

**NEW YORK CITY COUNCIL
COMMITTEE ON CULTURAL AFFAIRS
COMMITTEE ON ECONOMIC DEVELOPMENT
JOINT HEARING**

“Cultural Tourism Outside of Manhattan”

October 18, 2007

**Testimony by Kate D. Levin, Commissioner
New York City Department of Cultural Affairs**

Good afternoon. I am Kate Levin, Commissioner of the New York City Department of Cultural Affairs (DCA), and I am here to testify on the topic of today's hearing, “Cultural Tourism Outside of Manhattan.”

Long-term investment in arts and culture has a profound effect on the City's quality of life, enlivening neighborhoods, keeping crime down, and attracting residents, businesses, and retail establishments – the elements essential for attracting tourists. Tourism is one of New York's fastest-growing industries, and is critical to the City's economic development strategy. The nonprofit cultural sector anchors New York City's tourism industry, and we know that cultural tourism has powerful economic ripple effects. According to the Alliance for the Arts, the City's 1,400 nonprofit cultural organizations generate \$5.8 billion in economic impact annually, and tourists who come explicitly for culture generate another \$5.4 billion in addition. These are conservative figures that don't include tourists who come for other reasons, and visit a cultural organization while they're in town.

My colleague Donna Keren of NYC and Company will speak to specific City-sponsored marketing surveys and initiatives designed to encourage and track tourism to cultural destinations outside of Manhattan. I'd like to focus on how DCA's support for nonprofit culture helps to create dynamic organizations that attract tourists from across neighborhoods, boroughs, the United States and the world, contributing to the City's quality of life and economic prosperity.

I'd also like to start by sharing the broadened definition of “tourism” that I'm using today. Our experience demonstrates that it is the authenticity and breadth of New York's cultural offerings that make the City a home for artists, and attractive to local and inter-borough visitors, as well as “destination” tourists with deep pockets. This agency is committed to supporting cultural endeavor at every scale, and organizations of every size. Not all of our cultural constituents will attract out-of-town visitors – nor should they. They are nonetheless essential to the City's cultural ecology, and play a significant role in enhancing New York's tourism profile.

High-quality programming creates the strongest possible incentive for visitors of every stripe. Under the new Cultural Development Fund process initiated by the Mayor and Speaker Quinn, DCA has dramatically expanded merit-based funding and created new fiscal stability for organizations in all boroughs. Our goal has been to reward excellence, create access and ensure accountability across the board. As part of this process, DCA has increased its competitive grant pool from \$3.7 million to \$24.6 million in all boroughs. In the current year, we funded 18% more applicants, and provided 40% more funding to organizations in boroughs other than Manhattan. We added funding panels in both Brooklyn and Queens, due in part to the burgeoning applicant pool. We also more than doubled DCA's regrant funds to artists through the Bronx, Brooklyn, Queens and Staten Island borough arts councils.

DCA has a current commitment of \$1.4 billion over the next four years for capital projects designed to not only sustain longstanding audiences, but grow and attract new ones. Since 2000, DCA has almost quadrupled the number of organizations receiving capital support in boroughs other than Manhattan. This strategy is working, with attendance at the City-owned Cultural Institutions in Brooklyn, the Bronx, Queens and Staten Island up 8% since 2004. Some organizations have seen an even more dramatic increase, thanks in part to City-funded capital projects designed to attract and retain new audiences.

For example, in Queens, the City committed more than \$53M to the New York Hall of Science's new wing, matched by \$38M in private funding. Since opening in November 2004, the Hall's upgraded galleries, education spaces, and visitor amenities have helped boost overall attendance by 72%. Today, the Hall reports that attendance from outside NYC has increased from 7% to 13%, and interborough attendance is also up – Manhattan attendance, for example, has grown from 10% to 18% of total visitors.

In Brooklyn, the City invested \$51.7 million in the Brooklyn Museum's \$63 million new entrance pavilion. Since 2004, the Museum's frontage on Eastern Parkway has turned into a popular gathering place for residents and tourists alike. In combination with outreach efforts and world-class programming, these efforts have boosted attendance 12%, with 35% of visitors from outside New York City.

Even substantial renovation can make an enormous difference when combined with creative marketing and high-caliber programming. For example, the City contributed \$14.8 million towards P.S.1's \$15.6 million façade restoration, which immediately boosted 2004 attendance by 23%. Initial attendance spikes are generally followed by slight falloffs in subsequent years, but P.S.1 has maintained its high visitation levels through a combination of innovative marketing and programming that includes the summer WarmUp series; the debut of radio station WPS1; a new information desk for visitors; outreach to the Chinese language press; and cross-marketing through its MoMA affiliation. By Fiscal 2006, fully 1/3 of P.S.1's audience was from outside New York City – half international, and half domestic.

Other recent DCA capital projects intended to sustain and grow cultural audiences include the Wave Hill Visitors Center, funded with \$5 million in support from DCA, the Queens Botanical Garden Visitors Center, which received \$22 million in support. On Staten Island, DCA has committed more than \$7 million to rebuild and restore Historic Richmond Town, helping the organization work towards its potential as a regional tourist destination.

DCA is also helping to grow audiences for cultural organizations in boroughs other than Manhattan through intense collaboration with EDC, HPD, SBS and the City Council. We are working to identify and strengthen cultural neighborhoods, ensuring that culture plays a key role in a host of development projects, such as Coney Island, Fort Greene, Hunts Point, and Fresh Kills.

In Fort Greene, DCA is working with a variety of partners to create a unique and vibrant complex of performing and rehearsal spaces that will enhance the existing work of arts organizations like Brooklyn Academy of Music, Urban Glass and BRIC, which have long served the community. Within a few years, this district may become one of the world's most exciting cultural destinations.

On Staten Island, we have coordinated closely with the Staten Island Borough President in the development of "Staten Island Attractions," a magazine that will be available to the 1.5 million tourists who ride the Staten Island Ferry each year. Culture is at the forefront of Staten Island's marketing initiatives, which encourage out-of-town visitors to explore the cultural attractions that lie beyond the St. George Ferry Terminal.

In addition to our work with our partners in government, DCA is encouraging collaborative marketing efforts among cultural organizations. For example, we have worked with the Long Island City Business Development Corporation to help form the Long Island City Cultural Alliance. The Alliance brings together six organizations - the Dorsky Gallery, Fisher Landau, the Noguchi Museum, P.S.1, Socrates Sculpture Park and Sculpture Center - to coordinate joint marketing and transportation signage.

Evidence indicates that these marketing efforts, combined with high quality programming, are helping to spur new audience development. For example, the Chocolate Factory, an associate of the Alliance, attributes recent increases in attendance to both collaborative marketing and its own signature annual program, the Taste of Long Island City, which leverages a growing public perception of Long Island City as a cultural destination. Neighborhood marketing and high-quality programming build on each other to create a cultural energy that draws local residents and visitors alike.

Collective marketing and programming efforts have also driven economic growth in the Bronx. The Bronx Council on the Arts' Bronx Trolley circles the SoBro cultural cluster the first Wednesday evening of each month, bringing visitors to the Pregones Theater, the Bronx Museum of the Arts, and private galleries. The Center for an Urban Future reports that ridership has increased 31% since 2003,

and fully 1/3 of riders are from outside the borough. More than half of all riders visit more than one cultural organization, and patronize local restaurants and cafes along the way.

In addition to collaborating with cultural organizations and intergovernmental colleagues, DCA has developed signature initiatives to drive attendance to all cultural organizations throughout the five boroughs.

For example, DCA is partnering with WQXR to run a series of 20-second promotional spots that air daily in regular rotation, and a regular "Commissioner's Picks" segment. Our data indicates that more than 270 cultural organizations have received on-air publicity, and more than 6,000 public service announcements have been broadcast over WQXR's airwaves. Organizations such as the Staten Island Ballet tell us that inquiries and attendance increase as a direct result of this initiative.

DCA has also recently revamped its website, which features "Commissioner's Picks", with links to the relevant cultural groups, and "Find a Cultural Organization", which allows users to search by borough and discipline. This information is also available to 311 callers. We look forward to continued collaboration with NYC and Company in all of our promotional efforts.

In closing, we are looking forward to working with the Council to sustain and promote the rich array of cultural organizations in member districts. I would like to thank Council Member Recchia, Council Member White and all the members of both committees for their continued support for New York City's nonprofit cultural community.

Thank you, and I am happy to answer any questions you may have.

Testimony for City Council: "Cultural Tourism Outside of Manhattan"

10/18/2007

Presented by Carolyn Greer, Director Public Events, Special Projects & Tourism for Brooklyn Borough President Marty Markowitz

Good afternoon, I am Carolyn Greer, Director of Public Events, Special Projects & Tourism for Brooklyn Borough President Marty Markowitz. On behalf of Brooklyn Tourism, [the borough's destination marketing organization for Brooklyn], I want to commend the City Council for its interest in gaining insight into cultural tourism, and the initiatives we are undertaking to address challenges of promoting cultural tourism to the boroughs other than Manhattan.

Borough President Markowitz has made tourism a major initiative of his administration. In 2004 we opened the first tourism center outside of Manhattan, which continues to operate five days a week all year, and on Saturdays from Memorial Day to Columbus Day. It is staffed with enthusiastic, trained volunteers and over 13,000 people visited it last year. Brooklyn Tourism also operates a tourism kiosk at the Brooklyn Cruise Terminal and a greeter is there distributing Brooklyn tourism materials and offer information about the borough each time a ship is in. Additionally, we have a tourism web site for Brooklyn, www.visitbrooklyn.org, which we are currently optimizing to be more interactive for consumers and the travel trade, and more informative about Brooklyn-based cultural attractions. The new web site has been made possible through funding from an Explore NY grant, and is scheduled to launch in December. Thus Brooklyn is working hard to define and market itself as a tourism destination unto itself, and to add value to and enhance the NYC cultural tourism portfolio with our cultural attractions.

The Borough President has made tourism a priority in Brooklyn because cultural tourism is not just about bragging rights, which, of course, is also a priority of his. But more importantly, because cultural tourism is a major economic engine in NYC and Brooklyn wants to grow its share of the tourism market dollars. Brooklyn Tourism works strategically by understanding the cultural tourism market. For instance, we know from

NYC & Company that cultural tourists tend to be more intrepid (experience motivated), stay longer and spend more money – therefore they are more likely to come to a borough outside of Manhattan. We want to give cultural tourists more reasons to come to Brooklyn by leveraging our cultural assets through product development, programming and marketing.

NYC & Co defines cultural tourism activities as visits to museums/art exhibits, plays/concerts/dance, historic sites, fairs and festivals and cultural or ethnic heritage sites. (NYC & Co fact sheet: Cultural Visitors to NYC – 2005 revised 10/04/06). Brooklyn Tourism has organized its cultural organizations and attractions into an association of tourism stakeholders. The Brooklyn portfolio includes cultural attractions from hip to historic and from small gems to world class institutions including the Brooklyn Museum and MoCADA – the Museum of the Contemporary African Diaspora and over a hundred art galleries; premier performing arts centers like BAM and St. Ann's Warehouse, performing arts groups like the Mark Morris Dance Company, special events like the Atlantic Antic, the International African Arts Festival, the Mermaid Parade and of course, the West Indian Day Carnival and Parade; and historic sites like the Weeksville Historical Houses, one of the city's true African American heritage treasures, and the Old Stone House and Wykoff House. As Marty says – Brooklyn has something for everyone.

Brooklyn indeed has much to offer the cultural tourism visitor. But, of course, they must first be made aware of these wonderful and unique choices. Our challenge is to get the word out about these cultural assets located in Brooklyn and especially to market them as cultural destinations to the tourism trade, through which national and international group travel is booked. We developed a tourism booklet and guide, and even translated it into the six languages of NYC's top feeder markets. But we can only afford to take this beautiful marketing piece to two or three tourism trade shows a year out of the scores available annually, and trade shows are one of the most influential ways to market to tourists and the trade.

While the city has an official tourism marketing agency - NYC & Company – with new leadership, expanded resources, and new marketing outlets across Europe, Asia and

South America, it just does not have full insight about the boroughs to market each of them in the most effective way. This limits the economic impact of its efforts, because it is not fully offering all of the city's cultural attractions to an increasingly sophisticated, complex, and global travel marketplace. Many visitors to NYC are repeat visitors, and the promotion of additional cultural tourism assets in the boroughs offers new and niche draws for the repeat cultural visitor market.

So we want to emphasize that in order to effectively market the boroughs outside of Manhattan, each borough would benefit from having its own funded tourism budget to sustain borough destination marketing. A borough DMO - destination marketing organization - can and should work closely with NYC & Company to increase tourism to the cultural attractions in each borough, because each borough knows how to best position its small and large cultural tourism attractions, its calendar of special events, and how to define its brand in the travel marketplace.

We suggest that the model for tourism in NYC should be more like our city's governance structure. We have a Mayor, but we also have Borough Presidents and City Council members. Each has their own responsibilities and point of view – the first being an overall perspective, while the latter responds to the specific interests of the borough and communities. Similarly, while NYC & Company promotes the entire city, borough tourism offices should be funded to work with it to market the boroughs. Speaking to this model, we would also respectfully ask that the city council only fund tourism materials that have the title “NYC” if indeed all five boroughs of NYC are fairly represented.

Additionally, borough cultural tourism is as much about the related economy of cultural tourism– the borough's hotels, restaurants and shopping districts – as it is about visitors to the cultural institutions. What better entity than the Borough to put together tourism “products” such as itineraries, seasonal calendars, and travel promotions that connect our cultural institutions with our communities? For instance, Brooklyn Tourism worked with the Heart of Brooklyn Cultural Partnership and developed the “Brooklyn Pass” – a tourism product that packages cultural attractions together and allows tourists to pay-one-price to visit all of them over two days. We developed this product to incentivize

tourists to get off their double-decker sightseeing buses and spend their money in our communities. We also work with cultural partners like BAM, the Brooklyn Public Library, Housing Works, the Brooklyn Historical Society and the National Book Foundation, as well as the business community, to present the very successful Brooklyn Book Festival. The Festival is becoming a major annual destination event in Brooklyn, and as it becomes a multi-day event it will increase the economic impact of visitors to our borough's hotels, restaurants, and shops. Brooklyn Tourism also organizes Dine In Brooklyn Restaurant Week, which promotes some 200 of the borough's best restaurants to bring in new customers during what is usually an off-peak time for restaurants.

All of this has been done on a shoe string budget and with the help of Brooklyn's cultural and business leaders including the Brooklyn Chamber of Commerce and the Brooklyn Economic Development Corporation and with grants from Brooklyn City Council Members David Yassky and Bill de Blasio as well as a grant from NYC & Co. But whatever small inroads we have made in getting Brooklyn's cultural tourism attractions on the map, they are very modest indeed and do not contribute even a fraction of Brooklyn's potential impact to the NYC cultural tourism economy that a larger marketing budget would make possible.

Our strategy has been to complement the work of NYC & Company. We attend important travel trade shows like International Pow Wow and World Travel Market and join them in their cluster of "suppliers" so that every time they say NYC, we say Brooklyn! This is not free to the borough, but costs us thousands of dollars to participate with NYC & Company, not counting the cost of developing and printing promotional materials – which is also in the thousands of dollars. Additionally, we mail our brochures to all of the NYC & Company international tourism offices at our expense. But with our limited resources there is only so much we can do - we cannot truly be effective partners in the NYC cultural tourism business without increased funding.

So on behalf of Borough President Markowitz and the Brooklyn Tourism board, we entreat the City Council to support borough cultural tourism initiatives with funding in the boroughs. What's good for the boroughs is good for New York City!

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Testimony

Enhancing the Economic Impact of New York City's Cultural Tourism Outside of Manhattan

Testimony of

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TO

Joint Meeting. Committee(s) on
Cultural Affairs, Libraries & International Intergroup Relations
Economic Development

Thursday, October 18, 2007

October 18, 2007

Good afternoon, Chairman Recchia, Chairman White and members of the Committees.

My name is Donna Keren. I am senior vice president for Research and Analysis at NYC & Company—the City's official tourism and marketing organization. Thank you for the opportunity to address the importance of the City's vibrant five-borough cultural community and the marketing programs we create to encourage visitors from all over the US and the world to visit New York City.

Together with our more than 1,900 members citywide, NYC & Company creates advertising and promotional marketing campaigns as well as events and cultural programming to increase the number of visitors to the City and encourage them to spend more time and more money when they are here. With tourism generating nearly \$25 billion in spending in the City, we believe that the tremendous diversity and extraordinary scope of the City's cultural resources offer one of the greatest opportunities to expand the economic impact of visitor spending across the whole City. In addition to supporting the cultural and performing arts organizations directly, visitor spending supports small and large local businesses and jobs throughout all five boroughs.¹

In 2006 New York City welcomed nearly 44 million visitors—well above our previous 40 million visitor benchmark and proof that in spite of several difficult years after 9/11, New York City is still seen as one of the world's best destinations. Visitors to New York come in many varieties, traveling from US cities and states as well as almost every country in the world. They come to the City for business or leisure, for holidays and getaways or to stay with friends and relatives.

- While 82% of our visitors are domestic, the 17% of international visitors account for over half of all visitor spending.
- Almost three-quarters of all visitors travel for leisure purposes.
- Visiting friends and relatives accounts for almost one in four leisure visits.

Without doubt, attending a cultural organization while in NYC is among the most popular activities for all types of visitors; the need to eat is the only activity that engages more visitors.

Cultural visitors account for 43% of all visits to the City. That proportion increases when we analyze the role of international tourism in supporting the City's cultural community. In total, 70% of all international trips to NYC include at least one

¹ Direct spending by visitors in 2006 amounted to nearly \$25 billion. As this percolates through the economy on business-to-business services and other spending, the travel and tourism industry supports over 350,000 jobs citywide and is responsible for generating more than \$13 billion in total payroll. Employment in all travel-supported jobs accounts for 11% of the total private labor force in the City.

cultural activity.² That means that last year almost 19 million people, including both domestic and international tourists, business and leisure visitors, listed cultural destinations, performing arts organizations and museums among their trip activities.

NYC & Company does not keep records of attendance at specific organizations, but we believe that a significant number of City visitors—especially those from overseas—include museums, theaters, dance and concerts located in the boroughs other than Manhattan in their itineraries. It is important to remember that those 11 million visitors a year are here to visit friends and relatives, most of whom live in Brooklyn, Queens, Staten Island and the Bronx. And like their family members and friends, most of their activities will be centered in the borough where they are staying. Museums and historic sites are especially popular.

What NYC & Company research has shown, however, is that cultural tourism is a highly effective way to leverage visitor spending throughout the City. Cultural visitors to New York City pump about \$11 billion in direct spending into the City economy each year—money they spend on accommodations, transportation, food, shopping, recreation and entertainment at businesses, attractions and cultural organizations and sites in all five boroughs. That spending also helps create jobs for New Yorkers. The direct and indirect impact of visitor spending generated over \$13 billion in wages last year.

Promoting the cultural community and their offerings and programs is a major objective at the newly reorganized and expanded NYC & Company and one of the fundamental goals of the separate NYC & Company Foundation.

Too often when people—even the locals—think about New York City for tourists they focus on Broadway, Central Park, the Statue of Liberty, the museums and shops in Manhattan, or the Empire State Building. NYC & Company is committed to the idea that New York City's authentic experience can be felt throughout all five boroughs of New York City and that we will market every bit of what each borough—Brooklyn, the Bronx, Manhattan, Queens and Staten Island—has to offer. NYC & Company's international presence, our 11 representative offices covering 19 countries, is an important tool in this effort.

Given the vast cultural landscape that is New York City, NYC & Company is able to create seasonal and special events and “umbrella” programs to market and promote the cultural scene for residents and visitors alike.

Let me sketch just a few examples of this synergy.

Just last weekend, October 13 and 14, New York City's non-profit cultural community and tens of thousands of people were in Historic Battery Park for CultureFest NYC 2007, produced by the NYC & Company Foundation and

² In 2006, cultural visitors comprised 13.5 million domestic visitors and 5.25 million international visitors. (See attached fact sheet.)

supported by the Merrill Lynch Foundation. The two-day gathering is the kick-off event of the City's cultural season.

A unique NYC event, this year an unprecedented 125 non-profit cultural organizations and performers based in all five boroughs were able to showcase their programs, events and activities to one of the largest audiences we have had at CultureFest on two glorious fall days in Historic Battery Park. (I have attached a list of organizations and performances in the Appendix.) In over 100 booth displays and on two stages, the interactive displays and extraordinary range of dance and musical performances for adults and children filled the park.

On behalf of the NYC & Company Foundation and all of the participants and families who attended, we want to acknowledge the generous support the event receives from the City Council Cultural Affairs Committee. Thank you Chairman Recchia and members of the committee.

A second example comes from a regular NYC & Company program. Each month we spotlight a specific Cultural Organization of the Month to increase awareness and visibility and drive traffic to that organization with special Web links, visibility at NYC & Company's official Visitor Information Center in Midtown, a feature in the NYC & Company newsletter and targeted press promotional support. Since its inception in 1999, borough cultural organizations have been featured over 300 times. For 2007 the list of organizations includes the Brooklyn Botanic Garden, the New York Botanical Garden, P.S.1, and a Staten Island Sampler of nine organizations.

Additionally, the CulturalFinder Map was just reissued. Widely distributed through arts organizations in all five boroughs and at events such as CultureFest, the folding pocket-size subway map lists cultural organizations, contact information and travel directions and timing.

The NYC & Company website also hosts destination links for all of our 150-plus cultural members. Now with the launch of our global advertising campaign we invite visitors to logon to nycvisit.com and create their own itineraries for visiting NYC.

Also online, the Calendar of Events on nycvisit.com, one of the most popular pages on the site with 400,000 page-views per month, offers performing arts companies and venues citywide the opportunity to post their events and schedules so that residents and visitors alike can plan their activities. Currently there are over 250 listings for any weekend, usually also representing a few dozen events taking place outside Manhattan. No wonder it's so popular with site visitors; it changes daily.

Given the constraints on marketing funds available to most of the City's cultural organizations, citywide "umbrella programs" such as these can significantly expand the outreach and effectiveness of the organizations' marketing message to City residents and visitors.

The City Council has long acknowledged the many ways that the performing arts and cultural tourism bring economic development to different communities. We

encourage you to do your part to sustain this effort. Please continue to highlight the cultural resources—arts districts, museums, galleries, zoos, gardens, performing companies and theaters, festivals, as well as cultural and ethnic heritage sites and events—in your district and your home borough whenever you can. As a community resident you know firsthand the richness of the cultural community in your district. We encourage you to share that knowledge and enthusiasm whenever and wherever you can.

Thank you.

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Cultural Visitors

To New York City in 2006

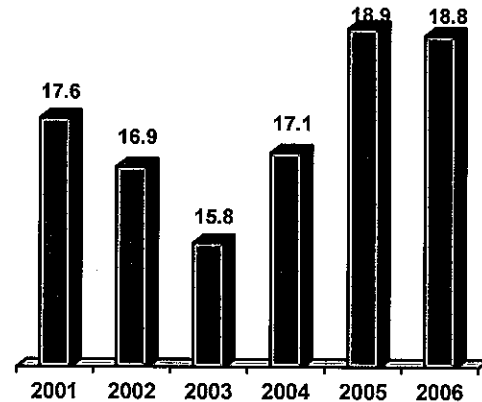
Definition: Any visitors to NYC who reports participating in cultural activities during their stay.

Domestic visitor cultural activities include museums/art exhibits, plays/concerts/dance, historic sites and fairs/festivals.
International visitor activities include concerts/plays/musicals, galleries/museums, cultural or ethnic heritage sites and historic sites.

Cultural attractions in New York City continue to be a significant draw for visitors. In 2006, New York City hosted 18.8 million cultural visitors, or 43% of the total visitors to the City, with a 3% loss in domestic cultural visitors and a 3% gain in the international market from 2005. International visitors are twice as likely to include cultural activities in their itineraries as their longer, vacation-based city stay is longer than the typical domestic visitor (72% of international visitors vs. 37% US).

Cultural visitors spent more than \$15.4 billion in NYC, roughly 62% of the total visitor spending for 2006.

Cultural Visitors (millions)



Domestic – 13,519,800 cultural visitors

Top Regions Middle Atlantic – 48%, South Atlantic – 20%, New England – 14%, East North Central – 5%, Pacific – 4%.

Top States New Jersey – 24% (16% in '05), New York – 19%, Connecticut – 9%, Maryland – 8%, Pennsylvania – 6% (13% in '05), Florida and California – 4% each.

Top Metro areas (DMAs) NY metro excluding residents – 40% (up from 30% in '05); Baltimore – 7%; Philadelphia, Hartford/New Haven and Boston/Manchester – 4% each.

Primary Trip Purpose Leisure visitors were 84% of the market, business 16%.

Travel Parties Average travel party size was 3.4 people (3.0 in '05). Families – 30%, 3+ adults – 22%, 1 male and 1 female – 21%, solo – 17%, two males or two females – 10%.

Length of Stay 55% were daytrippers. Stays of 1–3 nights – 30%, 4+ nights – 15%. The average stay was 2.2 days. Cultural visitors averaged 7.5 visits to NYC in the past 3 years.

Accommodations (overnight visitors only) Hotel – 62%.

Demographics Average age – 45 years. 18–34 years old – 31%, 35–54 years old – 44%, 55+ – 25%.

Average Household Income was \$85,000. 59% earned \$75,000 or more.

Spending The average spending on a per person/day was \$205.

Source: D.K. Shifflet & Associates, Ltd.
DIRECTIONS® National Travel Survey.

International – 5,254,000 cultural visitors

Purpose of Visit Leisure travelers comprised 81% of cultural visitors (23% visiting friends/relatives, 58% general vacation). 19% traveled for business.

Travel Parties Average travel party size was 1.6 people. 34% traveled solo. Travel with spouse – 30%, families/relatives – 30%, friends – 14%, business associates – 4%. Travel with children – 8%.

Length of Stay: Average stay – 7.3 nights. Daytrip – 2%, 1 night – 5%, 2–3 nights – 23%, 4–7 nights – 49%, 8+ nights – 21%. Cultural visitors averaged 4 trips in the past 5 years.

Accommodations (overnight visitors only) Hotel – 73%, private residence – 26%.

Activities Shopping – 92%, dining out – 87%, visit historical site – 73%, sightseeing – 65%, art gallery/museum – 56%, concert/play/musical and cultural heritage site – 39% each.

Demographics Average age: 39.3. 18–34 years old – 44%, 35–54 years old – 40%, 55+ years old – 16%. Males comprised 53% of cultural visitors.

Average Household Income: \$89,300 with 11% earning \$200,000 or more.

Spending: The average spending was \$185 per person per day, or \$1,757 per visit to NYC.

Source: Office of Travel & Tourism Industries (US Dept. of Commerce), In-flight Survey of International Air Travelers.

Definition of an NYC Visitor: one who travels 50+ miles one way (excluding commuters/students/residents) or stays overnight.

**Testimony on Cultural Tourism Outside of Manhattan
New York City Council
Cultural Affairs and Economic Development Committees
October 18, 2007**

**Randall Bourscheidt, President
Alliance for the Arts**

Thank you for the opportunity to address the important topic of promoting cultural tourism in the boroughs outside of Manhattan. I commend you for this positive inquiry.

Under Mayor Bloomberg, and with the support of the Council, the City has taken the first steps in a generation to bring New York's tourism marketing to an adequate level of funding. Much has been accomplished to attract visitors, from opening offices in foreign cities around the world to the newly-announced Just Ask a Local campaign, which focuses on one of New York's greatest assets—New Yorkers.

Tourism is one of the city's most important industries and it is growing. But it is the cultural component which has led the way, consisting of eager visitors who typically travel farther, stay longer, and spend more. They are also more adventurous, more willing to go beyond Midtown to other parts of the city. (I well remember being told years ago by visitor center staff that they were struck by one pattern: US visitors coming in to ask how to avoid Harlem, foreign visitors asking how to get to Harlem—and Brooklyn and other boroughs.)

A new study published by my organization, called *The Arts as an Industry*, provides a unique insight into cultural tourism. By surveying visitors, we determined that those tourists who came to New York primarily to enjoy our cultural attractions—we call them "Arts-Motivated Visitors"—are a powerful component of this industry. We estimate that there were 7.5 million of these visitors in 2005 (only 4 years after 9/11), and that they had an economic impact of more than \$5 billion.

This is just the start, however. Concerted marketing, which focuses on the great cultural institutions in other boroughs and exciting arts scenes in neighborhoods like Red Hook and Williamsburg and Long Island City and the South Bronx, can increase the number of arts-motivated visitors. It can also persuade a great number of other visitors, those here to visit family and friends or to do business, to become cultural consumers.

Here are a few suggestions:

We can promote our cultural life in languages other than English, to attract the international visitors who are pure gold in terms of spending and willingness to visit boroughs outside of Manhattan. (And, for that matter, to neighborhoods like Harlem and Chinatown which are outside of Midtown. Harlem already gets half a million tourists a year.) The Alliance is preparing a cultural guide to Lower Manhattan in three languages—Chinese, Spanish and Japanese. We're eager to cover the entire city in these and other languages.

We can work more closely with two State agencies, the MTA and the Empire State Development Corporation. Mass transit is not only efficient, it also is a safe and easy way for visitors to get to cultural destinations. There are some test cases in which MTA cards earn discounts at outer-borough cultural venues but we should do this comprehensively and citywide. And we can work to get broader cultural information into the State's I Love New York campaign.

We can make sure that detailed, long-term and comprehensive information about cultural happenings is readily available to potential tourists before they travel and to visitors while they're here. In that regard, I should note that with the generous support of the Council and the Mayor, the Department of Cultural Affairs is working with the Alliance to relaunch our signature Web sites, **NYC ARTS** and **NYKidsARTS**, which are already the most complete guides to culture in the boroughs for New Yorkers and visitors alike. We currently have in-depth profiles of 181 cultural venues and festivals outside of Manhattan, as well as a cultural calendar that lists 641 arts events going out a year and a half.

The Alliance for the Arts—and, I believe, the cultural community—are eager to work more closely with NYC & Company, I Love New York and other agencies dedicated to increasing the number of tourists and encouraging them to participate in culture in every borough. The leadership and commitment of the Mayor, in partnership with the Council, and the Governor make this the right time to promote the arts in Brooklyn, the Bronx, Queens and Staten Island.

THE CHOCOLATE FACTORY THEATER
TESTIMONY TO THE CULTURAL COMMITTEE OF THE CITY COUNCIL
CULTURAL TOURISM AND THE OUTER BOROUGHES
October 18, 2007

Good Afternoon. I am Sheila Lewandowski, Managing Director of The Chocolate Factory Theater, a nonprofit arts center in Long Island City. Thank you for this opportunity.

The Chocolate Factory supports the development of new work in theater, dance, music, & visual arts with a focus on combining the disciplines. Our audience is primarily from Brooklyn and Manhattan and we are happy to report a growing audience from the borough of Queens, itself. We track this through advanced ticketing, audience surveys and our growing mailing & newsletter lists.

As a small arts center we concentrate our very limited resources on marketing to and through the artistic community and through our local community; specifically by inclusion in listings in local and regional news sources and by providing free tickets to Queens residents.

In addition, we are able to bring in what would be called "special interest" tourists. These are people who come to New York to experience the more experimental performing arts instead of the commercial. We have been fortunate to secure great press coverage of our activities and I believe this has helped our numbers of "new" and "special interest" visitors.

We work with the Queens Tourism Council in an effort to promote our activities and the borough's activities to the residents and visitors to Queens. And, have met with NYC & Co. to discuss their marketing services to explore how this might be useful to our programming. From NYC & Co.'s website, "NYC & Company is the official marketing and tourism organization for the City of New York, dedicated to maximizing the travel and tourism industry for the entire city."

What is frustrating to me and to other small businesses in my community of arts organizations, restaurants, shops, etc. is that NYC & Co. and our local Tourism Council do not appear to be cross-promoting or coordinating their efforts. Although NYC & Co. promotes itself as the official marketing & tourism site for the City, they will not include information about activities of groups who are not paid members of NYC & Co. This means the official marketing & tourism site of NYC is not promoting all of NYC. There is a tremendous opportunity here for the borough Tourism Councils and NYC & Co. to work together on outer borough marketing,

THE CHOCOLATE FACTORY THEATER
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possibly levels of membership that include access to the services of both groups. Maybe each month NYC & Co. could work with the Tourism Councils to hi-light a neighborhood and its activities providing transportation, dining, historical links for and about that neighborhood. There are many ideas of how they could collaborate.

One of the biggest challenges to cultural tourism in the outer boroughs is transportation. I find it very interesting that many of The Chocolate Factory's visitors from Manhattan choose to drive or take a taxi even though we are four minutes from Grand Central Station by subway and one block from the subway station. Signage inside and just outside of the subway stations directing visitors to landmarks or just providing a compass point will help and is being implemented in some areas. In addition, signage for visitors traveling by car is very important. BAM has done a great job of providing signage to BAM from the bridges and highway near its site.

The outer boroughs are so rich with activities and sites from the Tibetan Museum on Staten Island to the site of the Flushing Remonstrance in Queens to the Coney Island Aquarium. It is very important that visitors to New York know about these sites and activities and that information is made available to help them make those excursions without concern for safety or getting terribly lost. NYC & Co. is the site that visitors first go to and I hope the city is able to find ways to better utilize their services.

Respectfully submitted,

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ANGEL GIL ORRIOS
Artistic/Executive Director

Good afternoon. I'm Kathy Giaimo, Administrative Director of Thalia Spanish Theatre, for 30 YEARS the ONLY BILINGUAL HISPANIC THEATER IN QUEENS.

Before I go any further, it's time we stop calling Queens, Brooklyn, the Bronx, and Staten Island the "outer boroughs". From **our** perspective, Manhattan is just the gateway to New Jersey. People have to stop thinking of us as a place to pass through en route to somewhere else.

As the only one of our kind in Queens, we're a great attraction for Spanish-speaking tourists. And we do our part to bring visitors of all backgrounds to Sunnyside – around 5,000 from *outside* the borough each year. They come to Sunnyside *specifically to see us* – there is no other cultural institution in Sunnyside. These folks visit local restaurants, bars, and shops, and use local car services. Everyone benefits from our presence in the neighborhood.

We also generate positive press for the area. We promote our shows via a mailing list of 20,000 (up to five mailings a year), the internet, our own website, and promotional exchanges with our partners at Channels 41, 47, Time Warner Cable, and various print media in both English and in Spanish.

We belong to NYC & Co thanks to the generosity of one of our board members. However, for many arts groups the membership fee is prohibitive. We had a table at the Culture Fest last weekend and distributed hundreds of our flyers; I also gave out materials for the Coalition of Theatres of Color, to which we belong. We also belong to the Alliance of Resident Theaters/NY (ART/NY), and take advantage of promotional opportunities via Discover Queens.

We need two simple things to enhance tourism outside of Manhattan:

1. More press coverage. Most of the time "outer borough" coverage is limited to special "outer borough" sections, rather than incorporated into overall arts and culture coverage.
2. Funds for advertising & promotion. In the past, we received funds from the Mayor's and Borough President's offices to purchase advertising on buses and in print media throughout the city.

Maybe the city can help us to urge the daily papers and local TV to be more inclusive of events in the other four boroughs. Even our own borough-based papers devote more space to Broadway and Manhattan-based arts institutions than to their local groups.

Thank you for taking the time to look into this.

**Testimony to the
Committee on Cultural Affairs,
Libraries and International Intergroup Relations
and the Committee on Economic Development**

Councilmember Domenic M. Recchia, Jr., Chairperson

Councilmember Thomas White, Jr. Chairperson

October 18, 2007 - 1:00 PM
Council Chambers, City Hall
NYC

Presented by
Eba Taylor, Director of Institutional and Individual Giving
Alliance of Resident Theatres/New York
(A.R.T./New York)
575 Eighth Avenue, Suite 1720
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Introduction

Good afternoon. My name is Eba Taylor and I am the Director of Institutional and Individual Giving at the Alliance of Resident Theatres/New York (A.R.T./New York) the leadership organization for New York City's not-for-profit Broadway, Off Broadway and Off Off Broadway theatres. I am testifying today on behalf of A.R.T./New York's Executive Director Virginia Louloudes, who could not be here due to a prior commitment.

I would like to thank Council Member Recchia and Council Member White for inviting A.R.T./New York to testify today on "Cultural Tourism Outside of Manhattan" and extend our appreciation to both Committees for their work to ensure that the cultural communities located in the outer boroughs receive the attention they deserve.

A.R.T./New York

As you may know, A.R.T./New York was founded in 1972 by 49 Off Off Broadway companies to serve and promote the new and vital not-for-profit theatre industry. Since that time, A.R.T./New York has upheld this mission by identifying the immediate and long-term issues affecting this community and providing myriad programs and services that help our members address these issues. I invite you to take a look at our most recent Annual Report and the materials describing A.R.T./New York that are enclosed in the packet included with this testimony.

Today, rather than focus on A.R.T./New York's programs and services, I would like to focus on the work of just one of our member theatres located outside of Manhattan. This theatre is The Chocolate Factory and is represented here today by their Managing Director Sheila Lewandowski.

Located in Long Island City, The Chocolate Factory serves as a prime example of the strength and success of theatre in the outer boroughs. It has successful partnerships with local businesses and provides accessible and affordable theatre to Queen's residents and residents from the outer boroughs. As seen on their website (<http://www.chocolatefactorytheater.org/about.html>.) The Chocolate Factory's mission is to "support the creation of new work in a variety of disciplines including theater, dance, music, multimedia and the visual arts ... and to provide support to visiting artists in the form of dedicated access to space and technical equipment free of charge; marketing and press assistance; administrative support; and a guaranteed artist fee."

I have chosen to highlight The Chocolate Factory, because their work exemplifies that of a small company that is successfully producing theatre in the outer boroughs, while at the same time, having a tremendous impact on the community in which their theatre resides. Though a number of tourists venture to the outer boroughs to experience groups like The Chocolate Factory, many tourists do not for a variety of reasons, one of which includes that many tourists just don't know about the cultural offerings of the outer boroughs.

In order for tourists to find out about groups like The Chocolate Factory, a higher level of visibility for culture in the outer boroughs is necessary. With this in mind, I would urge members of the City Council to work with the theatres and cultural organizations in their districts to highlight their work, whether it is theatre, music, art or dance. By providing increased exposure for groups within your districts you will help attract your constituents to the cultural offerings within their own communities. In turn, theatres will gain exposure and this will hopefully help them reach larger audiences - such as those traveling to the outer boroughs from Long Island or the Tri-state area.

For example, through grass root and viral marketing (maximum use of the internet) the cultural communities within each of the City Council districts can be highlighted by their Council Members, and receive free exposure to those that are interested in the work within a specific community. Perhaps each member of the City Council could have a "Culture Month" that is advocated to their constituents through e-mail blasts. You might also work with the cultural groups and restaurants in your districts to hold networking events, where constituents and the media can come and view presentations by their local cultural groups.

By helping to support the cultural communities already in place within your districts, you will be making it possible for their work to gain exposure. As dozens of surveys have shown, the greatest influence on someone buying a ticket (including a tourist) is word of mouth. This type of invaluable support by the Council would not only help to attract larger audiences and draw more New York City residents to cultural organizations in the outer boroughs, but help them generate press, which will then lead to increased attendance by tourists.

While these are just a few ideas, we look forward to working with you in trying to increase exposure for our members in the outer boroughs and help them build their audiences to include not only the communities they serve, but visitors to the city who are interested in traveling to explore the outer boroughs. Thank you again to Council Member Recchia for his steadfast support and for continuing to be a friend to our member theatres and cultural organizations throughout the five boroughs.