHICH ATTRACTS OPERA LOVERS FROM AROUND THE WORLD) COME TO MIND."

THE EUROPEANS HAVE KNOWN FOR YEARS THAT TOURISTS ARE INTERESTED IN THE CULTURAL RESOURCES OF THE COUNTRIES THEY VISIT. THE EUROPEAN TRAVEL COMMISSION REPORTS THAT 80% OF AMERICAN TRAVELERS SURVEYED ATTENDED MUSEUMS AND ART GALLERIES, 56% WENT TO THE THEATRE, 33% ATTEND CONCERTS AND 25% WENT TO OPERA AND BALLET.

WE ARE SEEING EVIDENCE THAT STATES ARE TURNING TO THE ARTS AS A MEANS TO ATTRACT NEW VISITORS. NEW YORK CERTAINLY TOOK ADVANTAGE OF THE ARTS WHEN IT INITIATED THE FAMOUS AND SUCCESSFUL "I LOVE NEW YORK CAMPAIGN." THE MOST MEMORABLE PORTIONS OF THE CAMPAIGN FOCUSED ON THE ARTS AND INCREASED THE NUMBER OF PEOPLE WHO CAME TO NEW YORK. TOURISM, THE ARTS, AND THE LOCAL ECONOMY BENEFITTED. THEATER REVENUES ROSE BY 20% AND ADDITIONAL SPENDING INCREASED RESTAURANT REVENUES BY 15%.

NORTH CAROLINA BILLS ITSELF AS THE "STATE OF THE ARTS". STATE AGENCIES, THE FEDERAL GOVERNMENT AND THE PRIVATE SECTOR RECENTLY COOPERATED TO ESTABLISH A WELCOME CENTER ON ITS MAJOR INTERSTATE HIGHWAY THAT FEATURES THE WORK OF ARTISTS AND CRAFTSMEN.

WISCONSIN'S PLAN FOR TOURISM LINKS THE DIVISION OF TOURISM AND ITS ARTS COUNCIL. SINCE 1984 THE TWO AGENCIES HAVE COOPERATED AND NOW HOLD REGIONAL CONFERENCES OF TOURISM AND THE ARTS. THEY PUBLISH DIRECTORIES OF ARTISTS AND PRODUCE VIDEO TAPES PROMOTING THE ARTS. ARTS ATTRACTIONS ARE DISPLAYED AT WISCONSIN'S TOURIST INFORMATION CENTERS AND INFORMATION ABOUT THE ARTS IS INCORPORATED IN ITS TOURISM PUBLICATIONS.

IN OTHER WORDS THESE STATES SEE THE ARTS AS ESSENTIAL TO THE ECONOMIC WELL BEING OF THE STATE. IN THE NATIONAL CONFERENCE OF STATE LEGISLATURES PUBLICATION TRAVEL AND TOURISM ALMOST THE ENTIRE CHAPTER OF EMERGING OPPORTUNITIES IS DEVOTED TO "CULTURAL TOURISM." THE GUIDE SUPPORTS THE STRONG LINK BETWEEN TOURISM AND THE ARTS.

THIS IS NOT SURPRISING AS WE SEE INCREASING EVIDENCE THAT THE ARTS STIMULATE ECONOMIC GROWTH AND NATIONAL OPINION SURVEYS (ONE RELEASED AS RECENTLY AS FEBRUARY 93) THAT DEMONSTRATE THAT "AMERICANS OVERWHELMINGLY

UNDERSTAND THE VALUE OF THE HUMANITIES AND THE ARTS FOR THEMSELVES AS INDIVIDUALS, TO THEIR COMMUNITIES AND TO AMERICAN SOCIETY." ACCORDING TO THE STUDY COMMISSIONED BY THE NATIONAL CULTURAL ALLIANCE, 81% OF AMERICANS SAY THEY FEEL THE HUMANITIES AND THE ARTS ARE ESSENTIAL TO A HEALTHY AMERICAN SOCIETY.

I ENCOURAGE YOU TO PLACE A HIGH VALUE ON THE ARTS AND CULTURAL OPPORTUNITIES IN THE DEVELOPMENT OF THE TOURISM INDUSTRY IN NEW JERSEY.

THE ARTS CONSTITUENCY RECOGNIZES THE SEVERITY OF THE CHALLENGES THAT WE ALL FACE AND THE DIFFICULTY OF THE DECISIONS WHICH MUST BE MADE IN ALLOCATING STATE FUNDING AMONG THE COMPETING AND WORTHY OBJECTIVES; EDUCATION, HEALTH ISSUES, HOUSING NEEDS, PUBLIC SAFETY, THE PROBLEMS OF THE HOMELESS - TO NAME A FEW. FUNDING FOR THE ARTS REQUIRES MAKING DECISIONS ABOUT THE VALUE OF ARTS AS CONTRIBUTORS TO OUR QUALITY OF LIFE AND TO OUR ECONOMIC GROWTH. LET'S NOT VIEW THE ARTS AS A COMPETITOR FOR PRECIOUS DOLLARS BUT AS AN AVENUE FOR HOPE AND AS A MEANS OF CONTRIBUTING TO THE SOLUTIONS WE ALL ARE SEEKING.

THERE IS A STRONG CASE TO BE MADE FOR SUBSTANTIALLY INCREASING THE STATE'S INVESTMENT IN ARTS AND CULTURE. THE ARTS ARE AN INVESTMENT IN OUR STATE'S FUTURE.

THE ARTS ARE A \$714 MILLION DOLLAR INDUSTRY IN NEW JERSEY. MODEST PROJECTIONS IN ECONOMIC IMPACT REPORTS TELL US THAT FOR EVERY DOLLAR SPENT THERE IS A \$10 RETURN AND RATIO OF \$17 IN AUDIENCE RELATED SPENDING.

BRUCE RATNER, AN EXPERT IN URBAN DEVELOPMENT, SPOKE IN MARCH FOR THE AMERICAN COUNCIL ON THE ARTS AND OFFERED ADDITIONAL SUPPORT FOR INVESTING IN THE ARTS. HE ARGUED THAT:

1. THE ARTS CONTRIBUTE SIGNIFICANT BUSINESS ACTIVITY IN THE UNITED STATES AND COMPOSE 6% OF THE GROSS NATIONAL PRODUCT, AN IMPORTANT ELEMENT OF THE AMERICAN ECONOMY (LARGER THAN THE AGRICULTURE INDUSTRY AND THE CONSTRUCTION INDUSTRY) AND ACCOUNT FOR 2.7% OF THE NATION'S EMPLOYMENT (ABOUT THE SIZE OF THE DEFENSE INDUSTRY).

MR. RATNER PROJECTED THAT THE PORT AUTHORITY OF NEW YORK AND NEW JERSEY'S ECONOMIC IMPACT STUDY CURRENTLY UNDERWAY WILL DEMONSTRATE THAT THE ARTS TOTAL IMPACT WILL MAKE UP 7% OF THE REGION'S ECONOMY. RANKING THE ARTS AHEAD OF THE BUSINESS SERVICES INDUSTRY.

2. THE ARTS ARE A MAJOR GROWTH INDUSTRY IN THE COUNTRY. IN THE LAST 30 YEARS THE NUMBER OF ARTS ORGANIZATIONS GREW FROM 7500 TO 39,000.

3. THE ARTS CONTRIBUTE TO THE LIVABILITY OF A COMMUNITY. IT IS LIVABILITY AND QUALITY OF LIFE THAT AFFECT WHERE PEOPLE WANT TO LIVE AND WORK AND VISIT. IMAGE IS AN IMPORTANT FACTOR IN A CITY'S ECONOMIC SUCCESS. A GOOD, WELCOMING IMAGE ATTRACTS TOURISM AND A VIBRANT ARTS COMMUNITY. OUTSTANDING CULTURAL INSTITUTIONS GENERATE A POSITIVE IMAGE.

MR. RATNER ALSO POINTED OUT THAT THE ARTS CONTRIBUTE TO VIBRANT

NEIGHBORHOODS. THEY DRAW POSITIVE MEDIA COVERAGE AND ATTENTION AND CAN LEAD TO INCREASED, COMMUNITY ACTIVITY.

4. THE ARTS PROVIDE AN ANCHOR FOR ADVANCING URBAN RENEWAL EFFORTS...AND,

5. THE ARTS ARE POPULAR. MORE PEOPLE ATTEND ARTS EVENTS AND ACTIVITIES THAN PROFESSIONAL SPORTS EVENTS.

THE ARTS ARE A MEANS TO PRESERVE AND HONOR OUR CULTURAL HERITAGE AND DIVERSITY - PROVIDING A MEANS TO BREAKDOWN BARRIERS AND ALLOW US TO PRESERVE AND CELEBRATE OUR DIFFERENCES AND OUR SIMILARITIES.

THE BOTTOM LINE IS THAT THE ARTS ARE GOOD INVESTMENT IN OUR COMMUNITIES AND IN OUR STATE.

YOUR SUPPORT FOR THE APPROVAL OF PROJECTS RECOMMENDED FOR FUNDING IN THE CULTURAL CENTERS BOND PROGRAM IS A POSITIVE STEP IN SECURING THE FACILITIES AND "INFRASTRUCTURE" FOR NEW JERSEY ARTS ORGANIZATIONS.

YOUR CONTINUED ASSISTANCE WILL BE NEEDED TO ASSURE THE STRENGTH AND VITALITY OF OUR ARTS COMMUNITY. PLEASE SUPPORT THE PROPOSED FUNDING FOR THE ARTS IN THE STATE'S FY 94 BUDGET.

AND FINALLY, I URGE AND ENCOURAGE YOU TO SERIOUSLY CONSIDER THE POTENTIAL OF THE ARTS IN BUILDING AND STRENGTHENING OUR COMMUNITIES, IN AWAKENING OUR CITIES, IN CONTRIBUTING TO THE SOLUTIONS WE ARE SEEKING AND IN INCREASING OUR POTENTIAL FOR AN EVEN STRONGER TOURISM INDUSTRY BY FOCUSING ON AND MARKETING THE AVAILABILITY OF OUR RICH CULTURAL ATTRACTIONS.

THANK YOU FOR YOUR ATTENTION.

BARBARA RUSSO
EXECUTIVE DIRECTOR
NEW JERSEY STATE COUNCIL ON THE ARTS

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Testimony Presented to the
Members of the Senate Coastal Resources
and Tourism Committee.

Senator Joseph M. Kyrillos, Chairman

Meeting of April 28, 1993;
Red Bank, New Jersey

By Barry Taylor, President
Wheaton Cultural Alliance, Inc.
Wheaton Village
Millville, NJ 08332

Sometimes we hear remarks that are so surprising they stay with us as outstanding illustrations. I heard one of these in 1991 when Dane Wells, who operates one of the fine Bed and Breakfast establishments in Cape May City, told me that a survey of his summer visitors showed 50% never went to the beach. Why? Because they came to Cape May for the music, the history, the architecture, the birding, the antiques, the lectures -for cultural tourism.

U.S.Travel Industry Association surveys show that 18-22% of travellers rate museums/cultural attractions/historic sites as a primary motivator in choosing vacation destinations.

As the State of New Jersey and private industry link arms to foster the rebirth of downtown New Brunswick, Newark, and Camden, to what two common denominators do they turn? The natural partners of tourism and the arts and culture, via the New Jersey Aquarium, the Camden Cultural Center, the theatres of New Brunswick, the Newark Museum, the Newark Cultural Center...and so on, and so on.

The members of this committee are familiar with the business of tourism. You are aware of the net return to the State Treasury of 8-13 tax dollars for each dollar invested in tourism, that it is the State's largest employer, it's second largest industry. And that it has employers and employees in every county and district in the State.

My reason for being here is to explore the linkage between the cultural organizations of the State, and its vital tourism industry. Are the arts a part of this industry? Recent studies show tourism to be a \$17 billion industry (N.J.Div. of Travel & Tourism). A recent study by ArtPRIDE New Jersey shows arts expenditures at almost \$800,000,000 - a significant contributor to this total.

But let's look a little more closely. The arts organization itself typically sells a ticket for its service (or even offers it for free). But in the typical scenario, the arts "customer" spends much more money with the for-profit sector than with the attracting arts organization.

In Cape May, the \$10.00 ticket for the house tour and trolley ride allows MAC to struggle along, while surrounding hotels, bed & breakfasts, restaurants, gas stations and boutiques enjoy sales many times over that of the cultural attractions that served to draw them to Cape May. The five dollar ticket to Wheaton Village also frequently sells a \$60 hotel room and \$30 dinner.

Once we leave the beach and casinos, what are the attractions, the magnets, that draw our tourists? The Meadowlands and Great Adventure, certainly. The N.J. Aquarium, Wheaton Village, the New Jersey Symphony, Paper Mill Playhouse, George Street's theatres, the Morris Museum, Monmouth Battlefield, Jockey Hollow, Edison Historic Site, Liberty Science Center---these too are primary to New Jersey's tourism industry, forming a key portion of its product mix. The National Cultural Alliance cites figures that more Americans attended arts events annually than all professional sports combined.

Using the Wheaton Village museum and cultural center as an example.... Wheaton Village is located in rural Cumberland County, one of the State's most economically disadvantaged. It is almost an hour from the shore, and yet it attracts approximately 100,000 visitors annually.

In 1990, when businesses were closing all over our area, a 100 room motel was built adjacent to Wheaton Village - a \$4,500,000 investment creating 25 jobs. In 1991, a 175 seat restaurant and 350 seat banquet hall were opened, creating another 65 jobs. Both the hotel and restaurant were made feasible only by the existence of Wheaton Village, and

our visitor surveys show 8-10% of our visitors stay in the hotel, and 52% eat at the restaurant, forming the base of both businesses.

Wheaton Village actively works as a partner with the for-profit sector of the tourism business in such diverse areas as providing industry leadership (JoAnn Ritter, the first President of the New Jersey Travel Industry Association, was then Wheaton Village's Marketing Director) to participating in national and regional promotion and marketing programs and group sales packaging with private industry and the public sector.

At the same time, I would call on this committee to recognize that the non-profit arts and cultural organizations that serve as magnets to tourism have special needs. Budgets are often too tight to allow adequate marketing, and limited financial resources are all-too-often diverted to repairing the roof of an historic building or replacing antiquated stage lighting. In large part, marketing these organizations requires partnerships with others.

In Southern new Jersey, with the help of the NJ State Council on the Arts, we are organizing an arts passport program through the membership of the South Jersey Cultural Alliance. We have been pleased to see a return to some free brochure distribution by the Division of Travel and Tourism, after many years when this basic service was denied, and applaud other efforts by the Division to be more inclusive of arts and cultural organizations in its brochure series.

I applaud these efforts, and suggest that the Coastal Resources and Tourism Committee use its oversight to see that they are not only continued, but expanded in recognition of the important contributions made by the arts and cultural community in the State, and the communities inability to fully market itself due to its financial position.

I appreciate this opportunity to testify before the committee, and welcome any questions.

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Good afternoon and thank you for giving me the opportunity to speak with you about the mutual benefits that the arts and the tourism industries in New Jersey can enjoy through enhancing our relationship.

New Jersey's beauty spans from the mountains in the North to the Pine Barrens in the South to the ocean East just a short distance from this theatre. We also have the inner beauty of the arts which are thriving throughout all 21 counties. In fact, one of this state's best kept secrets is a collection of 19 professional theatres from as far North as Teaneck to as far south as Cape May. The state's tourism industry has much to gain by promoting these 19 theatres, along with all of the arts organizations in New Jersey, to potential tourists both within and outside of the state. Let me give you a couple of examples of what I mean.

In New Brunswick, we have developed a city-wide tourism trade. More than 70 nights a year, at three theatres -- the State Theatre, Crossroads Theatre Company and George Street Playhouse -- awnings are lit and more than 2,500 patrons come to the downtown area to be entertained at one of these three theatres. During another 175 nights out of the year, at least one of the three theatres are performing. Patrons come literally one hundred miles to enjoy the arts in New Brunswick. And part of each patron's visit includes experiencing what the rest of downtown has to offer. Whether it is eating before or after the show in one of the city's fine restaurants, shopping along George and Albany Streets,

or parking in one of the city or county lots before strolling by the water fountain, no one can deny that the streets are alive with energy and economic activity. The three theatres have in fact completely changed the face and soul of downtown New Brunswick. What was once a dying and deserted downtown district is fresh and alive again due to the revitalization that the city has enjoyed as the theatres have matured.

Michael Sommers theatre critic for The Star Ledger wrote in his review of a recent production at George Street Playhouse, IDIOGLOSSIA, the following about New Brunswick, "Seeing a show in New Brunswick is a genuine pleasure. The town is easy to get to from practically anywhere ... parking is free, the streets are well lit and secure, and there are a dozen different restaurants within a short walking distance of the side-by-side State Theatre, George Street Playhouse and Crossroads Theatre Company."

A rather different scenario exists in my home state of Oregon where there is only one professional regional theatre in the entire state. The Oregon Shakespeare Festival in Ashland, Oregon -- a small town of 17,000 citizens in Southern Oregon -- practically in the middle of nowhere -- draws over 150,000 patrons a year, who purchase more than 350,000 tickets each season. Patrons drive from all over Oregon, Idaho and California to enjoy top-notch quality theatre at the Shakespeare Festival. These patrons also eat at the restaurants in Ashland, shop in the boutiques and stay in the quaint Bed and Breakfasts which have all thrived in

the last 10 years due to the tremendous growth that Ashland has enjoyed as a result of the Shakespeare Festival's growth. In fact, the Ashland Chamber of Commerce told me this week that the Shakespeare Festival generates \$68 million each year in tourism dollars.

In other states throughout the country, I know similar stories of successful partnership's formed between prominent arts organization and cities, states and regions -- such as Boston Symphony Orchestra's summer home at Tanglewood nestled in the Berkshire Mountains in Massachusetts, and Williamstown Theatre Festival which sits about 45 minutes north of Tanglewood in a small college town with a population of only 8,000 residents. Tanglewood has hosted an annual attendance of more than 300,000 visitors each summer in the Berkshires for the last five years, while Williamstown Theatre Festival's annual attendance is about 50,000 patrons.

Recently, I returned from visiting Montgomery, Alabama where the Alabama Shakespeare Festival sits in a beautiful two theatre, \$21.5 million home on a 250-acre cultural park. The theatre's story is an amazing tale of endurance. Eight years ago the theatre was on the brink of closing its doors. A donor stepped forward and offered them a new home if they would agree to move their theatre from Anniston, Alabama to Montgomery. During a three-year period in which the new theatre was built, the Board of Trustees and staff faced the challenge of moving its existing audience 200 miles as well as developing a new audience for its new home in Montgomery.

Today, the Festival's success has earned the theatre a designation as the State Theatre of Alabama, as well as recognition as really the regional theatre of the Southeast. The theatre draws tourists from a five-state range, with more than 50 percent of its audience base travelling from more than 100 miles away. Annual attendance figures are over 250,000. Visitors in the last several years have come from all 50 states as well as over 60 countries. The Festival's direct economic impact on Montgomery is \$10 million while its indirect impact is over \$6 million. What was once a stop-over for tourists has now become a designation stop for visitors from all over the world.

Just North across the river from New Jersey, Broadway has for the greater part of this century sustained a tourism industry of theatregoers who travel to New York City from all over the world to be entertained; the West End in London has a similar tourist industry.

But what no one state (or country) has done successfully is build a state-wide arts tourism campaign. New Jersey has several unique features which could make just such a campaign successful. First, New Jersey is a relatively small state geographically with a high population density. New Jersey also has a diversity of cultural offerings within a few hours drive in all directions from anywhere in the state. And finally, New Jersey doesn't have just one major urban center of cultural activity, but in fact many centers of activities which could be promoted either separately or together.

Combined with a diversity of natural beauty and many shopping opportunities, we have the makings of a fabulous state-wide, broad reaching marketing campaign.

What each individual arts organization in New Jersey does not have is the resources to effectively tell its individual story to the citizens throughout New Jersey let alone beyond the state's borders. With a commitment from the state and the appropriate allocation of resources the arts could start to promote activities throughout the state, Northeast region and beyond. We need financial resources for a television and print campaign which would enable us to reach deep into the state. Once we make people in the state aware then they will tell their friends and relatives outside the state what New Jersey has to offer to vacationers.

We also need to think of the tourism industry in broader terms than just the summer. Since many of the larger professional arts organizations do not perform in the summer and since actually the weather in New Jersey is nicer in the fall and spring, a year-around campaign would be the most effective. The vast array of mass transit carriers need to be included in such a promotion campaign as well. Many vacationers don't like to have to worry about driving while on vacation -- especially in New Jersey! We also need to identify ways to encourage and specifically help cities such as New Brunswick, Newark, Trenton, Morristown and Princeton to promote their arts organizations and complementary businesses.

A tourism campaign and industry needs to start within our state and then expand beyond that point. We need to start by telling the citizens in New Jersey what the state has to offer artistically. I can't tell you how many newly acquired patrons I have met at George Street Playhouse in the last year who were regular theatre-goers to New York City and until recently didn't even know George Street Playhouse and the New Brunswick Cultural Center existed.

What New Jersey's tourism industry needs is an image-building campaign for the entire state with a significant component being the arts. We need to change the nation's view of New Jersey to an image which includes the broad diversity of beauty -- from the mountains to the ocean to the inner beauty of the theatres, symphony halls and museums which showcase the inner beauty of the artists and ultimately reflect the beauty of the state in which they have chosen to create their art.

Diane Claussen
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Vice President, New Jersey Theatre Group
Board Member, ArtPride
4/28/93



TESTIMONY BEFORE THE SENATE
COASTAL RESOURCES AND TOURISM COMMITTEE
APRIL 28, 1993

Mr. Chairman, Members of the Committee, I greatly appreciate this second opportunity of the year to appear before you. Today, I wish to expand on some of the comments about cultural tourism that I made at our last encounter on February 1, following a three-part approach: 1) Analyzing the potential impact of cultural programming on tourism development; 2) Assessing the current scene in New Jersey and; 3) Recommending what steps must be taken if New Jersey is to achieve its cultural tourism potential.

IMPACT OF CULTURE ON TOURISM DEVELOPMENT

When I speak of cultural tourism, I think of culture as one of the great tourism magnets. Like other major attractive forces (e.g., the beaches of the Jersey shore, the Atlantic City casinos), cultural events have the power to draw large numbers of visitors to an area, enriching the local economy with their spending on accommodations, restaurants, retail shopping, transportation, and other services. To evaluate this economic impact of cultural tourism, I propose looking at three different scales:

1) The first scale distinguishes between those cultural events that are *primary magnets* and those that are *secondary magnets*. A cultural event that is a primary magnet is one that is the major force attracting visitors to an area, while an event that is a secondary magnet is one that rides on the coattails of other attractions. Both kinds of cultural events play important, complementary roles in helping an area's economy. The primary magnet event is notable, of course, for drawing visitors to an area in the first place. Secondary magnet events, however, can also play a crucial role in convincing visitors to prolong the length of their stay.

Let me illustrate these concepts with examples from Cape May, where cultural events sponsored by the Mid-Atlantic Center for the Arts fit into both the primary magnet and secondary magnet categories. During the summer months, the beach is obviously Cape May's primary attraction. At that time of the year, our tours of Cape May's Victoriana and other cultural programming are clearly secondary magnets, offering visitors other things to do in and around their beach experience. They are especially important on cloudy or rainy days, when they not only help retain Cape May's visitors but also attract large crowds from other, adjoining beach resorts.

It is during the non-beach months that our cultural events rise to the level of primary magnets. Our Victorian Week in October, our Sherlock Holmes Weekend and innkeeper training workshop in November, our Victorian Christmas

festivities throughout December, and our six week-long Music Festival running from mid-May to the end of June -- all succeed as primary magnets in attracting thousands of visitors to Cape May who would otherwise never come near a shore resort at those times of year.

2) The second scale ranks cultural events according to whether they attract *long-term or short-term* visitation. At the bottom are those events whose impact is strictly short-term, attracting visitors for only a single day-trip. Next up this scale are those events that draw visitors for a one or two night weekend, while at the top are long-term events that bring in visitors for three or more nights. Obviously the higher up this scale you go, the greater impact a cultural event has on an area's economy.

3) The third scale reflects the geographic draw of cultural attractions, ranking them according to the *short-range vs. long-range* distances visitors travel to attend them. There is an obvious connection between geographic range and length of visitation. Almost by definition, short-term visitors are also short-range visitors, making their day trips from within a 1-2 hour driving radius of the event. With longer and longer overnights comes the potential to attract visitors from other parts of the state, other states in the Mid-Atlantic region, other regions of the country, and ultimately, from other countries. Clearly, the further afield a visitor comes from, the more their spending will enrich the area economy (rather than just circulating dollars within it).

ASSESSMENT OF THE CURRENT SCENE

Having laid out these three different scales, it is then possible to assess the current state of cultural tourism in New Jersey. Frankly, the kindest thing that can be said is that there is tremendous potential for improvement. Looking first at that portion of the glass that is empty, it appears that most of our cultural organizations offer programming that ranks low on all three tourism impact scales. Most of their events attract only short-range day-trips by visitors who are already in the area for other reasons. The economic impact of these visitors might be limited to a snack or restaurant meal and local parking fees.

Even that part of the glass that is full is still very much a mixed bag. It is true that New Jersey now has a rich galaxy of major cultural organizations whose events fall in the primary magnet category. Exhibits at the Newark and Morris Museums, performances at the Paper Mill, McCarter and Crossroads Theatres; concerts by the New Jersey Symphony Orchestra, craft demonstrations at Wheaton Village, and the marvels at our two new science centers -- the State Aquarium in Camden and the Liberty Science Center in Jersey City -- all attract audiences in the millions to their host communities. But how many of these visitors stay for even one overnight? How many of these cultural events attract visitors from beyond a several hour driving radius? I suspect a very small percentage, indeed. The tourism impact of New Jersey's cultural "majors" looks especially slim when compared to such East-coast competitors as Colonial Williamsburg, the Spoleto Festival in Charleston, and the cultural powerhouses of New York City and Washington, D.C.

This critical assessment is borne out by some of the statistics on New Jersey's travel industry that came out of the 1991 studies commissioned by our State Division of Travel and Tourism. It turns out that New Jersey ranks far below the national average in the percentage

of visitors going to a museum, visiting landmarks/historic sites, seeing interesting buildings/architecture, or taking a short guided tour, as shown in the following table:

Visitors' Vacation Activities

	<u>National Average</u>	<u>New Jersey</u>
Went to a Museum	19%	4%
Visited Landmark/ Historic Sites	27%	15%
Saw Interesting Buildings/Architecture	34%	16%
Took a Short Guided Tour	10%	2%

These dismaying visitation patterns are linked to the equally dismal image that New Jersey has compared to other U.S. destinations, especially in the public recognition of our excellent museums/galleries, landmarks/places of interest, history, and interesting buildings/architecture. New Jersey's image gap is revealed by the low percentages of the public having positive perceptions of New Jersey in each of these areas:

Public's Positive Perceptions

	<u>Other U.S. Destinations</u>	<u>New Jersey</u>
Excellent Museums/Galleries	31%	16%
Landmarks/Places of Interest	50%	28%
Noted for History	45%	29%
Interesting Buildings/Architecture	39%	26%

With some 25% of the nation's population living within a day's distance of New Jersey, it is clear that any improvements in the image of New Jersey's cultural attractions would yield immense new tourism audiences for our state.

ACHIEVING NEW JERSEY'S CULTURAL TOURISM POTENTIAL

I believe that there are three areas where our state government can make a real differences in helping New Jersey's cultural organizations reach their full cultural tourism potential:

- 1) As I said on February 1, I believe that marketing is a crucial factor in achieving this goal. In particular, the budget and staff of the Division of Travel and Tourism must be restored to the Fiscal 1992 levels so that it can resume its aggressive marketing of our cultural offerings to audiences beyond our state's borders. Sufficient funding would also permit the Division to advertise the full range of New Jersey's cultural programming, including our performing and visual

arts organizations as well as our historic sites. Moreover, I strongly support the recommendation that a \$500,000 matching grant program be reinstated. In years past, such a program truly helped our cultural organizations to help ourselves, allowing us to produce brochures and purchase advertising on a par with our competitors.

2) At the very least, the Legislature should support the recommended \$500,000 increase in the budget of the New Jersey State Council on the Arts. Over the past decade, the massive investment by the State Arts Council has helped create many of the primary magnets now operating in New Jersey's cultural tourism sector. However, progress in this area was greatly slowed by the drastic, 50% cuts in State Arts Council support during the early 1990s. We need to get back to the kind of investment the State was making in the late 1980s to have any hope of moving more New Jersey cultural attractions into a competitive cultural tourism posture. Also, the passage of S.6351 appropriating bond money for developing New Jersey's cultural centers is a crucial step in the right direction.

3) Finally, I wish to bring to your attention the relatively dismal state of New Jersey's historical attractions, both those owned by the State and those operated by private agencies. Even during the glory days of the 1980s, history was never accorded a fraction of the support given to the arts. In particular, history museums and historic sites have never been given access to General Operating Support, the basic building block behind the growth of the State's major arts organizations. As a result, most of New Jersey's historical attractions are at a pitiful level of development, with few (if any) professional staff and programs that rarely appeal to other than short-term, short-range audiences. A massive investment by the State in our historical organizations, ideally through a General Operating Support program administered through the New Jersey Historical Commission, is an absolute must for New Jersey even to begin to reach its huge cultural tourism potential.

In conclusion, a hard-nosed look at cultural tourism in New Jersey shows that we have barely scratched the surface of its potential. Your support of the above three initiatives can make a tremendous difference in making first-rank tourist destinations out of New Jersey's cultural attractions.

Thank you for your attention.

B. Michael Zuckerman, Ph.D.
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