

PA10-055

HB5028

Higher Edu.	226-305	80
House	1477-1489	13
Senate	2975, 3180-3182	4
		97

H – 1077

**CONNECTICUT
GENERAL ASSEMBLY
HOUSE**

**PROCEEDINGS
2010**

**VOL.53
PART 5
1169 – 1557**

rgd/gbr
HOUSE OF REPRESENTATIVES

121
April 22, 2010

Necessary for adoption	71
Those voting Yea	141
Those voting Nay	0
Those absent and not voting	10

DEPUTY SPEAKER McCLUSKEY:

The bill as amended is passed.

Will the Clerk please call Calendar 89.

THE CLERK:

On page 19, Calendar 89, Substitute for House
Bill Number 5028, AN ACT CONCERNING THE DEVELOPMENT OF
THE CREATIVE ECONOMY, favorable report of the
Committee on Commerce.

DEPUTY SPEAKER McCLUSKEY:

The honorable Chair of the Higher Education
Committee, Representative Willis, you have the floor,
madam.

REP. WILLIS (64th):

Thank you very much, sir. Happy Earth Day.

Mr. Speaker, I move for the acceptance of the
joint committee's favorable report and passage of the
bill.

DEPUTY SPEAKER McCLUSKEY:

The question before the Chamber is acceptance of
the joint committee's favorable report and passage of

rgd/gbr
HOUSE OF REPRESENTATIVES

122
April 22, 2010

the bill. Will you remark?

REP. WILLIS (64th):

Thank you very much, Mr. Speaker.

The purpose of this bill is to demonstrate the cultural sector's economic force in Connecticut and its aim is to foster and enhance this important economic force in Connecticut and illustrate its ability to attract economic activity.

Connecticut is facing challenging economic times. Finding solutions to grow our economy and to create jobs is critical. Manufacturing and services will continue to play a role in Connecticut.

And yes, we need to have more nurses and we need to have more engineers. And we need to be looking for new fields like creating green jobs that can put people back to work. But nurturing of the enterprises, focusing on the arts and creativity offers great potential return on the State's investment.

Connecticut is particularly well-positioned to make the development of an economy based on the arts and other creative enterprises such as comparable advantage.

Connecticut has one of the highest concentrations

of creative enterprises and a creative workforce in the United States. Right now we have approximately 40,000 people employed in the arts or creative enterprises in Connecticut.

Geography is a benefit for us. We are well situated between New York and Boston for the development of a creative corridor. Our location cannot be duplicated by other states and this feature enhances our potential. This makes it possible to build a creative corridor from New York to Boston that would attract people, particularly young people, and enterprise focused on arts and creativity.

Connecticut is not living up to its potential. The arts is already existing -- is already an existing strength of our state and those assets need to be built upon. This bill would require an economic analysis of Connecticut's cultural industries and workforce. It would research methods to brand Connecticut as a creative economy leader within the United States and in New England; developing the creative economy workforce by focusing on talent retention, building connections between businesses.

Our universities and colleges are critical to be able to make this successful. Provide

rgd/gbr
HOUSE OF REPRESENTATIVES

124
April 22, 2010

recommendations, would also be a requirement of this, and propose legislation to enhance creative economic efforts. Creativity and innovation cannot be exported.

Mr. Speaker, the Clerk has an amendment, LCO 3486. I move that the reading of the amendment be waived and I be allowed to summarize.

DEPUTY SPEAKER McCLUSKEY:

Will the Clerk please call LCO 3486 to be designated House Amendment Schedule "A?"

THE CLERK:

LCO Number 3486, House "A," offered by Representative Willis.

DEPUTY SPEAKER McCLUSKEY:

The Representative has asked leave of the Chamber to summarize the amendment. Is there any objection to summarizing? Is there any objection? Is there any objection to summarizing? Hearing none, Representative Willis, you may proceed with summarization:

Will the Chamber please stand at ease for a moment.

(Chamber at ease.)

rgd/gbr
HOUSE OF REPRESENTATIVES

125
April 22, 2010

DEPUTY SPEAKER McCLUSKEY:

Will the Chamber please come back to order.

Representative Willis, you still have the floor and would you please summarize House Amendment Schedule "A."

REP. WILLIS (64th):

Thank you, Mr. Speaker. Sorry for the little interruption. I'm sorry.

It's LCO 3486. I move the reading of the amendment be waived and that I be allowed to summarize.

Is that where we were?

DEPUTY SPEAKER McCLUSKEY:

We're all set. We've done that. And now will you please explain House Amendment Schedule "A."

REP. WILLIS (64th):

I well, sir. Thank you.

This amendment makes the definition of a creative economy -- creative clusters consistent throughout the bill and it adds specific language regarding job creation and it requires the commissioner of labor to appoint a designee from the agency with background in labor market analysis.

rgd/gbr
HOUSE OF REPRESENTATIVES

126
April 22, 2010

I move adoption of the amendment, sir.

DEPUTY SPEAKER McCLUSKEY:

The motion before the Chamber is adoption of House Amendment Schedule "A." Will you remark? Will you remark on House Amendment Schedule "A?" Will you remark? If not, I will try your minds. All those in favor of House "A," please signify by saying, aye.

REPRESENTATIVES:

Aye.

DEPUTY SPEAKER McCLUSKEY:

All those opposed, nay.

Ayes have it. House "A" is adopted.

Will you remark further on the bill as amended?

Representative Willis.

REP. WILLIS (64th):

Thank you, Mr. Speaker.

The Clerk has another amendment, LCO 3855. I move that the reading of the amendment be waived and I be allowed to summarize.

DEPUTY SPEAKER McCLUSKEY:

Will the Clerk please call LCO 3855 to be designated House Amendment Schedule "B."

THE CLERK:

LCO Number 3855, House "B," offered by

rgd/gbr
HOUSE OF REPRESENTATIVES

127
April 22, 2010

Representative Willis.

DEPUTY SPEAKER McCLUSKEY:

The gentlelady has asked leave of the Chamber to summarize House "B." Is there any objection? Is there any objection? If not, ma'am, please summarize House "B."]

REP. WILLIS (64th):

Thank you, Mr. Speaker.

This amendment requires the Department of Economic and Community Development to do an economic analysis through reallocation of existing agency funds. I move adoption. ~~ay~~

DEPUTY SPEAKER McCLUSKEY:

The question before the Chamber is adoption of House "B." Will you remark, madam. The question before the Chamber is adoption of House Amendment Schedule "B."

The distinguished -- will you remark further on House "B?" Will you remark further on House "B?" If not, I'll try your minds. All those in favor of House "B," please signify by saying, aye.

REPRESENTATIVES:

Aye.

DEPUTY SPEAKER McCLUSKEY:

rgd/gbr
HOUSE OF REPRESENTATIVES

128
April 22, 2010

All those opposed, nay.

Ayes have it. House "B" is adopted.

Will you remark further on the bill as amended?

Will you remark further on the bill as amended?

The distinguished gentleman from Stratford,
Representative Miller, you have the floor, sir.

REP. MILLER (122nd):

Thank you, Mr. Speaker.

One question, Representative Willis. A couple of years ago we passed a bill that would allow artists to take over buildings and have a home and a studio in those buildings.

I know we did one in Bridgeport for some artists. It was the old department store that was converted to housing and artists' workshops. Does this way -- does this bill as amended in any way duplicate what has been done in prior years?

DEPUTY SPEAKER McCLUSKEY:

Representative Willis.

REP. WILLIS (64th):

Thank you very much for that question,
Representative Miller.

Through you, Mr. Speaker, this is only going to enhance those kinds of endeavors. And I'm hopeful

rgd/gbr
HOUSE OF REPRESENTATIVES

129
April 22, 2010

that as this task force moves forward they look at all the opportunities that we have in so many of our cities and towns who are looking to do that kind of development. We've seen so many of our communities try to revitalize themselves by developing a creative economy, particularly in their downtowns.

I know New London has done it. Certainly up in my area, in my district, Torrington is trying to redefine it as an arts community. It has tremendous potential. It's a way to get young people in our downtowns, where the rentals are usually less. It's a wonderful way to keep those students who are graduating from our colleges and universities with backgrounds in the arts to align them with businesses and with towns who are looking to do this.

So that's very much a part of what this is trying to do. So thank you so much for asking.

DEPUTY SPEAKER McCLUSKEY:

Representative Miller.

REP. MILLER (122nd):

Thank you for your answers.

And thank you, Mr. Speaker.

DEPUTY SPEAKER McCLUSKEY:

Thank you, sir, for your remarks.

rgd/gbr
HOUSE OF REPRESENTATIVES

130
April 22, 2010

Will you remark further on the bill as amended?

The distinguished gentleman from Woodstock,
Representative Alberts, you have the floor, sir.

REP. ALBERTS (50th):

Thank you, Mr. Speaker.

If I may, a question to the proponent of the bill
as amended?

DEPUTY SPEAKER McCLUSKEY:

Please proceed, sir.

REP. ALBERTS (50th):

Thank you, Mr. Speaker.

As I understand it, the original bill, the
underlying bill before the amendments did have a
fiscal note in it, but with the amendments that we
have adopted, that fiscal note has been altered. Is
that not correct?

Through you, Mr. Speaker.

DEPUTY SPEAKER McCLUSKEY:

Representative Willis.

REP. WILLIS (64th):

That is correct. Through you, Mr. Speaker.

DEPUTY SPEAKER McCLUSKEY:

Representative Alberts.

REP. ALBERTS (50th):

rgd/gbr
HOUSE OF REPRESENTATIVES

131
April 22, 2010

Thank you, Mr. Speaker.

And if -- and as I understand, the original fiscal note was approximately \$112,000 for fiscal years '11 and '12, but now under the amendments, these funds are going to be relocated from other parts of the DECD budget. Is that not correct?

Through you, Mr. Speaker.

DEPUTY SPEAKER McCLUSKEY:

Representative Willis.

REP. WILLIS (64th):

Through you, Mr. Speaker, there were two components that put a fiscal note on this bill. One, the original bill had legislators being appointed to it to serve. And that would have caused a cost for legislators' transportation and so forth. And legislators aren't even supposed to serve on task forces like this. So that removed part of the fiscal note.

The Department of Economic and Community Development had originally stated that it would cost about between 50 and a hundred thousand dollars for them to do a REMI economic analysis.

But the Office of Fiscal Analysis said, no. They could do it for 40,000 and they could do it within

rgd/gbr
HOUSE OF REPRESENTATIVES

132
April 22, 2010

available funds. So that's how we removed all that funds from the bill.

DEPUTY SPEAKER McCLUSKEY:

Representative Alberts.

REP. ALBERTS (50th):

Thank you, Mr. Speaker.

That indeed was one of the concerns several of us had when this bill came before us -- in commerce committee, was there was a cost to it that, in a very difficult budget year, we weren't quite sure how we were going to address that.

But now seeing that the amendments have addressed that, I stand in support of the bill as amended.

Thank you, Mr. Speaker.

DEPUTY SPEAKER McCLUSKEY:

Thank you, sir, for your remarks.

Will you remark further on the bill as amended?
Will you remark further on the bill as amended? If not, will staff and guests please come to the well of the House. Will the members please take your seats. The machine will be open.

THE CLERK: .

The House of Representatives is voting by roll call. Members to the chamber. The House is voting by

rgd/gbr
HOUSE OF REPRESENTATIVES

133
April 22, 2010

roll call. Members to the chamber.

DEPUTY SPEAKER McCLUSKEY:

Have all the members voted? Have all the members voted? Will all the members please check the board to determine if your vote has been properly cast. If all the members have voted, the machine will be locked. Will the Clerk please take and announce the tally.

THE CLERK:

House Bill 5028 as amended by House "A" and "B."

Total Number voting 144

Necessary for adoption 73

Those voting Yea 144

Those voting Nay 0

Those absent and not voting 7

DEPUTY SPEAKER McCLUSKEY:

The bill as amended is passed.

Are there any announcements or points of personal privilege?

The gentlelady from Newington, Representative Nafis, you have the floor, madam.

REP. NAFIS (27th):

Thank you, Mr. Speaker.

For the purpose of introduction.

DEPUTY SPEAKER McCLUSKEY:

S - 607

**CONNECTICUT
GENERAL ASSEMBLY
SENATE**

**PROCEEDINGS
2010**

**VOL. 53
PART 10
2913 - 3250**

And, Mr. President, items to place on the Consent Calendar at this time again moving in page -- page order. First, Mr. President, calendar page 10, Calendar 442, House Bill 5141, move to place that item on the Consent Calendar, Mr. President.

THE CHAIR:

Without objection, so ordered.

There's an objection, sir, on the floor from Senator Crisco.

SENATOR LOONEY:

It is calendar page 10, Calendar 442, House Bill 5141.

THE CHAIR:

Senator Crisco you -- there's an objection.

SENATOR LOONEY:

Okay. Next one, Mr. President, calendar page 13, Calendar 475, House Bill 5402.

THE CHAIR:

Without objection, so ordered.

SENATOR LOONEY:

Thank you, Mr. President.

Calendar page 14, Calendar 479, House Bill 5028.

THE CHAIR:

Seeing no objection, so ordered.

djp/ch/gbr
SENATE

465
May 3, 2010

THE CLERK:

Roll call -- roll call vote has been ordered in the Senate on the Consent Calendar. Will all senators please return to the chamber? Roll call vote has been ordered in the Senate on the Consent Calendar. Will all senators please return to the chamber? And pay particular close attention to the call of those items placed on the Consent Calendar.

Starting with Senate Agenda Number 3, Substitute for Senate Bill 456; calendar page 2, Calendar 143, Substitute for Senate Bill 393; calendar page 12, Calendar 462, Substitute for Senate Bill 5404; calendar page 13, Calendar 475, House Bill 5402; calendar page 14, Calendar 479, Substitute for House Bill 5028; Calendar 480, Substitute for House Bill 5372; calendar page 23, Calendar Number 541, House Bill 5241; calendar page 25, Calendar 35, Senate Bill 12; calendar page 27, Calendar 106, Substitute for Senate Bill 318; Calendar 122, Substitute for Senate Bill 319; calendar page 29, Calendar 169, Substitute for Senate Bill 108; Calendar 170, Substitute for Senate Bill 109; calendar page 30, Calendar 195, Substitute for Senate Bill 414; calendar page 31, Calendar 206, Substitute for Senate Bill 382;

djp/ch/gbr
SENATE

466
May 3, 2010

calendar page 32, Calendar 218, Substitute for Senate Bill 302; Calendar 223, Substitute for Senate Bill 380; Calendar 230, Senate Bill 283; calendar page 33, Calendar 235, Substitute for Senate Bill 216; calendar page 34, Calendar 258, Substitute for Senate Bill 274; calendar page 35, Calendar 316, Substitute for Senate Bill 278; calendar page 36, Calendar 318, Substitute for Senate Bill 418 and calendar page 40, Calendar 546, Senate Resolution Number 17.

Mr. President, I believe that completes the items placed on the Consent Calendar.

THE CHAIR:

The machine is open on the Consent Calendar.

THE CLERK:

The Senate is voting by roll call on the Consent Calendar. Will all senators please return to the chamber? The Senate is voting by roll on the Consent Calendar. Will all senators please return to the chamber?

THE CHAIR:

Senators please check the board to make certain that your vote is properly recorded. If all Senators have voted and all Senators votes are properly recorded, the machine will be locked

djp/ch/gbr
SENATE

467
May 3, 2010

and the Clerk may take a tally.

THE CLERK:

Motion is on passage of Consent Calendar

Number 1.

Total Number Voting	35
Those Voting Yea	35
Those Voting Nay	0
Those Absent, Not Voting	1

THE CHAIR:

Consent Calendar 1 is adopted.

Senator Looney.

SENATOR LOONEY:

Yes thank you, Mr. President.

Mr. President, I would yield the floor to any members for announcements or points of personal privilege.

THE CHAIR:

Are there announcements or points of personal privilege? Are there announcements or points of personal privilege?

Seeing none, Senator Looney.

SENATOR LOONEY:

Thank you, Mr. President.

**JOINT
STANDING
COMMITTEE
HEARINGS**

**HIGHER EDUCATION
AND
EMPLOYMENT ADVANCEMENT**

**PART 1
1 - 305**

2010

1
djp/gbr February 25, 2010
 HIGHER EDUCATION AND EMPLOYMENT 10:30 A.M.
 ADVANCEMENT COMMITTEE

CHAIRMAN: Senator Handley
 Representative Willis

VICE CHAIRMEN: Senator Musto
 Representative Candelaria

MEMBERS PRESENT:

REPRESENTATIVES:

Sawyer, Abercrombie,
Dillon, Fawcett, Flexer,
Giannaros, Hurlburt,
Janowski, Lewis,
Noujaim, Rigby,
Rojas, Shapiro

REP. WILLIS: Welcome to the Higher Education and Employment Advancement Committee. Today, we have one bill on our agenda for a public hearing and that's House Bill 5028 AN ACT CONCERNING DEVELOPING THE CREATIVE ECONOMY. Do you have any comments, Madam Chair?

SENATOR HANDLEY: No, I'm very happy that we have this bill. I think it has a lot of potential, so I'm happy that we're going to be working with it.

REP. WILLIS: Thank you very much. I would like to make a few comments about this bill and the concept behind it. I've been interested in this issue for quite some time. I live in Litchfield County which is just over the state line from Berkshire County and what I have witnessed over the years is a transformation of that region into a very vital and vibrant arts community. I've watched the economy of that region move ahead. I also saw the similarities to the towns that I represent particularly, Torrington, which is very similar to North

Adams in terms of being a former factory town that is trying to invigorate itself also through the arts. And, we have UConn campus there which the higher Ed and an arts community seem to be two elements that are critical for developing this kind of economy.

Why this year? Why now, after I've been looking at this for probably over five or six years? There is so much talk in this building right now and in this state, and actually in the nation, about job creation and about the idea of bringing jobs back to Connecticut. On this Committee and throughout the building you hear talk about green jobs, nursing shortage and how we're going to address that, engineering needs -- all things that Connecticut could be moving ahead to create new jobs.

But, I felt that there was an element in our community and in our state that was right under our nose and we haven't done anything with it in terms of developing it. We have two critical elements that are needed for this and as I mentioned before, it's a vital arts community and it's a very strong higher education system. In fact, all of New England is very well positioned for developing a creative arts economy. We are so rich in the Northeast with the number of incredible institutions of higher learning that exist and many of them with very strong arts connection.

I also had the opportunity -- there's been several conferences actually that I've attended on this -- in one of them Daniel Pink spoke and he made a very compelling case that the MS --

3

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

excuse me, MFA is the new MBA and he talked about creativity and innovation are two things that can't be exported. They can make widgets in China and they can copy those things from us, but our creativity and our innovation is not exportable.

Connecticut ranks in the United States among the top ten in the number of artists as a percentage of our workforce. We are missing an incredible opportunity if we fail to recognize our strength as a state and recognize a creative economy as an incredible economic force. With that, I want to thank everyone for coming.

SENATOR HANDLEY: And, what will you say to anybody who opposes this bill, Madam?

REP. WILLIS: Good luck. Let me go to the agencies and Dr. Schmotter.

JAMES SCHMOTTER: Morning, Senator Handley, Representative Willis, members of the Committee. I guess I could make this short by just dittoing everything that Representative Willis said, but for the record I'm James W. Schmotter, President of Western Connecticut State University and I'm here to speak in support of proposed Bill 5028 which concerns the development of the creative economy in Connecticut.

I provide this testimony from two viewpoints. First, as the President of a university for which the arts are a major focus and which is the home of the Connecticut State University System's only School of Visual and Performing

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

Arts. Second, I do so as a former business school dean who has had experience with economic development in three states during my career.

I believe that Connecticut is favorably positioned to make the development of an economy based on the arts and other creative enterprises and important comparative advantage. I cite three reasons for this. First of all, Connecticut's location near New York City, one of the worlds' great creative hubs, cannot be duplicated by other states. We are also close to similar resources and outlooks in the Boston and Providence regions. This location would make it possible to create here a creative corridor to attract both individuals and enterprises focused on the arts and creativity. Economic development theory stresses the importance of such corridors and this is a unique strength that we have. No matter how hard you tried, you could not accomplish this in Kansas or in Michigan where in fact, I was involved in an effort to do just this.

Secondly, Connecticut also has a significant population already of individuals whom the economic development guru Richard Florida would term members of the creative class. His argument is that such highly educated, high income folks attract others like them and so build a creative economy. I know we have clusters of such people, artists, designers, writers, media developers, all kinds of people, in New haven, in Litchfield and Fairfield Counties, and in Hartford. And, no doubt they reside elsewhere in the state as well. Again,

this is a comparative advantage that is difficult to build from scratch, if not impossible.

Third, Connecticut enjoys the presence of institutions of higher education that already both notable for their fine arts programs and that provide hubs for the encouragement of creative activity in their locales.

This is certainly the case for us at Western Connecticut State University. Our School of Visual and Performing Arts produces graduates who add to the creative talent pool of the state. More than half of the public school music teachers in the state are Western grads. Many of our graphic design graduates work for major Connecticut corporations and our theatre alumni not only labor on Broadway and in Hollywood, but also in Connecticut venues such as the Long Wharf Theatre.

In addition, the many public programs in arts that take place on our campus, plays, concerts, gallery exhibitions, our annual computer animation festival, make Danbury a more attractive, vibrant environment. Our local economic development team employs these resources in seeking to attract business and they tell me it makes a difference. The creative activity also makes the region a hotbed of more informal activity from coffeehouse readings to experimental music, to art shows to summer theatre. And, that attracts people and makes it a more pleasurable place to be. And because of the university's comparative advantage in the arts, we have been able to forge productive partnerships with

6

February 25, 2010

djp/gbr HIGHER EDUCATION AND EMPLOYMENT 10:30 A.M.
ADVANCEMENT COMMITTEE

other arts organizations such as the Charles Ives Center and the Connecticut Film Festival.

Danbury and Western's experience demonstrates to me how Richard Florida's creative class can be nurtured in Connecticut. We have an opportunity to develop such an environment statewide, and I encourage the process that this bill outlines to begin that work. Thank you.

REP. WILLIS: Thank you very much, President. Any questions or comments?

Yes, Senator Handley?

SENATOR HANDLEY: Yeah, I have a question. When you were talking about some of the other local institutions, I was wondering about the Norfolk Music Festival. I realize that's a Yale -- it has a sort of tenure -- I'm not sure how strong a connection to Yale, but I just wondered if you have attempted any connections with that music --

JAMES SCHMOTTER: We haven't with them, no. But, I think there are all these kinds of local networks and -- I see this in economic development terms, as different than trying to attract a company by giving tax benefits and building an exit off the freeway or something. This is really kind of building a network and environment where connections are made at a local regional level, really. And, that makes it a different kind of task, I think.

SENATOR HANDLEY: As I say, there was something going on in the Norfolk area and somebody was

7

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

staying there -- first it's a beautiful town -- and they were concerned because they couldn't find a place to eat and so they went into Torrington. I know there's a little pub or something there but maybe it's only open -- but I think those are the kinds of development that could feed on --

JAMES SCHMOTTER: Exactly, there are many, many of those.

REP. WILLIS: Thank you. As long as you plug Norfolk and I want to say that we now have several restaurants in Norfolk because of the -- we have a new theatre, music theatre, Infinity Hall and that has -- he's brought in a restaurant and another restaurant came in, so just one venue added to what already existed which is the Norfolk Music, which is part of Yale -- that's only open in the summer, so, thank you for putting in a local plug. But one of the reasons too where I see a similarity in Litchfield County because we have so many artists and musicians and we're just rich in that -- writers, famous writers, very similar to what's over the line in Massachusetts. We don't have Mel -- we don't have Melville, but you know, we have -- we did have -- we did and we have Arthur Miller, so.

I had a question for you. One of the things that I'm concerned about and I'd like to see come out of this development of this Council, is helping students to make the connections, to be able to basically market their skills and making those connections to either businesses or getting them to see what the opportunities are out there, because so many times, you know,

8

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

students graduate with a degree in Fine Arts and it's what's next, I mean, it's what they love to do, but your parents say, how are you going to make a living doing this.

JAMES SCHMOTTER: Well, I can only speak -- I can only speak for our faculty, but it's interesting, but right from orientation and I've been at our theatre and art and music orientations -- they talk about the professional aspect of this. And, clearly for the students going into music performance they have to be realistic about what that is, just like those in theatre. But, it's a question of networking, it's a question of bringing the profession and professionals and practitioners into the environment so students can interact with them. I think it's raising that kind of awareness, really, and, quite frankly and this is probably self-serving to say this, but our Fine Arts faculty point out that the relative affordability of public higher education makes it a little easier sell often with parents as well, and if we can provide a program for financial aid which we often do to some of our very best students -- they're not coming out with many loans, so they don't have to -- but I think part of it is making them understand that you can get jobs here, but it's hard and you have to work hard and you have to be ready to accept rejection a lot.

REP. WILLIS: Representative Sawyer?

REP. SAWYER: Thank you Mr. President. Would you consider, when we were talking about the creative arts you did mention graphic design -- how would you consider the approach toward the

media arts that are now in the high tech realm of the production of things that are going on YouTube and some of the things that have actually given people around this table, some of the only laughs that we get during the week, so if you could just explain that part?

JAMES SCHMOTTER: Yes, I would include that. That's a whole new frontier that I'm probably not one of the best qualified people to speak about personally, but there's no question that -- you'll note that I pointed out, we have this computer animation program and have a computer animation festival every year that brings these things from -- amazing things, from all over the country, actually, all over the world. So, I think we have to look at the arts in particularly, more broadly than just, a representational painting and music and theatre and dance.

There are things going on in the realms of video games and media and the kind of, you know, the way film and all the different media merge. So, I think there a lot of different academic disciplines that are potential players in this. I mean, we think of the fine arts and that's easy to get, for you know, in your 60's, you should get your head around that, looking toward the 20 year olds who are living in this different world.

But, I think it's all that and I think it's encouraging and certainly, you know, I think there are faculty on most of our campuses who are tuned to that because there are many new kinds of jobs and new kinds of careers that we don't even know yet, that are going to be

10

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

forged out of those areas. And, I think our challenge is to provide an environment where we help students get ready for that giving them the basic skills and being transportable.

REP. SAWYER: Well, certainly the creative design goes all the way through out tremendous background whether it has been creative design and aeronautics elevators or spacesuits.

JAMES SCHMOTTER: Yes, exactly, exactly.

REP. WILLIS: Any other questions? Just a comment. You mentioned Richard Florida and he really defines the creative class much more broadly.

JAMES SCHMOTTER: Yes, he does, yes.

REP. WILLIS: And, so we don't have to limit ourselves when we think about this, I mean we can be thinking about just getting entrepreneurs to think out of the box and innovation generally and that can go across all lines and you can get folks again talking about masters in fine arts, you know, they might bring something to a corporation, a way of thinking out of the box, that they need. I think it has tremendous application beyond maybe our narrow definition of arts and culture.

JAMES SCHMOTTER: I would certainly agree with that.

REP. WILLIS: Thank you. Thank you very much. Always good to see you. My Co-Chair said he seems like such a nice guy, and I said, he is a really nice guy.

11

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

Commissioner Meotti? Commissioner of Higher Education.

COMMISSIONER MICHAEL P. MEOTTI: Good morning. Good morning Representative Willis, Senator Handley and all the members of the Committee. I am Michael P. Meotti, the Commissioner of Higher Education for the State of Connecticut. House Bill 5028 before you, recognizes the strategic importance of creative activity in shaping economic growth and quality of life.

I would suggest considering Richard Florida's broad definition of creative activity to include scientists, engineers, managers, innovators and people in research and development as well as artists, writers and musicians. Florida calculates that this group represents 30 percent of the U.S. workforce, 50 percent of the wages earned and nearly 70 percent of discretionary spending in the United States, that's why they consider it to be such an important component of any places economic competitiveness strategy.

And, in all likelihood in Connecticut that has a long creative and innovative history, the comparable numbers to the State of Connecticut would be higher. A very incomplete and quick scan of the Connecticut landscape shows a wide range of creative institutions including the Hartt School of Music, United Technologies Research Center, Yale School of Architecture, Blue Sky Studios, Goodspeed Opera House, Priceline, UConn School of Medicine and more.

When creativity is translated into economic activity, it creates jobs and increases family

12

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

incomes and expands local economies at a pace that is far above the growth that comes from less knowledge intensive activity.

Higher education and the creative economy are completely intertwined. Metropolitan regions around the county that ranked high on the level of creative activity are also ranked very high on the concentration of higher education institutions. The department would be very happy to support this work as it goes forward. We think we can help work with the higher education community throughout the state to connect them with this activity and can provide some administrative assistance to the study, but I just want to caution you that the study would require a kind of level of economic analysis that the department does not have the staff that could do, so we would not be able to support that kind of research component, and analytical component work of the group.

REP. WILLIS: Thank you, Mr. Commissioner.

Senator Handley?

SENATOR HANDLEY: I would just point out that Fred just arrived and maybe he can help us with the

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COMMISSIONER MICHAEL P. MEOTTI: I saw him sitting over there and I said I think the answer may be in our midst.

SENATOR HANDLEY: I do have a question. I've been involved recently with some of the amateur theatre and music and so forth, people in my town and they are struggling in many ways

because the money has dried up and young people are not as interested in the music and play production and that sort of thing. But, I think they're also struggling because the more recent development in the arts, they're simply not aware of the local folks. They don't know much about new ways of doing lighting and all of that. Do you think there would be a place in what we're doing for providing sort of, not the Masters of Fine Arts programs, but particularly in the local community colleges, a system to amateur groups that might provide a series of courses or lectures or something of that sort, that would help them connect with the wider world than they are, I think, presently -- again, that's one of my views of what they're up to.

COMMISSIONER MICHAEL P. MEOTTI: Yeah, I mean as you know we come in contact with the various programs that public and private institutions around the state as they come to us for expanded programs, whether it's a VFA or other type of program in the arts, theatre arts, etc. In fact, we recently saw on our Board of Governors a proposal for a theatre arts program at one of the private institutions in the state, so, we're very familiar with the significant investment that's out there on campuses around the state in the studio arts, creative arts.

And, of course, community colleges as well as many other institutions in the state are very actively involved in learning and training types of programs and courses that are not formally college credit -- that's probably what we're talking about here -- and yeah, I think -

14

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

- and I would think if they were aware of that, it's just one of these things that may not have percolated to the attention of the people who develop some of these programs in the continuing education area, so we could certainly -- that would be the kind of thing that I think that would involved in this kind of investigation.

SENATOR HANDLEY: Yeah, it would seem to me if you could get this started and then attract because they were doing slightly more high tech work in the local theatres or whatever, it might attract some young people who would then move into looking for jobs. I think there's a possible dynamic there that might be of some merit. I will talk about that. Thank you.

REP. WILLIS: Thank you. Any other questions or comments from the Committee? We'd like to work with you on the language, I know we put you in charge, but now some of the other agencies didn't show up here today, so I guess they'll be in charge now.

COMMISSIONER MICHAEL P. MEOTTI: That's good. Well, we're happy to what we can.

REP. WILLIS: Okay. Thank you very much.

Now, what we need is an economist and here comes one right now. I want to thank you, Fred, for coming here. I really appreciate it. I think you're testimony is vitally important for this issue.

FRED CANSTENSEN: I'm pleased to hear. I'm glad it was rain or not snow, because it might have

15
djp/gbr

February 25, 2010

HIGHER EDUCATION AND EMPLOYMENT 10:30 A.M.
ADVANCEMENT COMMITTEE

been much harder to get down from my presentation in Springfield earlier. I'm Fred Carstensen. I'm a Professor of Economics at the University of Connecticut and I'm the Director of the University's Connecticut Center for Economic Analysis and I want to frame my discussion generally, but I'll come -- I'll cycle back.

We've done actually ten economic impact studies over the years, specifically, on aspects the arts, tourism, film industry - I mean it's hard to know exactly, you know, you have to decide what you define. And, we've also done major studies on economic impact to the University of Connecticut including things like the School of Fine Arts and capturing all of, for instance, the community -- the value of the community music programs and so on. So, we have a lot of experience.

I want to frame this in a larger thing. You alluded to it when you opened up the discussion about the issue of jobs. And, people who have read the things that I've published or things I've talked about -- Connecticut over -- it's not just a short-term problem. Over 20 years we have the worst jobs record in the nation, worse than Michigan.

We've had 11 months of positive job creation in the entire 20 years in terms of actually getting above the level of employment we had in 1989. And, we've gotten progressively weaker in terms of recoveries. Recoveries used to take about ten months; in the 90's it took 23 months; after 2000, last decade it took us 39 months. And, this is a national phenomenon.

But, you actually can -- public policy and public initiative, there's a profound symbiotic interdependency between the public sector and the private sector and so what we do in the public sector has very real and measurable impacts in terms of what goes on in the private sector. That's point one -- it's terribly important.

The second one is I am delighted to see this legislation. Connecticut largely flies blind. We rank with Mississippi in terms of the quality of our public data systems, which is to say, we're among the worst in the nation. We recently had bills on the table which we've been told are too expensive even though they would generate net new jobs and there's no economic analysis attached to that statement.

And, in fact, what was being proposed and I'm thinking of the Bradley Development Zone, you can do an analysis exactly on whether the tax incentives will pay off. It's an investment and we also see the rejection of a guarantee against loss for an international connection by Delta.

And again, we could measure the results in '01, we did Bradley Airport. Every ten -- every million passengers at Bradley Airport translates into roughly 10,000 new jobs in Connecticut, and yet, we ignore just the most basic analysis that would guide the decisions that you all make. And, so we end up essentially throwing darts in Connecticut because we don't have good information and we don't do analysis to frame our discussions.

17

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

And, what you're proposing here is actually, necessary going to be a process of creating a much better data stream about the level of activity, the nature of the activity and then doing serious analysis on what the returns are. So, I think this is a wonderful kind of thing and it really is a model of what we ought to be doing across the board. It ought to be the baseline of every single discussion about legislation, is - how does it link to the performance and the economy, both short-term and long-term.

Let me just say a couple of words about the kind of studies that we did. The earliest study we actually did was on the economic benefit of the Amistad Schooner, that goes back to 1996, before I was director of the center. But, we did the Florence Griswold Museum. We did a big study a couple of years ago, and we presented it here on the economic impact of the arts, film, history and tourism - did the whole sector insofar as we could. Lots of data problems even there. But, it turned out that the sector was much larger than anybody had understood it to be and we knew that we underestimated it because there was a whole sector of the industry that we really couldn't get a handle on and that included the tourism industry.

We did a big study out of state for the Clark Art Institute up in Williamstown which was absolutely central to their expansion plans because it demonstrated for the local community and in that region in western Massachusetts, what extraordinarily important driver it was. And, it enormously facilitated the discussion

with the local political leadership and also with the Massachusetts state government.

One of the ones that we did a few years ago, that again I think was a very interesting and useful study, was with the Wadsworth Atheneum. You know, you mentioned in discussing things, cultural tourism as sort of -- how many visitors does it create? How many people does it attract?

Where you referred to the change in Litchfield County and a vibrant art community -- we know we have the antique center out in Putnam, and so on, and these are magnets. Wadsworth, of course, is one of the 21 major art collections in the country that has shared membership with Metropolitan Museum of Art in New York, the Art Institute in Chicago and we know that in fact they draw in a significant number of people from out of state to see their major exhibitions and we also know that cultural tourism, for instance, people come, stay longer and do more than they do they say for gaming.

Gaming is a single destination activity whereas cultural tourism tends to be a sequence of activities. So, if you're interested in historical cultural institutions, you know, you may go to Mystic -- we also did a study on Mystic Aquarium, actually we've done a couple of them, and you know, you can look at each -- and it guides you because what you really should be thinking about is, what is the rate of return on the investments that we make in these areas? That really is the way it needs to be thought about and the tools that -- the kinds of studies that we've done, are exactly

for that purpose - is to say how much is -- what's the value in terms of jobs? How does it integrate with the local economy?

One last comment again, on the way in which this kind of thing has fed in to the kind of work that we've done. We did a series of studies on the benchmarking, the economic performance and competitiveness of the Hartford region. And, one of the factors, and we see this with Richard Florida and other people and we found it in the Hartford case, is what is the quality of cultural amenities that you have? That in fact, is one of the factors that is measurably involved, in your capacity retain and to attract a new economic activity.

So, you know, I think it's great that you put this legislation on the table and I think it's especially valuable that you call for it on an annual basis over a number of years. One of the problems we've had is that we often do these analysis as a one off and then we don't look sequentially and build up over time a real understanding and prove the data that we have and prove the analysis as we go forward and get a real conversation and feedback going. So, I hope very much that this legislature will go forward and that it will be adopted and that the Governor will assign the legislation.

REP. WILLIS: Thank you very much. Comments or questions?

Yes, Representative Candelaria?

REP. CANDELARIA: Good morning, Professor.

20

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

FRED CARSTENSEN: Good morning.

REP. CANDELARIA: In looking at the economic trends, and seeing where our economy stands today, you talked about the rate of investment. What do you think this legislature will have -- what kind of impact will it have on our total investment for the State of Connecticut -- your personal views?

FRED CARSTENSEN: Well, I think -- the critical thing is it gives you guidance. I mean, you know, the standard over the years and all the studies for 12 years actually we did all the economic impact studies for DECD before they took it in house and in fact that Joe McGee when he was director -- when he was the Commissioner of Economic Development under Wyker, asked the university to create the center, was precisely so that we'd have guidance, so we would know is something self-funding. Is it going to generate sufficient economic activity that will pay for itself?

So, we go out and get a 20 year bond and is there going to be an associated set of activities that emerge from that that will pay for those bonds? I mean from the state's point of view, kind of that's the basic -- you know, what's the rate or return and you know, you can -- and we extract exactly that kind of information. And, so when you're looking at your budget process -- I mean you have a current services budget, but you know, you're making even in the current services budget, you're often paying for things which really are investments which have measurable rates of returns. And, you should know that. You

21

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

should know -- have some sense.

And, I'm not -- I mean heavens, I've said it, I think it may have been this very table -- and explained that for instance, things like building the football stadium at Rentschler Field is not an economic development initiative. It is -- it's an amenity, it may pay off in ways that we can't measure, but as I recall, my testimony on that was that of the 90 some million dollars, about 67 million was a pure subsidy. That wasn't an argument against doing it -- I just said this isn't an economic development project. This is something else. Perfectly appropriate to do, but it's not an economic development.

The point about it seems to me and Representative Willis' opening comments and so on, we're really say, you know, what does this industry pay back to us in terms of economic activity. And, so, should be subsidize community colleges to do -- create frameworks that would provide support services? Is that going to pay off? Should be provide certain kinds of say tax incentives to encourage corporations to give more support to the arts because the arts feed back in terms of both create amenities that makes it more attractive for them, those firms themselves, to stay here, but then also creates attraction for others to come here or for tourists to come here. Do you create a destination?

And, that's what clearly the Wadsworth is. And, hopefully sort of come out of this too, things like -- you know, marketing strategies. A lot of people don't know about the New

Britain Museum of American Art for which we also did an analysis. And, you know, the fact of the matter is, that has the best collection of any museum in terms of American art between New York and Boston. It's a phenomenal collection.

And, if you do this sequentially over time and you kind of look at what the feedback and you get good data, you can say, okay this is the marketing strategy. And, the marketing strategy brings in, you know, wan extra 20,000 visitors, they spend \$275.00 a day on average or whatever, in restaurants and hotels and that generates x number of jobs and that produces y amount of tax dollars. Well, geez, those tax dollars in fact pay for that marketing program. Now, that makes a hell of a good sense, excuse my French, I guess that's permitted now.

But, it's -- that's the information -- I mean, I come to this very much like a business mentality, you know, where do we put our dollars that are going to generate the dollars that pay that back? And, Lord knows there are a lot of things that you have to do that aren't going to fall under that kind of thing, but there's an awful lot that you do, do that we do, do here in Connecticut, where we can measure and it will guide us.

And, I know I'm going on probably longer than I should in terms of time, but look, when we worked all this stuff on tourism, you'll see if you look at our website -- the first time we were asked to look at tourism, it was only lodging, all we knew about was lodging, which meant we only knew something about what the

demand was for hotel rooms.

We didn't know anything about why people were coming, how long they were staying, what they were paying for -- and for a couple of years, we got the tourism council to invest in survey research -- have people out on the green in Litchfield with a clipboard asking people, why are you here? Where did you come from? How long are you staying? And, how many people are in your party? We discovered whole segments of the Connecticut tourism industry which nobody knew existed and which had never been measured. And, then we got criticized because the tourism industry was three times larger when we had good data than the previous study had shown, and then we pointed out that we still don't know about segments of the industry because we still weren't doing it and then we dropped that whole thing.

The consequence is, is that except for those two years, the tourism council never knew where to spend its marketing dollars because they were operating completely blind. They didn't know where people were coming from -- they didn't know why people were coming. So, we didn't know what our market was. You can't do effective marketing if you don't know what your customer base is, both your current customer base or if you want to target a new market, because you think there's potential to draw demand from that market. But, literally, the tourism people in general were flying completely blind, spending a couple of million dollars a year on marketing, but having no idea to whom they were marketing or why people were coming to Connecticut.

24

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

Hopefully, one of the things that this initiative will do, will drive a feedback process where -- because as we went through this we kept saying we've got to get better data. When we talked to the Wadsworth, which is a fabulous museum, or I'll embarrass my own institution, when we did a study on UConn and we have the Lodewick Visitors Center, which is a wonderful -- lot's of people were coming there and they were getting their names and everything else and we said, fantastic -- we can really say something, now give us their zip codes. Oh, we don't have their zip codes. I said, well, we don't know where they're coming from so we don't know who, you know, we don't know what the population is. And, they then collected zip codes and so next time we did the university study, you know the 30,000 people or something that came through the Lodewick Center, we had a full map, we could do a distribution, this is exactly where the people are coming from. And, it's very easy kind of stuff to do.

We worked with the Connecticut (inaudible) Council has worked with the (inaudible) River Cultural Institute, very small, often working just with on how to pay docents, and we have them collect data. They found out that mostly it was network marketing, it wasn't the internet. It was actually the sandwich board on the street and somebody wanders in and gets to the first place and then there's, you know, well there are these are three places that you could go to, and it's like, oh great. So, it turned out -- I mean they -- when we were collecting was data for economic analysis, but

25

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

what we showed them was how to use it to manage their own resources better. And, as a consequence they were able to increase their attendance and utilize their facilities more effectively so that there is -- you know, this isn't just about snapshots -- this is also a feedback process in which if you have these conversations over time, you get better and better at it.

And, you increase the level of activity and of course, then you return, you increase the benefits. And, let me -- one of the issues on this is what we call recapture. It is an improvement to our economy here in Connecticut if we get people to stay here in Connecticut instead of going to Massachusetts for their day trip. And, that's one of the things that we were trying to capture was, do people in Connecticut know about the resources that are in Connecticut? And, the answer turns out to be often they don't know very much. And, they're often going to other states to enjoy the very things that they could enjoy here.

I mean it's like Norfolk which is a wonderful, wonderful town and the new music theatre up there and it's had a real impact in the economic health of that town and of course in the summer they have the Yale facility that's there, but that's been a great thing. But, how many people in Connecticut actually know about what's available in Norfolk? You know, that's much more answer than you wanted but it's always the danger with an academic -- we talk in large chunks of time.

REP. WILLIS: I wanted to follow up with something

26

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

here and then we have -- Senator Musto has a question. I have an ulterior motive.

FRED CARSTENSEN: No.

REP. WILLIS: Yes. So much of what we're talking about here and what we talk about in this building, is what government can do, what incentives we can put in place. And, there are things that we should be doing and investing in and I would hope that this obviously would point to that, that we need to be looking more carefully. But, my ulterior motive is this -- is getting a business to recognize the value that the creative economy has for them. And, why they should be investing in it. And, a lot of it has to do with quality of life. You've talked about, not here today, but you've talked about how we were an expensive state to do business in and some of the problems we have in attracting, keeping and -- but when you listen to some of the corporations speak and why they stay here, a lot of it is quality of life.

FRED CANSTENSEN: Absolutely.

REP. WILLIS: They look at the schools that their kids are going to go to -- I mean, education is a huge factor in this. So, they look at the education system that Connecticut offers and New England offers in general. And, it's of value to them to keep their employees here and interested in living here. So, is there a way as an economist, to quantify that value to business, you know, by investing, making these kinds of investments in the arts and culture in Connecticut?

27

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

FRED CANSTENSEN: Yeah, there are ways you can do it in terms, for instance, of the kind of thing I talked about, survey research, but actually having a system that goes and talks to the companies and looks at the ways in which they see it and what do they do to -- you mention this and I'm thinking, well, does Pitney Bowes in fact for instance, provide -- which does a fabulous job for instance on healthcare, they have on-site facilities (inaudible), so it will save them a huge amount of money -- do they also provide information to their employees both for the employee themselves and for their children and so on, about cultural amenities that are available.

The wonderful Johnson House that's up on (inaudible) the glass house, fabulous a cultural -- do they tell them about the New Britain Museum of American Art, which is underappreciated asset. I suspect that we don't do as much on that front as -- and yet, they know it, but in a way we don't integrate that into and that's what I'm thinking about when I talk about marketing, is maybe part of what marketing should be, is having the division of that that actually is going to the, you know, to the major employers and minor employers and saying in house, here's some wonderful activities that are available, this will help you do recruitment, as well, because you know, when you bring people in, you don't want to show them just the company, you don't want to just show them, you know, Blue Back Square if you're in the Hartford area or the New Haven Green and all of the kinds of things that are going on down there or the dynamism that has now come into downtown Stamford.

You also want to say, I want to show you this great museum, or I want to show you the Amistad Schooner, you know, I want to integrate in -- oh yeah and you can, absolutely you can --

REP. WILLIS: -- I sit on an arts council and I've over the years been involved in a lot of arts organizations in my area and we're always, you know, in the fundraising business. And, so, I'm trying to also to put some light on the value of this creative economy to everyone in the State of Connecticut, not just Connecticut make the state making an investment, but everyone seeing the value to this. So, I'm hoping that this is a side product that we can really nurture.

FRED CANSTENSEN: Yeah, and as I say there are ways that you can, you know, it's always imprecise, but there are ways in which you can get a handle on this. You know, you have to set up -- it's just like counting the number of visitors that you have that come to an art gallery and getting their zip codes. I mean, you've got to get the information and the biggest challenge in doing the kind of studies that we do, is often simply finding a way to get a hold of the appropriate kind of data and once you have that in place, then you can -- there are ways to put values on it, you know, in terms of how much do you pay for this? Because it's going to be worth at least what you pay for it.

So, if you know that companies are making an effort in this area or you survey and you ask people, there's a whole field of fact of

29

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

economics -- it get's beyond what immediately -
- but you know, what is it worth to us sitting
here in this room to have the Grand Canyon as a
National Park, even if we never visit it.
Well, it turns out American's value these
things even if they're never going to visit
them. And, so, you can actually do that kind
of analysis and its well, it's well established
and it's well respected in terms of shaping
federal policy on how people value various
kinds of national assets even if they're assets
they themselves will never make use of. So,
absolutely.

REP. WILLIS: Senator Musto had a question.

SENATOR MUSTO: Thank you, Madam Chair. Good
morning. Yes, it's still morning. I'd -- we
have a bill before us -- we have to come up
with a definition of what we're talking about
here, cultural industries, and from what I've
been hearing from you, you seem to be focusing
more on what I'd like -- are your cultural
assets, things like museums, parks,
attractions. I wanted to get a -- I wanted to
pick your brain a little bit and perhaps a
little less academically, we have to write this
thing. So, if there's a succinct, a more
succinct definition that would, but perhaps a
little broader, something -- leaving aside for
a second that we have historical sights and
museums and -- but what about things like
recording studios, music venues that actually
have an economic draw, even that might be a
little too far aside, but a sort of creative
economy, fictional --

FRED CANSTENSEN: I see what you're getting at, and

30

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

it's --

SENATOR MUSTO: But, can you give us something sort of, you know, kind of boom right to the point that would help us here?

FRED CANSTENSEN: Well, if the top one, the most recent one that we've made publically available was the study that we did on arts, film, history and tourism and we broke up in that study, every one of those things separately, and but part of the reason that you want to cast kind of a big net, is the presence of good quality art museums, actually is a foundation component for the creative arts community, if you're talking about the fine arts.

The music venues play -- are intimately related to the music programs in the schools and colleges and so, the cultural assets are part of what create the vibrant, creative community and so, when you do the analysis, I'd say what you want is a large umbrella but you want to look at the individual components within it and see how they're functioning.

And, so, part of the conversation in fact that you'll have to have, you know, going forward, is this is always an it or if process in terms of -- it or if, you're repeating over and over again, you kind of go back -- when we started our tourism one, the things that we ignored which is I know outside of the creative economy, but one of the things we ignored we just didn't think about it, was our marinas.

And, you know, go to Westbrook sometime and there's about two billion dollars worth of

boats there, you know. And, it was all of a sudden, hey, that's a huge industry there that we've completely ignored and for which we have almost no data and yet it clearly is something that must be very important in Connecticut because you begin to drive along the shore and it's like, Oh my God, you know? So, you can't write it precisely ex-ante, before the fact, you know, this is going to be a conversation, what do we include?

I mean, obviously films have gone over to digital stuff, so what do we look at in terms of digital and I was thinking earlier when the President of Western was talking, you know, automotive design requires artists, you know, you have to have -- you have to visualize the product. I mean there's all kinds of -- think how extraordinarily important, you think of things like the iPhone or you know, the way this stuff -- there are artists involved in all of that.

So, one of the things in fact, again, I hadn't even thought of this before, but in answering your question, sort of where do they show up, when we did our analysis of the IT industry and people were like, oh software companies. Well, it turns out the biggest segment of the IT industry in Connecticut and we were able to count the number of people in this industry, are the programmers working in the insurance companies and the engineers, the software engineers working at UTC and because of the way labor data is collected which is called NAICS codes, North American Industrial Classification System, we're actually, we actually know how many people there are and it turned out the IT

32

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

industry in Connecticut in terms of the people who were directly involved in what we think of as IT, with a very strict definition, turned out to be four times larger than what people had realized, so it was a much bigger industry. So, we can in fact take NAICS codes and we would be able to identify how many designers are in these companies because that's how they report the data.

SENATOR MUSTO: Would it be fair to include in a definition of creative economy, sort of anything that generates an intellectual property, a patentable, copyrightable, trademarkable thing --

FRED CANSTENSEN: Yeah, you may -- obviously you just mentioned another area in fact, a lot of stuff involves creating exactly like trademarks, logos, in fact one of the things that -- or websites, I mean a very important thing that fine art students now get into in the digital revolution is how do you design a website and we have very important web design groups in Connecticut that in fact engage people and that's part of the creative economy. You can always -- you don't want to lump this stuff together so you can't see what its individual components are because you want to see what the dynamic is and you want to see what the evolution is.

But, the structure of this bill is really saying, let's track these things, let's find out what's going on, let's understand their value to the state economy and that then will frame our ability to shape state policy. How do we encourage this, how do we support that?

Even going back to what Representative Willis talked about, is getting companies to be more understanding and appreciative and conscious of the role of the creative economy and creating and sustaining the kind of environment in which they want to exist.

REP. WILLIS: Yes, Representative Candelaria?

REP. CANDELARIA: I think -- going back, I'm just hearing what you have said, and one key component that you mentioned was marketing. And, I think that our public and private universities and colleges are prepared to train our residents in these creative job markets. Now, in hearing the definition and what's included within creative arts, I heard engineers and that could probably be the video engineers that a lot of these companies, like Sega, and Playstation used to create their own video games.

Now, my concern is though is a lot of the intellectual resources, we're importing that from a lot of the different countries, what can we do to combat that? Because we can create the atmosphere, we can create the council and we could create our workforce for the market, but I'm concerned that a lot of those resources we're importing them from different countries and one of them India, being one of them. So, how can we prepare for that?

FRED CANSTENSEN: Well, you're, you know, you're, yeah -- how do we capture the benefits of essentially the investments we make and that's a big challenge, right, not just in this industry, but in other industries as well and

it is a multipronged strategy, it's partly -- there is -- we hear a lot of bad in modern economic development, a lot about the importance of clusters.

New York City is still a very expensive place to live, I don't know if you've noticed in Manhattan or whatever, what it costs to you know have a 200 square foot apartment, but people cluster there because the opportunity for interaction. You know, Silicon Valley which of course is a geographically huge area - - New Haven to Manchester, New Hampshire is equivalent in area -- people want to be there because a lot of this stuff you can't really do well at a distance.

You know, you can take the commodity stuff out, you know, you referred to widgets earlier, you can put the widgets somewhere else, but the real creativity, you need face time. And, one of the things that has hurt Connecticut, historically, is our enormous balkanization, is we are as a whole much less than the sum of our parts. We have a phenomenal set of assets, but in general, we haven't put those assets together so you would appreciate, you know, that when you come for a major exhibit at the Wadsworth, you know, here's six other small museums that you should consider going to, you know, stay for a week.

If you're into creative arts, you know you talk about your small community theatres and so on. Well, what are the mechanisms that bring those things together and so they could share capabilities and share information and you know, cross-marketing between these different

kinds of venues.

In general Connecticut has done a very, very, in my estimation, a poor job in terms of this kind of if you will, marketing and coordinating and bringing all of them together in a way that is a win/win for everybody. I mean frankly, you know, our tendency has been in Connecticut to think in a competitive way. If you get something then I'm not going to get it. Well, that's not the way the real world works.

The way the real world works, especially with clustering phenomenon, is we all want to be in the room together because we're all going to walk out of the room with better and more creative ideas. So, absolutely, you can -- that's the way you capture stuff is you say, I don't want -- I mean it may be cheaper to do it somewhere else, but in the long run, dynamically I can't compete if I go there because I lose the creative energy that comes from being here.

REP. WILLIS: Thank you very much, Fred. And, I'm sure we'll continue this dialogue.

FRED CANSTENSEN: Good, delighted to be here.

REP. WILLIS: Thank you very much. Always a pleasure.

Talbott? Wadsworth.

SUSAN TALBOTT: Yes, I'm Susan Talbott, Director of the Wadsworth Atheneum Museum of Art. Very happy to hear those nice comments a moment ago. Thank you for inviting me, Madam Chairman, and,

I want to start off addressing your earlier comments by saying that I have an MSA and I make a good living.

So, I've been Director of the Wadsworth Atheneum in Hartford for nearly two years. In fact, recently going back to Fred's comments, the Wall Street Journal wrote an article about our Hudson River School collection and said that we have the best collection of American Art in the United States, one of the best in the world. So, I think that we're really an asset to Connecticut.

But, I've had a long career in museums in several regions of the country, in cities large and cities small and cities medium sized. And, I'd like to talk to you today about how some of the work from the museums that I've run have affected the economy of the cities that they've been in.

Today, I'd like to talk a little bit about how a museum can contribute and really change the economy of a city. It's obvious how large city museums such as the Smithsonian Institution where I came from, draws tourists to spend money at hotels, at restaurants, and other industries that that profit from substantial tourism. And, the opportunity here in Connecticut is great. But, more can be done to exploit these cultural assets and I'm working, of course, at the Wadsworth Atheneum to do my part.

Before working in the administration at the Smithsonian, I ran a major art museum in Des Moines, Iowa, the other insurance capital

second to Connecticut -- to Hartford. My seven years at the helm of the Des Moines Art Center really, I would say, culminated with work that I did with other cultural institutions and city representatives on the renewal of the City of Des Moines. And, in fact Richard Florida was brought in to inspire us and he was very, very inspiring.

Those of you, who may have gone to Des Moines, may be five, ten years ago, saw what I overheard one group from Ireland calling a ghost town. It was not a great city to be in. I came because of the quality of the museum that I was invited to run. But, through the work of this group of cultural institutions, I'd say that if you went to Des Moines today, you'd see a very different city and in fact, the New York Times when they covered the presidential campaign in Iowa recently, did a front page piece singing the city's praises.

And, recently, about -- an article, again in the Times about how the city has changed, was headlined "Cure for Urban Light -- Plant Lots of Sculpture." Now, I'm happy to say that I was one of the planters of that sculpture and we developed a formula, essentially where two major collectors of large scale sculpture, one of whom now lives in Connecticut, gave works to the Des Moines Art Center, the museum that I ran. They gave over 25 works worth over 40 million dollars and the museum placed those works in areas, two specific areas, around the city -- one right downtown in a very, very blighted part of the city and the other along a riverfront that's not -- oops, can I continue? -- That's not so dissimilar from our own

riverfront here in Hartford.

Now, Des Moines is a destination in the Midwest, not just a fly-over city. And, it's been touted in articles all over the country; most recently the sculpture initiative was touted in Apollo Magazine along with a very nice article about our current exhibition at the Wadsworth Atheneum. Life comes together sometimes.

In addition, Des Moines partnered again with the Des Moines Art Center, the city, to create an arts festival that attracted over 300,000 people in the course of one weekend. Going back even further, 20 years ago, I began a program in Winston-Salem, North Carolina, a city smaller than Hartford, Connecticut, called Artists in the Community. Artists came from all over the world to partner with community organizations to create projects that addressed community life and community issues. And, I have to say, that race was a big, big issue for Winston-Salem, North Carolina. The most lasting result of that endeavor is the Center for the Study of African American Culture and History at a historical site in what's called, Old Salem, which is very similar to Colonial Williamsburg.

Now, tourists from around the world who come to Old Salem and there are hundreds of thousands of tourists who come to Old Salem every year, now they can learn about the history of free African Americans in Old Salem. They couldn't do that before this artist who came in through the auspices of our museum before he started digging up this history and creating an art

project about it and we had a lasting result.

At the Athenum I've been starting a community engagement initiative based on the work that I did in Des Moines and in Winston-Salem, North Carolina. We recently received a half million dollar grant from the Hartford Foundation which we're very, very grateful for and now we're developing new programs that are going to span the next two years.

Our major focus is on education and students and we're now about to pilot a project in four Hartford fourth grade classrooms tied to literacy. Our goal is to link the arts with student performance in language and in writing. Sixteen of our docents are going to go into four intercity schools in Hartford and teach these fourth grade students about art collection and about American History, about reading and about writing. Based on the outcomes of this initiative we'll expand to other fourth grade classes throughout the suburbs and our surrounding areas. And, in fact, we're also working with UConn because their School of Education students are going to do an evaluation of this program.

My aim is to make the museum a center for learning. And, Superintendent, Adamowski, came to me a few months ago and talked about his vision where the Wadsworth Atheneum can be a classroom to thousands of high school students in Hartford. Instead of sitting in a dark room, snoozing to slides which I remember doing, they can come to the Atheneum and work with the objects themselves. They can learn about the pictures in person. And, I think it

40

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

will be a much more lively experience and a much more lasting experience than the way art history is currently being taught.

In the coming two years as a result of this community engagement initiative, the Atheneum is going to partner with dozens of organizations from around the state from other cultural institutions to social service agencies, to schools, to family centers.

So, I've given you just some of the experiences that I've had working with the cultural community and the impacts in how that work can really change a city and a state. We can become a destination for those interested in art and culture and by training new generations to appreciate what our cultural institutions have to offer, we can create a lasting generation of really culturally literate and interested populous. Thank you very, very much.

REP. WILLIS: Thank you very much for your comments. I don't know if you heard my earlier comments about North Adams but it was Amherst, UMass and Mass Mocha, that put that town on its course that it's now on and I often wonder with our new convention center with all that wonderful glass, why that space isn't filled up with sculptures. Maybe you can work on that.

SUSAN TALBOTT: Actually, well we actually have a display at the convention center --

REP. WILLIS: Oh, that's good.

SUSAN TALBOTT: And, what I didn't -- I was at the

41

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

National Endowment for the Arts, I headed the visual arts program and it was a grant from that program that started Mass Mocha and all of those activities, so I was part of that from the beginning and always thought that it was just absolutely a model for what cities should be doing.

REP. WILLIS: I have a question on the Des Moines -- how much public investment was there?

SUSAN TALBOTT: There was investment from the city. There was a huge amount of investment from principal financial from the business community actually, and there was a great deal of investment from private individuals. But, I would say probably the investment from the city was not as great as from the corporate and the individual community.

REP. WILLIS: Now, were the donations actually financial contributions or were there some sort of tax incentives for artists -- you know, one of the things I'd been thinking about is getting young people -- it's expensive to live in New York and that was one of the things that was an attraction for young artists to be able to get reasonable rentals and large spaces in which to work. How much of a -- was there anything like that creatively done there?

SUSAN TALBOTT: Yes, there was actually. And, one of the things that the city did, again, in conjunction with the business community, was that there was a number of loft buildings in downtown Des Moines and they developed those loft buildings into artists and performers housing. They developed a whole area called

42

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

the East Village that is absolutely thriving now and part of that was the development of these loft buildings for artists to live in.

REP. WILLIS: Did the city purchase art for public spaces?

SUSAN TALBOTT: Interestingly that was a separate program and a much smaller program. It was a Percent for Art program. It's been a while since I've been in Des Moines, so I can get you all of the facts on that, but really, the initiative regarding these major sculptural works, was a collaborative initiative between the museum, the city and these two private collectors and the business community with principal financial leading it.

REP. WILLIS: Well, thank you very much. When I leave here, my dream is to become a docent at the Wadsworth so --

SUSAN TALBOTT: And, you can work in those fourth grade classrooms.

REP. WILLIS: I actually used to do that, I did a program called -- and when you were telling this story art in the classroom, and we went into the fourth and fifth -- well, actually like fourth, fifth and sixth grade with a painting once a week and volunteered our time to engage the students in that and they could have all kinds of -- but unfortunately I'm here and I'm not doing that anymore.

SENATOR HANDLEY: I would like to tell you about an experience I had at the Wadsworth when I was very little girl. Jeremiah Wadsworth wasn't.

43

February 25, 2010

djp/gbr HIGHER EDUCATION AND EMPLOYMENT 10:30 A.M.
ADVANCEMENT COMMITTEE

still alive but his stable was still there, it was that long ago, and we took lessons on Saturday, painting and drawing lessons. I was so awful that they decided that I could run the AV, you know, the slide projector and for the rest of the day I could wander around the museum and look at the paintings while the other people made something that looked like paintings and I think it was the flexibility that they offered to us, totally inept kids, was just wonderful and I hope it continues, I'm sure it does.

SUSAN TALBOTT: Yes, it does. We recently had some visitors from Ireland who came to see our Hudson River Collection and they came on a day that we were closed and they had specifically come to see this collection which they had read about in the Wall Street Journal and we brought down one of our staff members and took them through because we just couldn't send them away even though the museum was closed.

REP. WILLIS: Thank you very much.

Senator Musto has a question for you.

SENATOR MUSTO: Hi, I'm sorry I had to step out for a second, so I may have missed it and if I did, I apologize, but you seem to have a lot of experience working in kind of public, private partnerships. Part of what we're dealing with now is job creation, budgetary issues, etc., so I was wondering if you could again, as I asked our last speaker, just focus for a second on what we can do as far as more industry, digital arts industry or things that will generate again, intellectual property --

SUSAN TALBOTT: And, jobs I imagine.

SENATOR MUSTO: And, jobs. I mean its, I think we're all I think in favor of art museums and public sculptures and things, but unless you're paying someone to make the sculpture, it doesn't generate a job, it generates good feeling, which hopefully generates jobs in the future, but what are we -- what can we do as far as, and do you have any experience in focusing on the using some of these public assets we have and how that might work with actual industries that are hiring people, creating intellectual property, selling it, creating jobs, etc.

SUSAN TALBOTT: Yes. Well, let me quote Richard Florida, actually because one of his statistics talks about how corporate executives and high level, I guess, high level corporations attract people. It turns out that they're not attracted so much to places where there are great restaurants, where there are great sports arenas -- they're attracted to areas where there are great cultural experiences and this comes directly from Richard Florida, I'm not making it up and I can actually send you the statistics if you'd like. But, I think it's been well documented and I think that it's almost common sense that the areas that have the liveliest cultural lives attract business.

SENATOR MUSTO: And, again, I mean that's great but that would work for, I'm a lawyer so I can trash myself, I guess, that would work if you're locating a law firm in New Haven, that's fine, but I don't think we're looking at

lawyers or car makers or accountants which I also happen to be so I can trash them too, as a creative economy, as a creative -- what I'm talking about --

SUSAN TALBOTT: I thought you were talking about job creation.

SENATOR MUSTO: Well, no, job creation in a creative industry, specifically. And, I was wondering if you had any insight into what a creative industry might be, first of all and second of all, what this bill should be to push us in that direction.

SUSAN TALBOTT: Yes. I think that certainly the larger organizations employ many people. We employ about 100 people. But, I'm not sure if that's what you really mean. I think that you're talking about we're training artists, we're training people to be creative, where can they go work, is that what you mean? And how do --

SENATOR MUSTO: We work here in higher Ed and so we're going to be focusing on what to do to create these types of programs.

SUSAN TALBOTT: Right, right. Well, let me tell you about one visit that I had. I went to visit a few years ago Pixar Studios in California and I was absolutely astounded because it was like an enormous creative workshop that employed thousands of people. And, those thousands of people employed by Pixar were all artists, designers, graphic designers, cartoonists, computer experts -- they were all creating, of course, the Pixar films and the place looked

not like a corporation, but like a university to me. And, in fact, the thing that stuck in my mind the most was that each artist had their own workspace and their assignment was to design a workspace that they would be happy being in 24 hours a day because that's how these people work.

And, they were absolutely amazing. It was almost like stepping into an amusement park because every workspace was really like a theatre set with a bed because they slept there often. And, this was almost like a bee-hive of creativity. It was like a whole city of creative people working, of artists and designers working around the clock and if we could create something like that in Connecticut and train people and give kids very, very, very early on, an understanding of what it is to be an artist, an understanding of how, really, art contributes to their lives and help them go into the field.

I think that the idea of the starving artist is a thing of the past, that there are tremendous, tremendous career opportunities for artists and designers right now with the whole computer industry. And, I think that we need to be training them; I think we need to start very young by bringing the kids to the museums and then go into higher Ed and train them.

SENATOR MUSTO: Thank you very much.

SUSAN TALBOT: Thank you.

REP. WILLIS: Representative Sawyer? We have more questions for you.

47

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

REP SAWYER: Well, I didn't get a chance to speak to Dr. Carstensen, I did catch him out in the hall and my question for him was the impact in this bill -- how do we create the impact in this bill for one of the segments of our population that is so low and that's the 18-34 year olds. And, of course he describes the number of students that leave the State of Connecticut and it's staggering after we've educated them and we look forward to their creativity and they flee.

And, as you describe Pixar, which is, I remember their first, the very first ones, pieces that we saw and we all went, look at that and it was fascinating to those of us who are more two dimensional art, that type of thing and, we still see this lamp that walks across the stage and it's very animated, it's very human-like, we think of Pixar.

And, so his description was much like what you're talking about that you have to have the flexibility and the functionality and the attractiveness for these young people that as I jokingly said last night, I spent the night having a great time with 50 and 60 year olds who are going to go out and count barns in Eastern Connecticut and he said I like that too and I said that's because you're in my age group, but if I discussed it with my high school senior from Bolton who is with me today or the young attorney from my office, I'm sure they'd roll their eyes and say, good, that's a good time. But, yes, I would not necessarily be able to enjoy the creative juices that go into creating a Pixar -- I enjoy it after,

because I don't think of those same terms because I'm not that age anymore.

In your vision of this, having just described Pixar, will you think about and perhaps get back to us, about an improvement into this bill, something that you would think, perhaps, that we could look at for the 18-34 year olds as we're trying to approach the next generation as well, but the next creative link. Thank you very much.

SUSAN TALBOTT: Actually, this is a subject that we spend an inordinate amount of time thinking about at the Athenaeum and about a year and a half ago, we started an initiative to attract just this age group. And, I started the initiative with my staff who are that age group and just essentially set them going. And, as the oldest museum in the United States, it's a hard sell for us, you know, we're -- we have a history of being thought of as stodgy. And, I want to say, well good, just use that please, but that seems to be sometimes --

REP. SAWYER: But, we were the flower children, how could we be stodgy? But, age is an interesting development.

SUSAN TALBOTT: Yes, yes. But, anyway, not to belabor this, we recently actually, last Friday night, had 750 people between the ages of 21 and about 31 at the museum and we had to turn hundreds away because we did a rock concert. Now, museums around the country are doing more and more of this kind of thing and I think that first, before you can educate, you have to get them in your door. And, so we go all of these

kids in our door. We also started another initiative. We have a First Thursday Night event; many organizations have a First Thursday Night events. And, when I first came to the Athenaeum two years ago, everyone there was my age or older and it was not diverse, either. And, again, this same team of young staff members got together with my blessing to change the demographic of that audience and what we found because of what we're offering and we even have a little formula on what we offer, now the demographic is that same younger demographic and our attendance has more than doubled for those events. In fact, in January because of those kinds of events and also because of our Masterpiece Series with Rembrandt and our reunited masterpieces that we have on now, we had the highest January attendance since 2004. Thank you.

REP. WILLIS: Thank you, very, very much.

Michael Morand from Yale University.

MICHAEL MORAND: Good afternoon, Representative Willis, Senator Handley -- Mike Morand, I'm Associate Vice President --

REP. WILLIS: Oh, Morand, I'm apologize, I get --

MICHAEL MORAND: That's okay, no worries -- Associate Vice President of Yale University, I've also just recently completed 20 years of service on the Arts Council of Greater New Haven and happy to hear of your leadership in the northwest corner in that area and also have been on the New Haven Free Public Library Board for ten years, perhaps most importantly, my partner, Frank Mitchell does curatorial work at

the Wadsworth and the Connecticut Birdcraft Museum as well as work with CPTV. So we believe in the Arts, personally and institutionally.

Please to be here from Connecticut's cultural capital, New Haven, at the state capital to talk about community capital built by the creative sector. I know that Representative Candelaria will agree on the assertion about New Haven as creative capital.

I'm very happy that you've raised this bill, in fact the Co-Chairs and the Committee for the leadership on this, the creative economy is important. It's one of Connecticut's competitive advantages. We like all states face challenges, but your recognition that we have tremendous assets is what will see us through those challenges.

Yale University is certainly part of the creative economy. A few statistics that I'll highlight, that are also in my written testimony in greater detail. We're the only independent institution with four professional schools in Art, Architecture, Music and Drama that are all at the top of their field. We have 1,100 graduates in Masters and Doctoral degrees from those four professional schools, who live in Connecticut.

We have two world class museums of visual art, both of which are always free and open to the public. Last year the Yale Art Gallery had 166,000 visitors, the Yale Center for British Art had 107,000 visitors. Those two combined have nearly 300,000 objects in more than

350,000 square feet of building space and growing. Our Natural History Museum, The Peabody, had 153,000 visitors. The Yale Rep had 47,000 patrons.

We're very happy that our arts are not confined to New Haven, though focused in New Haven. We have a wonderful summer program in Norfolk and the Walpole Library in Farmington. We have more than 200 concerts on campus each year, almost all of which are open -- or, all of which are open to the public, most are free.

And, just a few economic data points. Our direct spending, not indirect, direct spending just in our art schools, museums and libraries, is 200 million dollars a year. That generates direct payroll to Connecticut residents employed in those schools, libraries and museums of 90 million dollars. We are well along in investing half a billion dollars of our own funds in capital facilities in the arts.

Thousands of school children from New Haven area schools and throughout the state come to our museums during the school day after school on weekends and for summer programs and out facilities are broadly used by others. We're home to the New Haven Symphony Orchestra, the International Festival of Arts and Ideas -- uses our facilities during June, just as two examples.

And, our efforts generate substantial positive impressions in national and international print and electronic media and film and television. The value of the arts and of Yale arts in New

Haven's renaissance, I think is fairly clear. We are a resilient city amidst this terrible economic crisis, in fact, listening to John Dankowski, broadcasting live from New London on the way up, he noted that we are -- he described New Haven as thriving.

And, one data point, just to close on, last year, nationally, there were 8 percent fewer hotel rooms sold throughout the country. In New Haven, it was flat. In an economy that was robust, flat wouldn't be good. In our economy, to be eight percentage points above the nation is really great and that obviously is driven in no small measure by the concentration of arts and cultural facilities and thus supports the hotels, all the jobs and other economic impact that they have.

So, I invite you to come down to New Haven soon, enjoy our free museums, free concerts with the money you save on admissions you can enjoy fine dining, great retail and boost the entire economy in addition to the creative economy. Thank you very much.

REP. WILLIS: I was going to say pizza. Thank you very much. I appreciate your coming up here and we were just talking about you, how much you appreciate it. Any reaction in terms of how you would envision this Council moving forward. I mean, what elements should it contain, members -?

MICHAEL MORAND: Sure. As a former alderman in New Haven and someone who's been engaged in the legislative and political process, I did read the proposed substitute bill and the language

that you've come up with. I might suggest that, you know, we do have this study which you're all familiar with which is not a small one from CCAA about the economic impact of the arts from 2006, so I don't know that there needs to be a complete redo of the wheel.

I would suggest you focus not only on analysis, which is part of the bill, that's important and I think it's good that you've got a five year, so you check in over time and that core of it is good. But, if I were you, I wouldn't be afraid to be a little bit more directives on policy at the beginning. When the conversation went on about sort of what you include in creative, I would offer the following. My own professional degree is in divinity -- don't show it very often, but I think a lot about what Bill Coffin, the late Chaplain of Yale used to say, which was, you could be so open-minded that your brain falls out.

And, you could describe anything as being creative, obviously, so I think being focused as the bill has, and focus somewhat on core arts and cultural is useful, which is not to say that other things aren't creative, but that's useful. And, likewise think about how you might bound it a little bit in terms of policy direction because I don't think any of you -- what you're getting at is improving the economy, not merely studying it.

Mr. Carstensen is right, you can't manage what you can't measure, so the measurements are key, but you all have experience as legislators and in the organizations in your own communities, so I wouldn't be shy of pointing this group

that you'll be calling together in really examining some specific policy directions. In my written testimony I offered up a few based on our experience in New Haven as well as my own experience in the arts and culture outside of Yale as well as within.

Those are five simple ones. One is which I don't think is thought a lot about is pilot. Pilot is often been seen as a municipal aid program full stop. It in fact is one of Connecticut's best economic development programs because you have encouraged municipalities to embrace the growth of colleges and university as well as obviously tertiary hospitals, key drivers of the economy overall including the creative economy. Likewise, having merit based funding for arts and cultural organizations is useful and I think a lot about what the legislature has done in stem cell.

You put a pot of money that wasn't line item, it wasn't dedicated. It was just a pot of money competitive. In the scheme of things, not a huge amount of money, but one where given the size of Connecticut it's made an enormous immediate difference and put us on the map and so we need to be competitive as a state so I think that's a useful policy area.

Marketing of the arts, you've heard that from everyone, and we simply cannot as a state put Yale aside, New Haven aside, any one of our own places. We cannot disarm ourselves. Whether we like it or not, others are very robust in that area and we need to be competitive in marketing the state for economic development

and tourism. Cities are a place where arts and culture are concentrated.

They're enjoyed by people all over the state -- their not the only place. I love the Florence Griswold Museum. Frank, as I said works at the Birdcraft Museum in Fairfield, but cities are a place where arts and cultural organizations are concentrated, so policy initiatives that the legislature and the state have supported that build up cities, are important -- Mass transit. To the point about you keep the 18-34 year olds here; lively downtowns are a key element of that, so that I would offer up as one way of thinking.

And, then, pre-K 12 arts is important for the next generation of audience members as well as creative workers and it's one where there clear and we all read the stories and some of you probably see in your own districts, issues of school districts dialing back on arts as they are on other things given the current financial realities.

Connecticut can be proud of our school system, including the enrichment activities and core arts and cultural stuff and if you've been to downtown New Haven lately, you've probably seen the great Cooperative Arts and Humanities Magnet High School which is a regional magnet high school that has kids coming from 40 towns designed by Cesar Pelli, world class architect based in New Haven, and that really -- something that you all should be proud of -- you all helped support that with the bonding dollars as well as the on-going funding for magnet schools.

So, that is clearly -- and Hartford obviously has some great examples of K12 school system serving both Hartford and regional schools that I think is important. So, long story short, study is great -- important, you can't do anything, can't benchmark anything, but I would encourage you to also make a charge that may not limit the task force to looking at things but prompt based on the good experience that you all have for policy initiatives so that it doesn't merely go off and become another study that is interesting and used by those of us who like data but not (inaudible).

REP. WILLIS: Senator Handley has a question for you.

SENATOR HANDLEY: Thank you. Since we are the Higher Education Committee, one of the ways that you've been describing these developments in the State of Connecticut, New Haven particularly, seems to focus on the connection of higher education institutions and the local arts world and the community and certainly I think that's what we are looking for the role of this Committee to do to help to foster that -- how do we -- but I listened to the same program this morning that you were -- how do we prevent such a disaster as occurred in New London, we are the effort of the local college and the community and business, the whole part, so address that -- do you have any thoughts on that?

MICHAEL MORAND: Thank you, Senator and I don't know about you, but I'm going to make my next day trip to New London and the Hygienic and things

57

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

around there. I've been thinking about it and hearing the where we live show this morning, really prompted me.

SENATOR HANDLEY: The Hygienic used to be a restaurant when I was at school.

MICHAEL MORAND: One of the comments made by someone there on the show was, I think it was somebody who had served on the Town Council and is back on it now and thinking, we're always having the same conversation when I was here 20 years ago, it was the same conversation and he said, you look too much at the silver bullet.

At Yale for whatever reason, baseball metaphors have been used a lot. One of our former presidents became the Commissioner, our current President Rick Levin has served on the committee to review Major League Baseball organization, and Linda Lorimer who was one of the catalysts for our efforts and is the Vice President and Secretary of the University, noted thinking, not only about Yale but about our engagement with town and town redevelopment itself, to get runs on the board you don't have to hit grand slams. Hit enough singles and doubles consistently, occasionally knock it out of the park, you'll get runs on the board.

And, if you look at New Haven, I think that really is why we have succeeded, you know month to month you might not see a whole lot, but over the course of 15 years, and you can really judge it in a time of downturn better than up. I mean when times are good, all of us can spend money, it's great, how hard is that. But, in a time like this, seeing resiliency shows to mix

metaphors, the seven legged stool can afford to loose one. And, so rather than betting the farm, and arts and culture are very important in that, in having a mix, you know, it's not put 100 percent of the bets in -- I suppose successful players and gamblers never bet the whole amount, so that I think is what sounded to me was working in New London and certainly has been the case of New Haven.

So, pay some heed that it's not just the big ticket items, it's a robust mix and arts and culture, the small organizations matter, they feed into the large ones, vice versa, public institutions, private institutions that corporations have a role to play, philanthropy and foundations. That I think is what one can learn from what happened in New London and has happened in other places around the country.

REP. WILLIS: Thank you very much. We may call on you again as we move forward on this.

MICHAEL MORAND: Thank you and thank you again for leadership in this area.

REP. WILLIS: Oh, it's an interest of mine and I hope that we can really make something happen in the State of Connecticut.

JOSPEH ULLIAN: Good afternoon, Senator Handley, Representative Willis and members of the Higher Education and Employment Advancement Committee. For the record my name is Joseph Ullian. I'm speaking for a number of faculty members and staff people from Southern who are interested in putting together a MFA program in digital media production. And, what I'm here for, I'm

in favor of this bill and what I'm here for is to encourage you to look beyond the traditional arts and to look into areas where we can grow the economy. You're calling the bill growing a creative economy. Where can we grow?

One area that I think is ripe for the development is the digital media creative industries. I know that there was a question here, what definition would you have for that? And, the definition is those industries that package information for entertainment, for education and for business.

I think that Connecticut's wealth is with the repositories of information and intellectual and creative innovation, our public and private institutions of higher education. We should be leveraging this resource to grow new information industries and thus grow our economy. I know in the past you've looked at film making, the film making industry and the notion of tax incentives for the film making industry and that's one industry and that should be -- that industry should be encouraged.

However, that's just one kind of creative industry that needs to be nurtured. Connecticut needs to get out in front of the technology revolution as much as it can. Technology is forcing changes in the ways that we organize information, the ways that we distribute information and the ways that we use information. And, opportunities will arise and Connecticut needs to develop a creative digital media infrastructure to take advantage of these technologies in order to expand the economy.

And, I give as an example, about a month or so ago, Apple introduced a tablet device, the iPad and that device simple enough innovation, but it points to a revolution in the way that information is going to be and creative information is going to be distributed. Students are going to be able download e-text books, electronic text books. Everybody's going to get access to newspapers, electronic newspapers and electronic magazines, and it's not just going to be text based. In the future these products are going to be enhanced with motion graphics, with interactive strategies. Somebody is going to have to produce this kind of work and industries are going to spring up to do that. And, Connecticut should be funding this kind of work so that our state is ready to welcome and encourage this kind of industry.

You talked about -- again, I've heard talk about tax incentives -- there's other things that need to be done. The old creative arts, we talked about making sure that there are lofts for artists. Well that's great for those arts, but for the digital arts you need other things. You need funding for access, high speed access to the internet, you need servers, you need technical support, you need software support and those are the kinds of things that should be funded.

One example of a strategy for industry is to create something like a master of fine arts program in digital media. That's what we're looking to do at Southern. And, again, one of the other things in the paper that I think is interesting, is I gave some examples of

61

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

students, my students, who graduated from Southern and left the state. They'd love to be back working in the State of Connecticut but in order to do that, they had to go somewhere else where -- that was more encouraging. You know, people like Elizabeth Missan-Yost who's the head of regional programming for the Hallmark Channel. She's from Trumbull; she's got family in Trumbull. She would love to be back here. But, the field is not supported here. And, I give some other examples. I would welcome any questions or comments.

REP. WILLIS: Oh, the first here, Representative Dillon.

REP. DILLON: Hi, thank you. I'm so glad to hear you. Some of us have multiple commitments at the same time and I really wanted to hear your testimony. I'm excited that Southern is interested in participating in this and other states are way ahead of us. A very good friend of mine, we were graduate students together at Ohio State in the 70's is the head of the film department in Montana, at Montana State in Bozeman. And, I realize it's very popular to make fun of Bozeman now, but actually they've had a very aggressive film department at Montana State there and Dennis is the head of the department, and they're moving into digital. A River Runs through It, was filmed in that town and so that there are many number of other states who are starting to look at a very positive role for higher education 30 years ago. And, so, I will never say anything negative about Bozeman, really.

JOSEPH ULLIAN: Interesting that you should say

62

February 25, 2010

djp/gbr

HIGHER EDUCATION AND EMPLOYMENT
ADVANCEMENT COMMITTEE

10:30 A.M.

that, one of my former students is now head of the wildlife documentary program at Montana State.

REP. DILLON: Well, there you go. Well, Dennis does film --

JOSEPH ULLIAN: He would love to work in Connecticut.

REP. DILLON: We started out getting a Bachelor for English and I went into health care and he went into popular culture. And, so and is very, very intense about the role of higher education and partnering with the private sector. I'm thrilled that Southern is at the table and I'm really glad you're here.

JOSEPH ULLIAN: Thank you very much.

REP. WILLIS: Thank you. Any other questions or comments?

Yes, Representative Giannaros?

REP. GIANNAROS: Thank you, Madam Chair. Good afternoon. Nice to have you here. Just -- I heard you mentioning how important digital media is especially for entertainment, I think it is, I think that's the future, frankly. But, we do have, as far as I know, some special tax credit that applies to digital media that we passed in the Finance Committee and became law I believe two years ago. I don't know if you have looked into that, the Department of Tourism has all the details relating to that.

JOSEPH ULLIAN: But, it's not just tax credits, it's

the infrastructure. The funding for high speed internet access -- I think it's Verizon that is asking communities to apply for their even higher speed access and those are the kinds of things that we should be doing. We need to support the industry in that way.

REP. GIANNAROS: And, watching my sons always with the electronic devices, I know where we're heading, so it's very important. Thank you.

JOSPEH ULLIAN: Thank you. Thank you very much.

REP. WILLIS: That is all we have for the sign ups for this public hearing. Is there anyone else who did not know to sign up or didn't put their name on that would like to say a few words, they're more than welcome to now. Yes, you can come up and identify yourself for the record, turn on the microphone.

MARK KUSS: My name is Mark Kuss, I'm a faculty member at Southern Connecticut State University. And, you know listening through the whole series of testimonies, it seems like what people are asking for were some clear definitions and think some of that actually is not that hard to do.

I think the traditional arts and we had representation or people representing the traditional arts and did a very good and clear job of sort of articulating that vantage. I think the traditional arts have a patronage base orientation which is quite different than entertainment industry arts or computer related media and digital arts.

64
djp/gbr

February 25, 2010
HIGHER EDUCATION AND EMPLOYMENT 10:30 A.M.
ADVANCEMENT COMMITTEE

The tradition of the patronage oriented arts is one of, and we heard it articulated a couple different ways, individual support, corporate support or state support, but the jobs and the economy related to that is essentially auxiliary - it's a result of something being put in place and people coming to consume that product. I think what we're culturally at a great dividing point and that's the movement away from the traditional arts and into the popular arts which are technology based.

At this point it manifests itself in a number a different ways, but I think the clearest example is for instance the video game industry now brings in more money than the entire film industry. It's a well known fact within certain circles, but in general the general population doesn't really, I think, understand the amount of economic power behind that particular industry.

Digital media brings with it two kinds of interesting facets. One is that it's not necessary to be located centrally in one place. People can work essentially in dislocated spatial situations but still work together. It's not bringing -- the idea of I guess the brick and mortar location is being altered in this form of the industry.

What I can see is that if we can get an educated sort of youth interested in this particular industry and I think it's we never said where we work but I think everyone notices that primary consumption, cultural consumption, tends to be via digital media these days. If we have an educated base that's fluent with

that technology and able to manipulate it, then generating jobs has to be, I think, tied to some form of locating this educated populous to an industry that will allow, I guess a central focused industry, that will allow satellite start ups for this.

I lived in Seattle for a number of years, and I thought the Microsoft model was a really great model and one that could be used in Connecticut and that is there was the central primary corporation, but a huge large economic block of wealth in the city was tied to start ups and a lot of those start ups would work in conjunction with Microsoft or funnel information to Microsoft, but a lot of them didn't. A lot of them that was their goal but ended up selling their product elsewhere. But, they were attracted to that location by the fact that there was a strong industry that could support satellite start ups.

In terms of just being clear about definitions, I think the fact that traditional patronage based sense of what the traditional arts are, is not something that will go away, but I also don't think other than it functioning as a cultural lure or a tourist lure, it doesn't nearly have the same potential as the potential of developing digital arts in this location.

And, I think a lot of that could be enacted by working closely with the businesses that are, I mean there are a huge number of really, really important businesses that have their headquarters in this state. A lot of what we're doing at Southern is trying to develop an educated student base that can go out and enter

into those corporations working in their advertising agencies because they have that knowledge base. With that knowledge base, that means we're putting people, our own people, into those jobs as opposed to those jobs being filled by outsiders which does happen a lot.

And, if we were able to develop a system where a lot of this digital media start up sensibility could be supported through those businesses and maybe via tax credits to the businesses for allowing external start up functions to be funneled into those corporations, we might have a good chance of developing a section of the economy that hasn't been developed yet.

REP. WILLIS: I should clarify something about the definition. We, at least it's my vision for this legislation, that this Council that would be created to look at the creative economy, developing the creative economy in Connecticut, would very much define what is meant by that and as you were saying, it can be you know, the traditional culture but that really wasn't my vision.

My vision was much broader that you could define not just the traditional ones that we've talked about here, but other sectors like digital media, like film, computer gaming, design, you know, all of that could be part of the -- people who become architects, people who go into advertising -- that's all the creative economy it doesn't have to be someone who has a degree and that they're going to use to teach art, but something much broader than that.

It could be just that they're entrepreneurs that we're trying to get them to think creatively to I guess -- it really, really solves the problems, I guess a world that is more right-brained than left-brained is -- as Daniel Pink said, you know that's what we need to not lose face with that and maybe so many of the things that we do here focus on people who don't out of the box and think left-brained and not see the value that we have here in Connecticut by people who think creatively and innovatively and what that all means and what we can do as a state to encourage that.

And, I do think there's several components about -- you know, I'm looking at you know cities and small towns that have come back based on a new economy. You're looking at we don't need that. We can have a very diverse spread out - somebody who wants to do software development could live anywhere and I see that in my own district because I have areas that don't have high speed internet and I have graphic artists and I have film makers and so forth that live in Litchfield County and they have to go to New York three days a week because they can't do the work that they have to do from Litchfield County. So, those are deterrents right there in terms of economic development.

Well, I want to thank you very much for your testimony. And, with that I will close this public hearing.

Pg 1
Line 6

OFFICE OF THE PRESIDENT
JAMES W. SCHMOTTER, PH.D.

Testimony
Bill Number 5028, "An Act Concerning Developing the Creative Economy"
February 25, 2010

Good morning, Senator Handley, Representative Willis and members of the committee. For the record, I am James W. Schmotter, President of Western Connecticut State University, and I am here to speak in support of proposed Bill 5028, which concerns the development of creative economy in Connecticut.

I provide this testimony from two viewpoints: first, as the president of a university for which the arts are a major focus and which is the home of the Connecticut State University System's only School of Visual and Performing Arts; second, as a former business school dean who has had experience with economic development in three states during my career.

I believe that Connecticut is favorably positioned to make the development of an economy based on the arts and other creative enterprises an important comparative advantage. I cite three reasons for this:

1. Connecticut's location near New York City, one of the world's great creative hubs, cannot be duplicated by other states. We are also close to similar resources and outlook in the Boston and Providence regions. This location would make it possible to create here a "creative corridor" to attract both individuals and enterprises focused on the arts and creativity. Economic development theory stresses the importance of such corridors, and this is a unique strength we have. No matter how hard you tried, you could not accomplish this in Kansas or in Michigan, where in fact I participated in an unsuccessful effort to do so.
2. Connecticut already has a significant population of individuals whom the economic development guru Richard Florida would term members of the "creative class." His argument is that such highly educated, high income folks attract others like them and so build a creative economy. I know we have clusters of such people—artists, designers, writers, media developers—in New Haven, in Litchfield and Fairfield Counties, and in Hartford. No doubt they reside elsewhere in the state as well. Again, this is a comparative advantage that is difficult to build from scratch.

- 2
3. Connecticut enjoys the presence of institutions of higher education that are already both notable for their fine arts programs and that provide hubs for the encouragement of creative activity in their locales.

This is certainly the case for us at Western Connecticut State University. Our School of Visual and Performing Arts produces graduates who add to the creative talent pool of the state. More than half of the public school music teachers in the state are Western grads; many of our graphic design grads work for major Connecticut corporations; and our theatre alumni not only labor on Broadway and in LA, but also in Connecticut venues such as the Long Wharf Theatre.

In addition, the many public programs in arts that take place on our campus—plays, concerts, gallery exhibitions, our annual computer animation festival—make Danbury a more attractive, vibrant environment. Our local economic development team employs these resources in seeking to attract business, and they tell me it makes a difference. The creative activity also makes the region a hotbed of more informal creative activity, from coffeehouse readings to experimental music to summer theatre. And because of our comparative advantage in the arts, we have been able to forge productive partnerships with other arts organizations such as the Charles Ives Center and the Connecticut Film Festival.

Danbury and Western's experience demonstrate how Richard Florida's "creative class" can be nurtured in Connecticut. We have an opportunity to develop such an environment statewide, and I encourage the process that this bill outlines to begin that work.

Thank you.



State of Connecticut
Department of Higher Education

Testimony by
Michael P. Meotti
Commissioner of Higher Education
before the
Higher Education and Employment Advancement Committee
10:30 a.m. – LOB Room 2C
February 25, 2010

Good morning Senator Handley, Representative Willis and members of the Higher Education and Employment Advancement Committee. For the record, I am Michael P. Meotti, Commissioner of Higher Education.

House Bill 5028 An Act Concerning Developing the Creative Economy recognizes the strategic importance of creative activity in shaping economic growth and quality of life in a community, region, state and nation. I would use Richard Florida's broad definition of "creative activity" to include scientists, engineers, managers, innovators, and people in research and development, as well as artists, writers, and musicians. He calculates that this group represents 30 percent of the U.S. workforce, with 50 percent of wages earned and controlling nearly 70 percent of discretionary spending in the US. In all likelihood, comparable numbers for Connecticut would be higher.

A very incomplete and quick scan of the Connecticut landscape shows a wide range of creative institutions including the Hartt School of Music, United Technologies Research Center, Yale School of Architecture, Blue Sky Studios, Goodspeed Opera House, Priceline, UCONN School of Medicine and more. When creativity is translated into economic activity, it can create jobs, increase family incomes and expand local economies at a pace far above the growth that comes from less knowledge-intensive activity.

Higher education and the creative economy are completely intertwined. Metropolitan regions that rank high on creative economic activity have high concentrations of colleges and universities. Most jobs in the creative economy require post-secondary degrees.

The Department of Higher Education is happy to be supportive should you move ahead with this idea. While we can help connect the higher education community to this initiative and provide some administrative assistance to such a study, I do need to caution you that DHE does not have the technical expertise to conduct the wide range of sophisticated economic analysis that would be required.

Thank you for your consideration.

Testimony before the Higher Education Committee
Susan Talbott, Director and CEO
Wadsworth Atheneum Museum of Art
February 25, 2010

Thank you for inviting me to speak Madam Chairman.

I have been the director of the Wadsworth Atheneum in Hartford for nearly two years.

I've had a long career in museums in several regions of the country in cities large and medium sized.

Today I'd like to tell you about how museums I've run have contributed to the economy of their cities.

It's obvious how large city museums such as the Smithsonian Institution where I came here from draws tourists that spend money in hotels, restaurants, and other industries that profit from substantial tourism.

Medium sized metropolitan areas such as this region of Connecticut can profit from lively engaged museums and that benefit is shared by the state.

The opportunity here is great but more can be done here to exploit our cultural assets.

Before working in administration for the Smithsonian, I ran a major art museum in Des Moines, Iowa, the other insurance industry center in the country.

In my seven years at the helm of the Des Moines Art Center, I helped begin a cultural renewal of the city—a partnership between government, business, local art collectors (one who has relocated to Connecticut), and the museum in Des Moines.

Those of you who might have gone to Des Moines several years ago may remember it as a quiet place with not much to do.

If you went there today, you'd see a different city. In covering the presidential campaign in Iowa, the New York Times did a front page piece singing the city's praises.

Recently, an article about how the city has changed was headlined "*Cure for Urban Blight: Plant lots of Sculpture*". It discussed our partnership, where major collectors of large scale sculpture gave works to the museum—over 25 works worth over \$40 million—and the museum placed them around the city in two different urban areas including a riverfront park funded by Principal Financial.

Now Des Moines is a destination in the Midwest not a fly over zone.

In addition, the museum partnered with the city to curate a weekend summer arts festival drawing nearly 300,000 people.

Twenty years ago I began a program called Artist and the Community in Winston-Salem, NC. Artists came from all over to partner with community organizations to create public projects addressing local issues.

The most lasting result is a Center for the Study of African American Culture and History at the historical site of Old Salem. Tourists from around the world come to Winston-Salem for this experience and now can also learn about the rich history of free African Americans during colonial times.

I am recreating aspects of that community based program here in Connecticut, where we have such a lively cultural scene.

At the Wadsworth Atheneum I began a Community Engagement Initiative, which received a \$500,000 grant from the Hartford Foundation for Public Giving. Now, we are developing new programs to span the next 2 years.

The major focus is on education and students. Museum on the Move is a Wadsworth Atheneum pilot project focused on four urban Hartford schools. It is tied to literacy with the goal of linking the arts with student performance.

It will be a multi-part experience with 16 docents going into 4th grade classrooms and students coming here to visit. Curriculum will be developed and evaluated based on two of Hartford Public School's targeted Grade Level Expectations – oral language and writing.

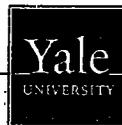
The UCONN School of Education will be evaluating the program and, based on outcomes, the program will be expanded to other 4th grade classrooms in the suburbs and communities surrounding Hartford.

My aim is to make the museum a center for learning.

In the coming two years the Atheneum will partner with dozens of organizations around the state: from schools and cultural centers to social service organizations and family centers.

These are just some examples of how the cultural community can impact the health and economy of our state: by becoming destinations for those interested in art and culture and by training new generations to appreciate the rich cultural experiences our state has to offer.

Thank you.



Sen Pub
Pg 4
Line 21

February 18, 2010

The Honorable Mary Ann Handley and The Honorable Roberta B. Willis
Higher Education and Employment Advancement Committee
Connecticut General Assembly

Re: HB5028 An Act Concerning Developing the Creative Economy

Dear Senator Handley, Representative Willis, and Members of the Committee:

I am pleased to come up from New Haven, the cultural capital of Connecticut, to the political capitol to testify about the vital economic and community capital that the creative sector builds for Connecticut.

Connecticut faces many challenges amidst the current global economic downturn. You in the General Assembly are acutely aware of the fiscal crisis the State itself confronts and the many difficulties that individuals, families, businesses, and nonprofit institutions face every day. Amidst these challenges, it is important to recognize that Connecticut has many assets and advantages, including those of its creative economy. Our state has an educated and talented populace. It has the competitive advantage of proximity to the New York City, an international powerhouse of finance, media, and the arts, while enjoying cost and quality of life advantages. Connecticut is a place of innovation in the life sciences, the headquarters for a number of internationally successful American companies, and the location of key operations for a number of overseas corporations.

Connecticut is also home to Yale University, one of the few truly global universities and an international center for arts, culture, innovation, and creativity. A few numbers illustrate the significance and economic impact of the arts and culture at Yale University for New Haven, its region, and the entire state:

- No other independent university has a full suite of professional schools in art, architecture, music and drama of comparable distinction and there are more than 1,100 graduates of these four schools now living in Connecticut.
- Yale University has two world-class museums of visual art, both free and open to the public year-round. In FY2009, the Yale University Art Gallery attracted 166,600 visitors and the Yale Center for British Art attracted 107,102 visitors.
- These two art museums are stewards for more than 275,000 objects in more than 350,000 square feet of total building space, focused in the heart of downtown.
- The Yale Peabody Museum of Natural History attracted 153,000 visitors last year.



- In addition to our three core museums, there are more than half a dozen other high-quality exhibition spaces open to the public, including the Beinecke Rare Book Library, Sterling Memorial Library, Collection of Musical Instruments, and galleries in the School of Art, School of Architecture, and the Yale Divinity School.
- The Yale Repertory Theatre attracted 47,000 patrons in FY2009.
- There are more than 200 musical concerts on campus each year, open to the public and most free of charge.
- Yale University's annual operating expenditures in the arts exceed \$200 million. The vast amount of the revenue for these expenditures comes from outside Connecticut, while the vast bulk of the spending is done in Connecticut.
- Yale University's direct payroll to Connecticut resident employees in our four professional schools in the arts, three museums, and libraries exceeds \$90 million.
- Yale University is well along in a \$500 million capital investment program in our arts facilities initiated in 2000.

The statistics only begin to capture the impact and value of university arts for our hometown of New Haven, it's downtown, the region, and all of Connecticut. Thousands of New Haven and area school children come to the museums during the school day, after school, on weekends, and for summer programs. Woolsey Hall at Yale is the home for the New Haven Symphony Orchestra and the International Festival of Arts and Ideas makes use of numerous Yale facilities during its run in June. Also valuable are the positive mentions that Yale arts generate in national and international print and electronic media, film, and television.

The direct spending by Yale University on payroll and purchasing in the arts; the more than half a million visits to Yale museums and shows; the usage of Yale facilities by community groups; and the extensive educational partnerships with local public schools demonstrate the tangible value of university arts for economic and community development.

This value is also evident in the ongoing New Haven renaissance, with a livable downtown that is home to thousands of people in part due to the cultural resources available and that attracts hundreds of thousands of visitors who come to visit museums, see a play, or enjoy a concert – and who also often shop in local stores, eat in local restaurants, and stay in local hotels. New Haven's resiliency during the national and international economic downturn demonstrates the vital role arts and culture play in a keeping a community strong.

We at Yale University applaud your committee for proposing legislation that will analyze and examine the impact of the creative economy, determine ways to showcase Connecticut's leadership in this economy, and support its vitality and growth. As this committee, the General Assembly and relevant State departments, and a future task force consider effective policy initiatives, we would like to offer a few priorities to consider to enhance Connecticut's competitive advantages in the creative economy:



1. Maintaining the strength of the PILOT program for college and university property. Thanks to the leadership of the legislature for more than three decades, Connecticut is first-in-class in PILOT. This program is not merely a municipal aid program, but is a key economic development program. PILOT fosters the growth of the creative cluster by encouraging municipalities to embrace and support the strength of their colleges and universities, key drivers of the creative economy
2. Providing robust merit-based funding for arts and cultural organizations. The State should be a partner in supporting Connecticut's wonderful array of local arts organizations. To be competitive with other states and on the global stage, it is important that there be adequate, merit-based funding.
3. Dedicating resources to marketing Connecticut as a destination for tourism and for economic development. We cannot afford as a state to retreat from the arena of marketing our many attractions. Such investments yield strong returns.
4. Supporting programs and policies that build livable cities and livable downtowns. Arts and culture rightly exist everywhere, but are and always will be concentrated in urban cores. Efforts to improve mass transit, encourage downtown residential development, enhance public safety, and build up retail and dining in center cities are synergistic for the growth of the creative economy.
5. Developing the next generation of artists, creative workers, and audience members through high-quality arts programming in public schools. The arts are key both to developing active citizens for a diverse and civil society and for boosting the creative economy in the years ahead.

Thank you for the opportunity to testify and thank you for your leadership in supporting Connecticut's current strength and future growth in the creative economy.

Sincerely,

Michael J. Morand
Associate Vice President for New Haven and State Affairs
Yale University

www.yale.edu/onhsa
<http://yalearts.yale.edu/>



Southern Connecticut
State University

Ullian Pg 5
108
Kuss - Pg 5
1021

Growing the Creative Economy in Connecticut

Good morning Senator Handley, Representatives Willis and members of the Higher Education and Employment Advancement Committee. For the record, we are faculty members and staff from Southern Connecticut State University and we are submitting written testimony on H.B. 5028, AN ACT CONCERNING DEVELOPING THE CREATIVE ECONOMY.

A number of sources have been decrying the state of the economy in Connecticut. Unemployment is up and young people are fleeing the state to establish their careers in places that are supportive of their career aspirations. In order to improve the employment situation in Connecticut, jobs need to be found in areas other than the traditional manufacturing industries.

One area that seems ripe for development is that of the digital media creative industries. By that we mean those industries that produce and distribute creative and intellectually innovative products and services through the use of digital technologies. Connecticut's wealth is with the repositories of information and intellectual and creative innovation, our public and private institutions of higher education. We should be leveraging this resource to grow new information industries and thus grow our state's economy.

One creative industry that has gained attention is the filmmaking industry. A vibrant filmmaking industry in Connecticut would result in jobs and revenue coming back into the state. That industry should be supported. However, that is just one kind of creative industry that needs to be nurtured. Connecticut needs to get out in front of the technology revolution as much as it can. Technology is forcing changes in the ways we organize information, the ways we distribute information, and the ways we use information. Opportunities will arise and Connecticut needs to develop a creative digital media infrastructure to take advantage of these technologies in order to expand the economy.

As an example, Apple recently introduced a tablet device, the iPad, that points to a new direction and opportunity for businesses in the creative digital media industry. The iPad will allow students to download textbooks and it will allow everyone to download books, newspapers, and magazines in an electronic form. This form, however, will not just mimic the old text based print media. Rather, eBooks will use moving images, interactive functions, game style presentation, and something called "augmented reality". Somebody is going to have to produce this kind of work and industries will spring up to do so. Connecticut should be funding initiatives in business and education so that our state will be ready to welcome and encourage this industry.

In order to grow this creative economy, certain conditions need to be met. Connecticut needs to undertake initiatives to facilitate the establishment of these conditions. First, there need to be financial incentives for people to start up businesses in the creative industry. Tax incentives and affordable space are examples. Second, these industries require a base of trained people to support the new industries and to attract businesses and investments into the State. Additional

2

funding for institutions of higher education to establish or expand programs for training the creative industry workforce would be another example of how the State could accomplish this goal.

One example of a strategy for growing this industry is for the State to provide additional funding for programs like a Master of Fine Arts program in Digital Media Production under consideration at Southern Connecticut State University. That program would draw upon the expertise in the following departments: Communication, Theatre, Music, Art, Journalism, Library Science, English, and Computer Science. A core objective of this program would be to produce students who are able to embrace new technologies as they are developed and recognize the opportunities and challenges that these technologies present. In this way, they will be ready to reinvent their industries as the technology changes and thus continue to keep Connecticut's economy thriving.

Currently, students who graduate from Southern Connecticut State University and who wish to go into these fields tend to leave the state because opportunities in the creative industries are limited here. An example is Elizabeth Missan-Yost, who recently was honored with the Distinguished Alumna Award from Southern. She is the Vice President of Original Programming for the Hallmark Channel where she is in charge of more than twenty-four made-for-TV movies a year. In order to pursue her career in filmmaking she had to move to Hollywood, California although she has family in Trumbull, Connecticut. She has mentioned a number of times that she wishes she could do her work and live in Connecticut. Another former student, Mark Perez, an independent producer/director of reality shows moved to Los Angeles in order to find work. He too would settle in Connecticut if jobs in his field were available. Larry Fitzgerald, Jr., is an independent editor who edits segments for the Emmy Awards show among other projects, and lives in the Los Angeles area. He grew up in Hamden, worked in New Haven for a few years, and had to leave Connecticut and settle in Los Angeles in order to move up in the world of film and video. These are but a few of the many talented, former Connecticut students who have left the state to pursue their careers in the creative industries elsewhere.

To stem this outflow of talent and to grow an industry that will bring jobs and new revenue to Connecticut, the State needs to fund those programs, like Southern Connecticut State University's planned MFA program, that will generate a trained workforce for the new creative digital media industries.

Respectfully submitted,

~~Dr. Sheila Carvey~~

~~Dr. Mark Kuss~~

~~Larry Tomascak~~

~~Dr. Joseph Alan Ullian~~

Submitted

THE BUSHNELL

*testimony
for the record*

Support for the working draft of HB-5028,
AN ACT CONCERNING DEVELOPING THE CREATIVE ECONOMY

The Bushnell Center for the Performing Arts, a not-for-profit performing arts venue located in Hartford, Connecticut, voices strong support for the working draft of HB-5028, AN ACT CONCERNING DEVELOPING THE CREATIVE ECONOMY.

By implementing HB-5028 Connecticut will join a host of other states that have already enacted legislation designed to analyze the positive impacts the creative economy provides to state economies, and to encourage the growth and development of Connecticut's own creative economic sector. Often overlooked, the creative sector is a significant economic force that brings myriad positive benefits to our State—and, its contributions will grow should this legislation be enacted.

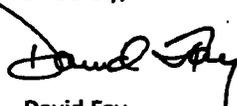
Many people do not realize that Connecticut's creative sector:

- Is a \$900 million dollar industry that annually generates \$244 million in direct economic activity for the greater Hartford region, and \$436 million statewide.
- Adds \$145 million annually to the economy, has tripled its economic impact over a 10 year period, and is poised for dynamic growth.
- Supports cultural tourists who spend an additional \$99 million on food, souvenirs, parking and lodging when they attend cultural events as compared to other tourism sectors.
- Operates at an economic impact level more than three times that of the national average.
- Generates more than three times the number of full-time equivalent jobs, more than 3.5 times the amount of resident household income, and more than four times the state government tax revenue.
- Delivers \$23.5 million in local and state government revenue annually.

When communities invest in the arts, there is a tendency to think that cultural benefits are derived at the expense of economic benefits. A recent study by the Americans for the Arts, a nationally respected arts research and advocacy organization, conducted a study of the economic benefits of the arts in Hartford, Connecticut, that can be accessed online at <http://www.letsgoarts.org/Document.Doc?&id=22>. The study clearly demonstrates that Connecticut's creative sector generates extraordinary economic activity, jobs, and tax revenues for our state. **When people from the creative sector tell you that the arts mean business—that's not just a slogan—it's the truth!**

Thank you for the opportunity to voice my strong support of this bill.

Sincerely,



David Fay,
 President and CEO
 The Bushnell Center for the Performing Arts

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*Submitted
Testimony
for the
second*

Connecticut
Community
Colleges

Education That Works For a Lifetime

**To: The Honorable Mary Ann Handley, Senate Chair
The Honorable Roberta Willis, House Chair
The Honorable Anthony Musto, Senate Vice Chair
The Honorable Juan Candelaria, House Vice Chair
The Honorable Dan Debicella, Senate Ranking Member
The Honorable Pamela Sawyer, House Ranking Member
Members of the Higher Education & Employment Advancement Committee**

**From: Gail Coppage, State Director of Workforce Development
Connecticut Community Colleges**

**Re: Public Hearing Testimony re
H.B. 5028, An Act Concerning Developing the Creative Economy**

Date: February 25, 2010

A 2001 position paper from the National Governor's Association suggests that the [creative] arts can be a "potent force in economic development" Arts programs have served as components of high-impact economic development programs throughout the nation. Harnessing the power of the arts and culture as tools can unite communities, create economic opportunity, and improve the quality of life by:

- Leveraging human capital and cultural resources to generate economic vitality in under-performing regions through tourism, crafts, and cultural attractions;
- Restoring and revitalizing communities by serving as a centerpiece for downtown redevelopment and cultural renewal;
- Creating vibrant public spaces integrated with natural amenities, resulting in improved urban quality of life, expanded business and tax revenue base, and positive regional and community image; and
- Contributing to a region's "innovation habitat" by simultaneously improving regional quality of life -- making communities more attractive to highly desirable, knowledge-based employees -- and permitting new forms of knowledge-intensive production to flourish.

A second position paper from the NGA in 2002 indicates that the arts can provide effective learning opportunities to the general student population, yielding increased academic performance, reduced absenteeism, and better skill-building. An even more compelling advantage is the striking success of arts-based educational programs among disadvantaged populations, especially at-risk youth who benefit from increased self-esteem, the acquisition of job skills; and the development of much needed creative thinking, problem solving and communications skills. Involvement in the arts is one avenue by which at-risk youth can acquire the various competencies necessary to become economically self-sufficient over the long term, rather than becoming a financial strain on their states and communities.

All twelve of Connecticut's Community Colleges offer educational opportunities in the arts ranging from degrees in theater, dance, and music to the visual arts including photography, graphic design, multimedia communications and film. In addition, Quinebaug Valley Community College in

Board of Trustees
Community-Technical Colleges
61 Woodland Street
Hartford, CT 06105
860.244.7600 phone
860.566.6624 fax
www.commnet.edu

Danielson offers an Associate degree program for Arts Entrepreneurs to provide skills in marketing, finance, and the business side of running an arts-related business as do several of our colleges who offer entrepreneurial programs, run in cooperation with the Small Business Administration, to provide a background for students interested in starting a creative arts business. Middlesex Community College and Norwalk Community College were active participants in the 2008 film industry initiative sponsored by the State's Office for Workforce Competitiveness to create a workforce with experience and training in film production to attract investment by the film industry in Connecticut.

A wide range of arts and business programs and experience in educating the skilled workforce for which the State is known has prepared the community colleges to advance the development and expansion of the creative economy in Connecticut. The Connecticut Community Colleges offer support for the recommendations of Proposed Substitute Bill 5028 to: "study the creative economy ... brand this state as a leader in the creative economy, ... and attract economic activity to this state."

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