



**Connecticut Commission
on Culture & Tourism**

**January 1, 2005
Strategic Plan
2005-2008**



Connecticut Commission on Culture & Tourism

We are pleased to present this first Strategic Plan for the Connecticut Commission on Culture & Tourism. The Plan represents the input and advice of over 140 individuals and organizations, including constituents, policymakers, government officials, and industry professionals. Volunteers, staff members, and industry partners also invested hours of thoughtful review, discussion, reflection, and revision into the creation of this document. We are deeply thankful for these generous contributions of time and energy.

This Strategic Plan is, most importantly, a starting point. It lays forth a vision for preserving, strengthening, and promoting Connecticut in order to improve the quality of life and economic vitality of our great state. It will guide the agency's four divisions – Arts, Historic Preservation and Museums, Tourism, and Film – as they provide funding, technical expertise, and promotional assistance to individuals and institutions served by CCT. The Plan is also designed to begin a discussion of how best to maximize Connecticut's potential. It will, we hope, spark debate and engage individuals in thinking about our state in new and innovative ways.

In 2003, the Connecticut General Assembly took the bold and innovative step of combining the arts, history, tourism, and film disciplines under the umbrella of the Commission on Culture & Tourism. While these constituencies had worked together in the past, there was, prior to the merger, no formal mechanism for developing common goals and strategies, leveraging state investments, or achieving efficiencies. CCT represents a first for Connecticut, and is a leader among such agencies in the nation.

In just 17 months, we are pleased to report that our four "divisions" are indeed unified in pursuit of the common goal of preserving, strengthening, and promoting Connecticut. As an agency, we are working together. We are finding that there is tremendous hope and excitement over this new partnership – and, that our commitment to this collaboration is indeed making the culture and tourism whole greater than the sum of its parts.

As you review the Strategic Plan, we invite you to open your mind to this new paradigm and imagine the possibilities. This plan for culture and tourism is indeed a plan for Connecticut – for making the most of our enviable assets, so that our citizens will continue to enjoy an extraordinary quality of life and significant economic success.

Sincerely,

Michael Price
Chairman

Jennifer Aniskovich
Executive Director



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EXECUTIVE SUMMARY

Mission

To preserve and promote Connecticut's cultural and tourism assets in order to enhance the quality of life and economic vitality of the state.

History

The Connecticut Commission on Culture & Tourism ("CCT") was formed in 2003, in order for the state's cultural and tourism resources to work more efficiently, productively, and creatively. CCT includes the arts, historic preservation, film, and tourism. The agency oversees six welcome centers and four state museums. CCT works in partnership with five tourism regions, the Connecticut Trust for Historic Preservation, and the Connecticut Humanities Council.

The creation of CCT included the merger of 11 tourism districts, a reduction of \$6+ million in tourism support, the switch to appropriation funding, a loss of 16 staff positions, and the elimination of several councils/commissions.

Vision

By serving its constituents, promoting Connecticut, and creating a network of committed partners, CCT will preserve and strengthen Connecticut's cultural assets, while generating significant economic return across the state.

Connecticut's cultural assets are essential to the state's quality of life. They should be preserved and strengthened through a combination of funding, technical assistance, regulatory oversight, education, promotion, and advocacy. Investments in culture build cities and towns, engage citizens, generate private investment, grow the job base, attract business and help develop tourism product. CCT has an important role to play in safeguarding and nurturing these assets, so that they continue to tell the stories of our past, breathe life into our present, and lay the groundwork for the next generation's future.

Tourism is a critical component of the state's economic success, creating over \$10 billion in economic activity throughout Connecticut. Every dollar invested by the state generates \$51 in economic return. Likewise, film productions in Connecticut generate a significant economic return. Investments in tourism and film help promote cultural attractions, generate state and municipal revenue, fuel growth in the private sector, attract new residents and businesses, and result in additional jobs. State support must be of a sufficient amount to guarantee market share and of a stable enough nature to permit thoughtful planning and execution of marketing strategies.



Guiding Principles

CCT is guided by the conviction that Connecticut's assets must be preserved, strengthened, and promoted. In fulfilling its mission, CCT recognizes that partnerships and collaborations are key to leveraging available resources and expertise. The agency relies upon constituent input, industry feedback, and sound research. CCT insists that all of its activities maximize public benefit. Finally, CCT believes that its programs and services are most effective when they are sensitive to the unique aspects of an industry, respectful of cultural differences, accessible to everyone, and geared toward encouraging excellence.

Methods

In order to realize its vision, CCT will:

- 1. Serve its Constituents** through grants, technical assistance, convening, education, marketing, public relations, advertising, research, advocacy, and regulatory assistance that crosses traditional industry boundaries and emphasizes accountability, fairness, parity, and excellence.
- 2. Promote Connecticut** to the state's residents and potential travelers, through thoughtful alliances with regional bodies, coordinated tactics, and innovative grassroots techniques, with a growing emphasis on Connecticut's cultural assets and a continued focus on maximizing the return on investment.
- 3. Build a Culture and Tourism Partnership Network** that is made up of industry leaders, advocates, and experts who are committed to improving the quality of life and economic vitality of the state.

Necessary Resources

CCT will need increased funding and increased staffing to serve its mission and realize its vision.

CCT funding should be tied to the hotel room occupancy tax, in recognition of the role the culture and tourism industries play in bringing visitors to our lodgings, as an incentive to continue out-of-state marketing, and in order to provide a reliable funding source for the agency, its partners, and subdivisions.

Cultural funding decisions should be based on the recognition that there are multiple entities best situated to assist individuals and organizations, and that accountability, fairness, consistency, and parity will best serve the state's cultural community. Tourism and film funding should be geared toward maintaining a competitive market presence that will result in increased revenues to the state and its citizens.



A capital pool should be established to meet the growing needs of cultural institutions, so that Connecticut can preserve and grow its exceptional assets. In addition, the state must take steps to address the capital needs of its Welcome Centers and state-owned museums in order to meet its stewardship and consumer obligations. Finally, stable sources of operating support, such as the Arts Endowment, will need to be established and grown.

Summary

Culture and tourism in Connecticut are, under the umbrella of CCT, properly structured to preserve, strengthen and promote our abundant assets in order to improve the quality of life and economic vitality of the state. This new agency provides the opportunity for our historic, artistic, film and tourism industries to join forces in common enterprise to celebrate what is best in Connecticut. CCT's goal is to serve Connecticut's citizens by preserving and building communities, strengthening and enlivening creative endeavors, and generating revenue for businesses, municipalities and the state.



I. INTRODUCTION

A. Background

The Commission on Culture & Tourism ("CCT") was created by Public Act 03-6 ("Act") in August of 2003. The Act combined the Commission on the Arts, the Historical Commission, the Office of Tourism, and the Film, Video and Media Office. The Connecticut Humanities Council, the Connecticut Trust for Historic Preservation, and five tourism regions were designated as partners ("Partners") for the purposes of strategic planning and fiscal reporting.

CCT is governed by a 29-member appointed commission ("Commission"). Agency operations are currently organized into four operational divisions – Arts, Film, Tourism, and Historic Preservation and Museums. The Commission is divided into the following subcommittees: Arts, Film, History, Tourism, Communications, and Executive.

Prior to the merger, the Arts and Historical Commissions were funded through General Fund appropriations.¹ The Tourism and Film, Video, and Media Offices were funded through intercepts of the surcharge on rental cars.² Eleven tourism regions were funded through intercepts of the hotel room occupancy tax.

The creation of CCT included the consolidation of the eleven tourism regions to five; increased accountability for tourism regions; the reduction of over \$6 million in funding for state and regional tourism efforts; a switch from intercept to appropriations funding; the conversion of intercept funding recipients to line-item grantees; and the addition of eight designated line-item grantees. The consolidation also resulted in the dissolution of previous structures, including the Tourism Council, the Arts Commission, and the Film, Video, and Media Commission. The Historical Commission was reconstituted as the Historic Preservation Council.

B. Why Was CCT Created?

The creation of CCT was driven, in part, by a legislative desire to reduce appropriations in the short term as part of the 2003 deficit-reduction initiative. In creating CCT, the legislature redirected the hotel occupancy tax and the automobile rental tax into the General Fund. It reduced state tourism funding by \$1.3 million (from \$5.5 million to \$4.2 million) and regional funding by \$5 million (from \$10.5 million to \$5.48 million).³ Also, the switch to appropriations funding eliminated the incentive-based funding for regional tourism efforts.⁴

¹ Both were included under the State Library for administrative purposes.

² Each was previously part of the Department of Economic and Community Development.

³ Because the funding sources, namely the surcharge on rental cars and the hotel room occupancy tax, varied each year, the amounts noted are approximates and represent the most recent pre-merger funding levels.

⁴ Under the old intercept funding, tourism regions received a set percentage of the funds generated by the hotel room occupancy tax. Thus, if they were able to attract more out-of-state visitors who would stay in hotel rooms overnight, the districts could generate more funding for their operations.



CCT's creation was also the result of a movement to consolidate the existing 11 tourism regions. Recognizing the desire for a more coordinated regional destination-marketing structure, the legislature reapportioned the state into five regions, with each roughly doubling in size.

The merger created an opportunity for the Commission on the Arts, the Historical Commission, the Humanities Council, the Trust for Historic Preservation, the Tourism Office, and the Film Office – small agencies/organizations that had often been unwitting competitors for state funding and legislative recognition – to join forces in order to explore common goals and possible partnership opportunities. Likewise, it provided an opportunity for the cultural and the tourism industries to work more closely together.⁵

Policymakers articulated several goals for the new agency: (1) cultural entities would work more closely together, thereby strengthening the sector; (2) the five tourism regions would work more effectively with the state to develop a consistent and coordinated plan for tourism marketing; (3) the cultural community would have increased access to marketing expertise and resources; (4) the focus of the state's tourism efforts would expand to include a stronger emphasis on culture; (5) the state's attractiveness as a film location would be enhanced; and (6) new ways of thinking would develop as existing governmental bureaucracies were dissolved.

C. Outcomes of the Merger

Culture and tourism are poised to take advantage of opportunities for sharing resources and expertise. During its first sixteen months, CCT has seen significant improvements in programming, constituent service, communication and responsiveness. The state's relationship with the tourism regions is strengthening, with noticeable increases in partnerships, concerted efforts to develop coordinated branding, and a more efficient allocation of resources and responsibilities. Cultural groups and the tourism industry are beginning to work together under new agency grant programs. Arts grant programs are being revised and reformatted to reflect new agency priorities. The agency's four museums are receiving long-overdue attention due to a \$3 million bond authorization.⁶ Constituents across the arts, history, historic preservation, humanities, heritage, tourism, and film disciplines are working together.

However, CCT's resources were cut in the merger. Tourism funding was reduced by over \$6 million. The Arts and Historic Preservation and Museum Divisions were also reduced, losing 50% and 40% of their respective staffs in the time leading up to and

5 Tourism and culture had previously worked together (tourism challenge grants, the Vacation Guide, www.ctbound.org, etc.). However, the creation of CCT presented an opportunity to build upon past successes by deepening the relationship and sharing resources.

6 This represents Phase I of a 3-phase, \$6.5M stabilization plan for Old New-Gate Prison and Copper Mine, the Henry Whitfield State Museum, the Sloane-Stanley Museum and the Prudence Crandall Museum.



including the merger. The Film Division's budget dropped from \$412,000 to \$360,000. CCT gains in staffing under the merger were administrative, and did not address the programmatic losses in the divisions.⁷

In addition, CCT became a fully appropriated agency. No portion of its funding or the tourism regions' funding is tied to either the hotel room occupancy tax or the surcharge on rental cars. This change has eliminated the economic incentives that existed under the former system.

As an appropriated agency, CCT's funds now lapse each year and its budget is subject to statutory rescissions. This change will have an adverse impact on tourism efforts. Under the old system, tourism efforts were funded in part by a non-lapsing tourism promotion fund. This fund was carried forward from one fiscal year to the next (i.e., from June to July), at the height of the tourist season, so that operations and advertising commitments were not disrupted. With the agency's funding now under review on a biennial basis, and final budgets in flux as late as July, the state's tourism efforts will be compromised.

An additional outcome of the merger was the creation of multiple line-item grantees. Before the merger, five designated "intercepts" were included in the CCT budget (totaling approximately \$4,100,000).⁸ In addition to these five, eight new entities were added as line items under the Act (totaling \$2,145,010).⁹ This number increased again during the 2004 legislative session, when two new entities appeared on the list (increasing the line-item funding by another \$1,500,000).¹⁰ Overall, line items presently make up \$6.7 million (or roughly 27%) of CCT's budget.¹¹

7 CCT added human resources, financial, and administrative positions that had previously been provided by either the State Library or DECD.

8 The "line-item grantees" are those individual entities (exclusive of CCT's Partners such as the tourism regions and the Humanities Council) that receive direct funding as line-items in the CCT budget. Prior to the Act, these grantees were funded through the hotel room occupancy tax and were referred to as "intercepts." The five original intercepts were: the Greater Hartford Arts Council, the New Haven Coliseum, the Stamford Center for the Performing Arts, the Norwalk Maritime Aquarium, and the Palace Theater.

9 The additional line-item grantees are: The Arts Council of Greater New Haven, The Amistad Vessel, the Amistad Committee, the Stepping Stones Museum for Children, the Mark Twain House, the Harriet Beecher Stowe House, the International Festival of Arts and Ideas, and the Beardsley Park Zoo, which was previously funded through a General-Fund appropriation to the Department of Environmental Protection.

10 The Discovery Museum (\$500,000) and the Mystic Aquarium (\$1,000,000).

11 See Appendix L for further detail.



II. THE STRATEGIC PLANNING PROCESS

Under the Act, CCT is required to submit a strategic plan ("Strategic Plan") to the legislature by January 2005. This document was created in response to that statutory requirement.

During the 16-month period prior to the submission of the Strategic Plan to the General Assembly, a timeline and planning process plan were developed and adopted by CCT. The components included:

- 1. Transition Plan** – Devised and adopted by the Management Team (Executive Director and four Division Directors in January 2004), this plan covered the period from January – December 2004 and was a practical document designed to help CCT bridge the gap between old ways of working and new collaborative opportunities.
- 2. Management Team Retreat** – Held in May 2004, the long-term strategic planning process was initiated when the agency Management Team participated in an all-day retreat to identify, discuss and develop a shared vision for the agency.
- 3. Vision Paper** – The end product of the Management Retreat was a "Vision Paper," compiled by the Executive Director in consultation with the Division Directors, which laid out a dramatic new direction for the agency. The Vision Paper was shared with the Executive Committee, who provided feedback, in the summer of 2004.
- 4. CCT Committee Process** – In August 2004, the Arts, History, Film, and Tourism Committees of the Commission each engaged in strategic planning in collaboration with their respective Division Directors and agency staff. Each committee produced a summary of their recommendations.
- 5. Ad Hoc Strategic Planning Committee** – Beginning in August 2004, an *Ad Hoc* Strategic Planning Committee¹² began guiding the strategic planning process. The committee was assisted by John McCreight and Dianne Murphy of McCreight and Company, Strategy Implementation Consultants, a nationally recognized management-consulting firm located in Stamford, Connecticut, and Paul Loether, Historic Preservation and Museum Division Director. The committee was made up of Commissioners, Division Directors, the Executive Director, and staff from each division. The committee met periodically from August through November to oversee the planning process, review data, offer input, and revise the Strategic Plan.

¹² See Appendix E for a list of *Ad Hoc* Strategic Planning Committee members.



6. Interview Team – The staff interview team¹³ was made up of representatives from each division, who identified a diverse group of individuals, including for-profit and nonprofit constituents, staff, government representatives, and non-users to be interviewed for the Strategic Plan. The team developed interview questions and interviewed over 140 individuals to solicit their opinions. These included face-to-face individual interviews and group meetings designed to maximize public input.

7. Strategic Plan – Information gathered through interviews and the *Ad Hoc* Strategic Planning Committee was compiled and reviewed.¹⁴ Staff wrote and revised the initial draft of the Strategic Plan, which was then shared with the *Ad Hoc* Committee for review and comment. A revised version was then shared with the full Commission and CCT staff in October. Comments were solicited from industry professionals and the draft Plan was posted on the Internet for public input in December 2004.

8. Strategic Marketing Plan – Concurrent with the agency strategic planning process, CCT also developed a Strategic Marketing Plan through the Tourism Division. On October 18, 2004, at a full Commission meeting, William O’Neal, of the O’Neal Strategy Group, provided commission members and CCT staff with a "situation analysis" of the Strategic Marketing Plan. This provided an opportunity for input regarding the role of the Strategic Marketing Plan within CCT’s Strategic Plan.

9. Commission Approval – On December 13, 2004, the Commission on Culture & Tourism approved the Strategic Plan.

10. Submission – On January 1, 2005, the Strategic Plan was submitted to the Commerce Committee of the Connecticut General Assembly.

¹³ See Appendix F.

¹⁴ This information included the mission statement, Public Act 03-6, the former agency strategic plans, interview notes, *Ad Hoc* Strategic Planning Committee notes, feedback from the Executive Committee, and the Vision Paper.



III. FOUNDATION

A. Identity

At its creation, CCT was named the "Connecticut Commission on Arts, Tourism, Culture, History and Film." A long moniker that preserved the distinctions between related fields, the agency's title was changed by the legislature to the Commission on Culture & Tourism in May 2004. This change signaled a move to a more unified agency, with a more definitive identity.

"Culture" is a shared, learned system of values, beliefs and attitudes that members of society use to interpret the world and relate to one another and the built and natural environments. CCT uses the term "culture" to refer broadly to the arts, historic preservation, heritage, humanities, film, entertainment, recreation and other traditional and contemporary activities that define us as human beings.

"Tourism" occurs when an individual takes a trip outside of his/her usual environment for a short period of time.¹⁵ Tourism, as used by CCT, includes travel by residents and more distant visitors for entertainment, leisure, sightseeing, and business. It is a \$10 billion industry in Connecticut.

B. Purpose

As specified in Public Act 03-6, Section 210(a), "the purpose of the commission is to enhance and promote culture, history, the arts and the tourism and film industries in Connecticut."

CCT and its Partners serve an unusually broad and diverse set of constituents. These include, but are not limited to: individual artists, arts organizations, historical organizations, municipalities, heritage and humanities organizations, historic preservationists, lodgings, restaurants, real estate developers, attractions, libraries, educational institutions and filmmakers.

CCT's arts, history, tourism, and film divisions provide service, support, funding, coordination, communication, regulatory oversight, marketing, promotion, fulfillment, advocacy, and research for the tourism and culture industries. CCT works with five tourism regions, the Humanities Council and the Trust for Historic Preservation to maximize its impact on Connecticut's citizens, visitors and its economy.

CCT's role is to market Connecticut to business and leisure travelers; develop and promote the arts; recognize, protect, preserve and promote historic resources; interpret and present Connecticut's history and culture; and promote the state as a film location.¹⁶ In fulfilling its purpose, CCT helps to build communities; enhance the quality of life; educate, enrich, and challenge Connecticut's citizens; and contribute to the state's economic growth.

¹⁵ The Travel Industry Association defines tourism as a trip that is more than 50 miles from one's usual environment.

¹⁶ Public Act 03-6.



C. Mission

To preserve and promote Connecticut’s cultural and tourism assets in order to enhance the quality of life and economic vitality of the state.

D. Guiding Principles

CCT is guided by the following principles:

- a. Creativity, economic success, and the development, preservation, and promotion of Connecticut’s assets;
- b. Partnerships and collaborations that leverage, extend, and connect state and community efforts;
- c. Strategic and objective decision making, guided by an understanding of the public benefit, and supported by industry research, and constituent leadership;
- d. Accessible, flexible, culturally diverse, innovative, educational, and responsive programs and services;
- e. Rigorous, ongoing examination of programs, methods, content, and industry data to measure organizational effectiveness, improve programs and services, and maximize return on investment; and
- f. Fairness, parity, and accountability.

IV. Vision

CCT will improve the quality of life in Connecticut, generate economic return for the state and its citizens, and build strong communities. By serving its constituents, promoting Connecticut, and creating a network of committed partners, CCT will preserve and strengthen Connecticut’s cultural assets, while generating significant economic return across the state.

Separately, each of the divisions of CCT, the tourism regions, the Humanities Council and the Trust for Historic Preservation, have built strong programs that nurture, support, provide assistance to, and market the individuals and organizations that make up the culture and tourism industries in Connecticut. CCT and its Partners’ strategies and methods have become increasingly sophisticated and effective over time. Now, with the creation of this new agency, CCT and its Partners have an opportunity to share expertise, increase collaboration, and design new products and services that will make Connecticut a national model for effectively strengthening culture and successfully increasing tourism.



Connecticut has the assets it needs to do this. It is at the crossroads of three major highways and is accessible from the two largest population centers on the East Coast. For a state its size, it is home to an extraordinary number of artists, arts organizations, historic structures, cultural events, historical and heritage organizations, scenic vistas, unique attractions, and high-caliber dining experiences. Connecticut has beaches, mountains, and rivers, and is home to lodging facilities that range from quaint B&Bs to large hotels, and soon, a major convention center. The state is accessible from major film centers and has desirable filming locations.

Connecticut's competitive advantage is that it is close by and easy to get to;¹⁷ it is densely populated with world-class art, cultural opportunities, and attractions; and it offers the "New England Experience." With this new agency, Connecticut brings together all of the pieces necessary to preserve, strengthen, and promote the state to residents and visitors.

CCT will weave together Connecticut's enviable assets in ways that build stronger, more diverse and vibrant communities, and that contribute to the overall economic success of the state. Connecticut will be defined as a place steeped in history, where contemporary culture is being forged, a welcoming getaway with exceptional scenery, accessible history, outstanding art, and unique adventures.

A. Human Impact

Culture and tourism define the character of Connecticut, constitute the institutional fabric of its communities, and contribute mightily to the state's exceptional quality of life, a factor widely acknowledged as an important incentive for attracting and retaining businesses to Connecticut. Individuals living and working in Connecticut's 169 cities and towns feel the intrinsic value of the arts, history, heritage, and historic-preservation efforts daily. CCT remains committed to a lead role in nurturing and supporting the arts as well as aggressively promoting, preserving, and protecting historic properties and other heritage resources in Connecticut.

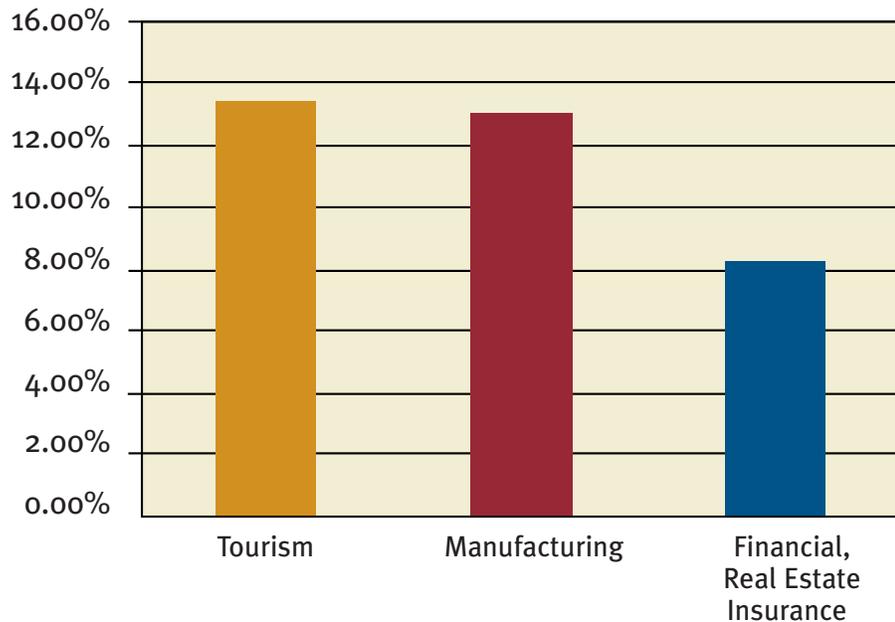
Investments in culture build cities and towns, engage citizens, generate private investment, grow the job base, attract businesses, and help develop tourism product. Investments in film and tourism help promote cultural attractions, generate state and municipal revenue, fuel growth in the private sector, attract new residents and businesses, and result in additional jobs.

Connecticut is a vibrant and thriving state because of its people, its history, and its extensive assets. The state's obligation to its citizens to preserve, strengthen, and promote Connecticut's assets for the benefit of its residents must be taken seriously.

¹⁷ I.e., from New York (CCT's focus demographic market).



Percentage of Total Employment in Connecticut 2001¹⁸



B. Economic Impact

Funding culture and tourism also makes good economic sense for the state. State support of CCT generates state hotel room occupancy tax,¹⁹ sales tax, employment tax, and local property tax. Connecticut's culture and tourism investment spawns jobs, creates businesses, and builds communities. State dollars are matched at an extraordinarily high rate by private sector contributions and investments.

Tourism in Connecticut is a \$10 billion industry²⁰ that supports over 225,000 jobs and generates \$1.4 billion in state taxes and revenues (or 11% of state total).²¹ Every dollar invested by the state in tourism returns \$51 to Connecticut. The arts generate a \$1 billion annual economic return²² and employ close to 40,000 individuals in arts-related businesses.²³ Every state dollar invested in funding the operation of arts institutions in Connecticut is matched 11:1 by the private sector.²⁴

The state's film efforts generate a \$12 million return.²⁵ Over \$500 million in personal income is directly related to the film industry. Close to 10,000 individuals are employed in film-related businesses.

18 "The 2001 Economic Impact of Connecticut's Travel and Tourism Industry," CT Center for Economic Analysis, University of Connecticut.

19 The hotel room occupancy tax is projected to raise \$67 million in FY 05.

20 Connecticut Center for Economic Analysis at the University of Connecticut.

21 Connecticut Center for Economic Analysis at the University of Connecticut.

22 New England's Creative Economy: The Non-Profit Sector. New England Foundation for the Arts, May 2003.

23 Americans for the Arts.

24 CCT Operational Support Program funding analysis.

25 CCT 2003 analysis of reports submitted by filmmakers who have filmed in-state.



Connecticut's investment in historic restoration grants leverages a 300% match in private funds,²⁶ while historic rehabilitation tax credits stimulate an average of \$65 million in new private investment targeted at rebuilding Connecticut's communities each year.²⁷

V. STRATEGY

A. Goals

To achieve this vision, CCT will:

1. **Serve our Constituency**
2. **Promote Connecticut**
3. **Build a Culture and Tourism Partnership Network**

Goal 1 Serve our Constituency

Current Services – CCT currently serves its constituents in the arts, history, tourism, and film through grants, technical assistance, convening, educating, marketing, public relations, advertising, research, advocacy, and regulatory assistance. The agency's goal is to provide these services at the highest professional level in order to develop and promote artistic excellence, sound preservation, and economic success.

A Broader Approach – In order to achieve its vision, CCT will move beyond traditional concepts of service that emphasize the narrow concerns of a particular discipline, to a world view that acknowledges the interconnectedness of art, history, heritage, historic preservation, film, and tourism. Without sacrificing the core expertise that is at the heart of each discipline, or backing away from its commitment to each distinct constituency, CCT will broaden its approach.

CCT's services and programs will be restructured with this interconnectedness in mind. The agency will take the lead in assessing institutions and developing the resources, services, and expertise necessary for these entities to grow. CCT will be instrumental in creating opportunities for growth to occur in ways that connect entities to the larger Connecticut landscape. Its methods will include: partnerships, asset mapping, organizational analysis, capacity building, and product development.

CCT will provide services that identify, preserve, strengthen, refine, and market Connecticut's cultural "product." Cultural activities, events, attractions, and individuals will have access to the resources they need to make exhibitions, performances, and activities, more attractive and engaging to potential consumers.

CCT will develop services and programs that provide opportunities for individuals and institutions to work across traditional industry lines. CCT will encourage and facilitate the sharing of resources and expertise between divisions and across industries. In doing so, CCT will emphasize the value of partnerships that can leverage existing efforts.

²⁶ CCT Historic Preservation and Museum Division Rehabilitation Tax Credit Program data analysis.

²⁷ CCT Historic Preservation and Museum Division Historic Restoration Fund data.



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CCT will also pursue funding that ensures parity, accountability, and consistency. CCT will develop grant programs and marketing services that give the appropriate relative attention to each distinct sector. All funding decisions will be based on uniform, objective criteria.

CCT will take the lead in advocating for a fair method of funding the state's cultural institutions and tourism attractions, that encourages excellence and ensures accountability.

Necessary Resources – Basic Cultural Resources funding of \$2.25 million currently funds grants and services to several hundred arts institutions, individual artists, educational institutions, and other nonprofit groups with arts programs. This funding makes up less than 1.5% of the aggregate of the arts organizations' budgets in Connecticut.²⁸ The Humanities Council is allocated \$1 million to fund the needs of dozens of heritage and humanities organizations. On a biennial basis, the legislature periodically allocates \$500-600 thousand for capital grants for historic preservation.

Too little funding is provided for cultural institutions and endeavors. Arts funding constitutes less than 20% of what is required to permit organizations to operate on a consistent, stable basis. Further, there is a serious imbalance between arts and history/historic preservation funding.

CCT will seek increases in the Basic Cultural Resources line item and the Connecticut Humanities Council line item, and will urge the creation of similar funding for the Connecticut Trust for Historic Preservation and the Historic Preservation and Museum Division of CCT. By adequately funding these statewide bodies, the legislature can best meet the needs of all cultural constituents through an integrated, consistent, and fair approach.

Goal 2 Promote Connecticut

Current Promotional Activities – CCT currently promotes Connecticut as a business and leisure travel destination to out-of-state visitors. CCT markets and brands the state in order to maximize the likelihood that potential travelers will choose to come here. This consumer-driven marketing approach has been effective and must continue.

CCT conducts a broad range of tourism development activities, such as marketing, research, direct sales, hospitality services (including operating six Connecticut Welcome Centers), and business marketing assistance. Its efforts are guided by a comprehensive Strategic Marketing Plan designed to attract tourists from neighboring states in the Northeast and internationally, as well as friends and family visitors of in-state residents. CCT partners with the five tourism regions to market and promote the state.

²⁸ As estimated by the annual budget statements of applicants to CCT's Organizational Support Grant Program. In all likelihood, this number is even lower, when non-applicant budgets are factored in.



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Major campaign components are integrated and include advertising, public relations, online marketing initiatives, direct mail, specialty publications (including the Connecticut Vacation Guide, Official Tourism Map, and Special Events Calendars), 1-800-CT-BOUND tourism hotline, and the state's official tourism website www.ctbound.org. CCT also develops special cooperative advertising and partnering opportunities with the Connecticut tourism industry. The agency assists more than 2.2 million people annually with planning trips to Connecticut.

CCT's role in marketing the state also includes promoting Connecticut as a film location. Acting as a liaison for film, commercial and television companies in and out of state, CCT works with state agencies, municipalities, private-property owners and businesses to ensure successful productions. CCT maintains a location library of sites for filming and a website that includes a production guide, a location gallery, a news & events calendar, and other resources.

Promotional Partners – State funding of promotional efforts will be leveraged by thoughtful alliances with regional bodies and industry experts. Connecticut's brand, its message, and its promotional tactics will be coordinated. CCT will encourage and coordinate promotional efforts among all of its partners to ensure that decisions are informed by industry expertise, consumer demand, and sound research, and that the state is presenting a consistent and coherent product.

CCT's promotional efforts will also remain conscious of the new agency and its component parts. The effective sharing of resources between CCT divisions will serve to build the promotional capacity of cultural constituents, while expanding the packaging and product options of tourism and film constituents.

CCT is a leader in combining culture and tourism, and can turn the merger to its advantage in the marketplace.

A Broader Approach – In order to succeed in achieving its vision, CCT will undertake a campaign to promote Connecticut to its citizens. The campaign will evoke pride and educate residents about the wealth of cultural opportunities in Connecticut. By waging a successful campaign, CCT will inspire volunteers, philanthropists, artists, historians, audience members, etc. to embrace local cultural assets and thereby build communities and enhance the quality of life in the state. An identity campaign will also leverage the tourism campaign, promote in-state film and media-related activities, and help to generate economic gains at the local level.



This campaign will be built on the strength of the state's cultural assets, attractions, and experiences. It will emphasize the authenticity and uniqueness of Connecticut, and redefine Connecticut as a culturally exceptional state. This expansion of promotional efforts will help to grow the state's cultural assets and supplement tourism efforts. By connecting the state's resources and redefining its strengths, communities will thrive and the state will see tangible economic and social gains.

Necessary Resources – The ability to promote Connecticut effectively requires sufficient and stable investment by the state. For marketing and public-relations efforts to be successful, they must be competitive in the marketplace and sustained. Appropriated funding for CCT does not currently meet either of those objectives. Levels of funding for both CCT and the districts must be greater if the goal of maximizing the economic return to the state is to be realized. Moreover, the unstable nature and timing of the appropriations process makes planning and execution of a marketing strategy nearly impossible. Accordingly, CCT will seek a return to an adequate, designated, non-lapsing funding stream.

Goal 3
Build a Culture
and Tourism
Partnership
Network

CCT's constituencies are broad and strong, but have not been linked together before. In executing its mission, CCT will build a strong partnership network. This network will begin with the component divisions of its agency. In addition, CCT will build even stronger alliances with its statutory Partners (the five tourism regions, the Connecticut Humanities Council, and the Connecticut Trust for Historic Preservation). It will convene and coordinate industry leaders to facilitate the free exchange of knowledge and expertise, and to encourage the opportunity for collaboration, and further efficiencies.

As the agency creates stronger relationships with and among its constituents, it will be forging valuable connections to resources and encouraging innovation and experimentation. It will also be weaving together a web of individuals, organizations, boards, volunteers, and supporters who can best advocate for themselves and their industry.

CCT joins cultural accomplishment with economic return. Perhaps more importantly, CCT encompasses much of the "good news" in the state. If these resources can be connected, there will be a tremendous leveraging of skills and resources that will set Connecticut apart as a state that embraces its culture and promotes its assets.



B. Actions

Goal 1 Serve our Constituency

- 1. Action:** Evaluate divisional operational plans and restructure agency programs/ activities as necessary to ensure efficient and effective resource utilization that is consistent with CCT's strategic direction.
- 2. Action:** Conduct asset mapping and needs assessments to determine culture and tourism resources and institutions throughout the state and their level of need.
- 3. Action:** Work in partnership with the tourism regions, the Humanities Council, the Trust for Historic Preservation, and regional industry partners to develop programs and services that meet constituent needs, are consistent with the strategic direction of CCT, and help to build regional resources.
- 4. Action:** Secure sufficient funding for CCT and its Partners to implement programs and services needed by CCT constituencies.
- 5. Action:** Increase agency staffing in order to meet the needs of CCT's constituents.
- 6. Action:** Ensure that culture and tourism funding is made available in a manner that assures accountability, provides incentives, and strives for parity.
- 7. Action:** Create the administrative infrastructure necessary to serve CCT's constituents, operate as an effective public agency, and fully integrate divisional operations.

Goal 2 Promote Connecticut

- 1. Action:** In partnership with public and private tourism entities and industry leaders, create and implement a biennial Strategic Marketing Plan that is consistent with the strategic direction of CCT, based on consumer-driven research and sound marketing principles, and utilizes program effectiveness measurements.
- 2. Action:** Develop and implement a biennial campaign that emphasizes Connecticut's cultural aspects and promotes the state to its residents.
- 3. Action:** Promote the use of Connecticut locations, facilities and services for the production of films, videos, television programs, audio recordings, and other media-related products.
- 4. Action:** Work in partnership with state and federal agencies (e.g., the Connecticut Departments of Transportation, Environmental Protection, Public Works, Economic and Community Development, and the Connecticut State Library and Museum of Connecticut History, National Park Service, National Endowment for the Arts, National Endowment for the Humanities, Federal Highway Administration, etc.) to develop and implement initiatives that make Connecticut more visitor-ready.



Goal 3
Build a Culture
and Tourism
Partnership
Network

5. Action: Work in partnership with tourism regions, industry representatives, the Humanities Council and the Trust for Historic Preservation to establish common branding and message, efficient tactics, and an appropriate allocation of resources to best promote the state.

6. Action: Ensure that programs and services provide incentives for regional, local, institutional, and individual participation in promoting Connecticut.

7. Action: Secure a dedicated, non-lapsing funding source for CCT, in an amount sufficient to implement an effective Strategic Marketing Plan and In-State Campaign.

1. Action: Identify regional and industry partners and develop working relationships that support CCT's strategic direction.

2. Action: Develop programs and services that cross industry lines, encourage partnerships, and support CCT's strategic direction.

3. Action: Create a Communications Plan for linking together culture and tourism, and for effective and efficient communication with CCT's partners and constituents.

4. Action: Develop resources that convey the economic and intrinsic benefits of culture and tourism.



APPENDIX A

CCT Economic Impact Highlights

TOURISM²⁹

\$10 billion annual impact

Return on State Investment in Tourism = \$51 for every \$1 spent

Travel and tourism industry generated:

\$10.3 billion in personal income in 2001 (7% of state total)

\$1.4 billion in state taxes and revenue in 2001 (11% of state total)

146,178 new jobs in CT in 2001 (8.6% of state total)

Hotel Room Occupancy Tax - projected to contribute \$67 million to the General Fund in FY05³⁰

Jobs as a Percentage of Total State Employment in 2001:

Tourism	13.4%
Manufacturing	12.9%
Financial Cluster	8.2%

ARTS

\$1 billion annual impact

Private Match of State Investment in Arts = \$11 for every \$1 spent

Arts sector generated:³¹

\$308 million in personal income in 2000

\$970 million in non-profit income in 2000

39,216 jobs in 2000 (2.3% of state total)

FILM

\$12.4 million in direct spending by the industry in 2003³²

Film and media industry generated:³³

\$549 million in personal income in 1997

\$3.4 billion in gross receipts in 1997

8,424 jobs in CT in 1997

HISTORIC PRESERVATION³⁴

Value of projects completed using Historic Rehabilitation Tax Act Credits:

2002 - \$63 million

2003 - \$77 million

²⁹ Connecticut Center for Economic Analysis at the University of Connecticut.

³⁰ Connecticut Office of Policy and Management.

³¹ New England's Creative Economy, The Non-Profit Sector: 2000 (May 2003); New England's Creative Economy: Employment Update (July 2004); The Creative Industries in Connecticut, Americans for the Arts (January 2004).

³² Direct reporting to CCT by filmmakers.

³³ Based on 1997 U.S. Census Bureau Data, Film Office Production Guide, and Industry Estimates.

³⁴ Based on CCT Historic Preservation and Museum Division program data analysis.



APPENDIX B

Individuals Interviewed as Part of the CCT Strategic Planning Process

Name	Organization/Agency/Firm
Pamela Adams	CT Department of Environmental Protection
Jennifer Aniskovich	Executive Director, CCT
Doro Bachrach	Film Producer
Julia A. Baldini	Historic Preservation and Museum Division, CCT
David Barkin	Architect; CT Historic Preservation Council; Connecticut Trust for Historic Preservation
Timothy Beeble	Stamford Community Development Director; CT Historic Preservation Council
Nicholas Bellantoni	State Archaeologist; Commissioner, CCT
Sid Bieghley	RCI Advertising Marketing and Communications; Commissioner, CCT
Marcia Bitner	Maritime Aquarium at Norwalk
Ronald A. Bolin	Historic Preservation and Museum Division, CCT
Neal A. Bourbeau	Historic Preservation and Museum Division, CCT
Richard Buel, Jr.	CT Coordinating Committee for Promotion of History; CT Historic Preservation Council
Dominic Carew	Tourism Division, CCT
Sharon Churchill	Attorney; CT Historic Preservation Council
Carolyn Cicchetti	Theater Arts Teacher; Commissioner, CCT
Michael Cicchetti	CT Office of Policy and Management
Christopher Collier	State Historian (Emeritus)
Jack Condlin	Stamford Chamber of Commerce; Commissioner, CCT
Joseph Crisco	State Senator, CT General Assembly
Melody Currey	State Representative, CT General Assembly
Robert Curtis	CT Office of Labor Relations
Charlene Cutler	Quinnibaug-Shetucket National Heritage Corridor
Rob Damroth	Tourism Division, CCT
Gregg Dancho	Beardsley Zoological Gardens
Sharon Dante	Nutmeg Conservatory for the Arts
Mary Davis	Historic Preservation and Museum Division, CCT
Linda Dente	Arts Division, CCT
Robert DeSalvio	Foxwoods Resort Casino
Arthur Diedrick	Commissioner, CCT
Mark Dixon	Film Division, CCT
Sue Docker	Arts Division, CCT
Mary Donohue	Historic Preservation and Museum Division, CCT
William Dyson	State Representative, CT General Assembly
Jared Edwards	Smith Edwards Architects; CT Historic Preservation Board



Connecticut Commission on Culture & Tourism

Connie Evans	Weir Farm Trust
Angelo Faenza	Restaurateur; Commissioner, CCT
Rudy Favretti	Landscape Architect; State Historic Preservation Board
Joseph Fazzino	Mark Twain House & Museum
Barbara Fernandez	Guakia
Walter Fiederowicz	Venture Capitalist; Commissioner, CCT
Donald Filer	Yale University
Sarah S. Fisher	Mystic Seaport
Simon Flynn	Connecticut Restaurant Association and Connecticut Lodging Association
Bruce Fraser	CT Humanities Council; Commissioner, CCT
Serge Gabriel	Washington-Rochambeau Planning Committee
Marie Galbraith	Mattatuck Museum
Carole Gittings	Tourism Division, CCT
Peter Glankoff	Mystic Seaport
Lindy Lee Gold	CT Department of Economic Development
Adam Grabinski	Musician; Commissioner, CCT
Katherine Green	Middlesex County Historical Society; CT Historic Preservation Council
Keith Green	Old Lyme Inn
Bob Gregson	Tourism Division, CCT
Astrid Hanzalek	Antiquarian and Landmarks Society; Commissioner, CCT
Toni Harp	State Senator, CT General Assembly
Jean Herbert	Tourism Division, CCT
Helen Higgins	Connecticut Trust for Historic Preservation; Commissioner, CCT
Allen Hoffman	Arts Division, CCT
Willard Holmes	Wadsworth Atheneum
Steve Holthausen	Tourism Division, CCT
Jane Homick	Mansfield Council for Arts
William Hosley	Antiquarian and Landmarks Society
Harvey Hubbell	Captured Time Productions, LLC; Commissioner, CCT
Richard Hughes, III	West Hartford Historic District Commission; Architect; CT Historic Preservation Council
John Hutchinson	Hutchinson Locations
Lisa Jacoma	Mystic Marine Aquarium
Fritz Jellinghaus	Jellinghaus and Associates; Commissioner, CCT
Chris Jennings	Mystic Coast & Country
David Kahn	CT Historical Society
Kenneth Kahn	Greater Hartford Arts Council
Jean Kelley	Guilford Preservation Alliance; CT Historic Preservation Council



Connecticut Commission on Culture & Tourism

Karolyn Kirchgesler	Greater New Haven Convention & Visitors Bureau
Alex Knopp	Mayor, City of Norwalk
Bonnie Koba	Arts Division, CCT
Lance Kozikowski	Historic Preservation and Museum Division, CCT
Kazimiera Kozlowski	Historic Preservation and Museum Division, CCT
C. William Kraus	Norwalk Preservation Trust; CT Historic Preservation Council
Edwin R. Ledogar	Killingly Historical Society; CT Historic Preservation Council
Mark J. Levenstein	HBO Films
Fred Litty	Sonalysts Studios
Paul Loether	Musician; Historic Preservation and Museum Division, CCT
Marsha Lotstein	CT Historic Preservation Council; Jewish Historical Society of Greater Hartford
Barry Lubin	Hartford Preservation Alliance; Connecticut Preservation Action
Saverio Mancini	Mohegan Sun
Mary Martin	Town of East Hartford, Grants Administration
Paul Mayer	Connecticut's Heritage River Valley
Doug McAward	McAward Productions
Michael McBride	Historic Preservation and Museum Division, CCT
Dollie McClean	The Artist Collective, Inc.
Lawrence McHugh	Middlesex Chamber of Commerce; Commissioner, CCT
Stanley McMillen	Connecticut Center for Economic Analysis
Deborah L. Mecky	Historical Society of the Town of Greenwich
Anita Mielert	National Trust for Historic Preservation; Hartford Symphony Orchestra
Cora Murray	Historic Preservation and Museum Division, CCT
Marilyn Nelson	State Poet Laureate
Bill O'Neal	O'Neal Strategy Group
Maryann Ott	Arts Division, CCT
Steve Paganelli	Coastal Fairfield County Convention & Visitors Bureau
Michelle Parrish	Historic Preservation and Museum Division, CCT
Karin Peterson	Historic Preservation and Museum Division, CCT
Scott Phelps	Greater Hartford Convention & Visitors Bureau
Michael Platner	Historic Preservation and Museum Division, CCT
David Poirier	Historic Preservation and Museum Division, CCT
Alan Ponanski	Office of the Attorney General, State of Connecticut
Michael Price	Goodspeed Musicals; Commissioner, CCT
Laurie Raynor	CT Humanities Council
Kevin Rita	Brick Walk Books & Fine Art
German Rivera	Arts Division, CCT



Connecticut Commission on Culture & Tourism

Lou Rivera	Arts Division, CCT
Andrew Roraback	State Senator, CT General Assembly
Clem Roy	Roy and LeRoy; Commissioner, CCT
Barbara Russ	Historic Preservation and Museum Division, CCT
Jack Russell	Brookfield Craft Center
Karl Saliter	Historic Preservation and Museum Division, CCT
Cece Saunders	Historical Perspectives; CT Historic Preservation Board
Rita Schmidt	Commissioner, CCT
Judy Schultz	Film Division, CCT
Janet Serra	Northwest Connecticut Convention & Visitors Bureau
Laurence Shafer	Town Administrator, Town of Vernon
Ruth Shapleigh-Brown	CT Gravestone Network
Ann Sheffer	Community Arts Advocate; Commissioner, CCT
John Simone	Connecticut Main Street Center
Donna Simpson	Connecticut East Convention & Visitors Bureau
Phil Smith	CT Office of Policy and Management
Linda Spencer	Historic Preservation and Museum Division, CCT
Heather Tweeddale	State of CT, Department of Administrative Services
Tom Wages	Lake Compounce Amusement Park
Robert Ward	State Representative, CT General Assembly
Jim Whitney	Northwest Connecticut Convention & Visitors Bureau
Will K. Wilkins	Real Art Ways
Donald Williams	State Senator, CT General Assembly
Jim Wilson	TIG Productions, Inc.
Stuart Wilson	Artwell Gallery
Paul Winters	National Theater of the Deaf
Nancy Wolff	Wesleyan University
Walter Woodward	CT State Historian
Stuart Wurtzel	Production Designer
Steve Young	Fairfield Historical Society
Ted Yudain	Attorney; Commissioner, CCT
Vivian Zoe	Slater Memorial Museum



APPENDIX C

Standard Interview Questions

1. In our new integrated environment, what do you see as the primary role of the Commission?
2. What does the Commission on Culture and Tourism do well?
3. What do we need to do better?
4. What is not being done at all?
5. What is it we would like to be able to say of Connecticut's culture and tourism industries 5 years from now?
6. What measurement standards and targets should the Commission work towards? In other words, what will be the hallmarks of our success?
7. In your expert opinion, what funding level is appropriate for the Commission? What criteria should be used in determining appropriate funding levels?
8. Is there anything that we have not covered that you would like us to bring back to the Strategic Planning Committee?



APPENDIX D

CCT Executive Committee

Michael Price, Chair
Sid Beighley
Carolyn Cicchetti
Arthur Diedrick
Bruce Fraser
Astrid Hanzalek
Helen Higgins
Harvey Hubbell
Fritz Jellinghaus
Clem Roy
Ted Yudain

CCT Commission Members

Michael Price, Chair

Karen Arnold	Astrid Hanzalek
Sid Beighley	Helen Higgins
Nicholas Bellantoni	Harvey Hubbell
Charles Bunnell	Fritz Jellinghaus
Carolyn Cicchetti	Michael Kintner
Jack Condlin	Lawrence McHugh
Arthur Diedrick	Marilyn Nelson
Angelo Faenza	Linda Roth
Carl Feen	Clem Roy
Henry Fernandez	Rita Schmidt
Walter Fiederowicz	Ann Elizabeth Sheffer
Bruce Fraser	Douglas Teeson
Steven Gardiner	Walter Woodward
Adam Grabinski	Ted Yudain



APPENDIX E

Ad Hoc Strategic Planning Committee

Paul Loether, Chair
Jennifer Aniskovich
Carolyn Cicchetti
Barbara Cieplak
Sarah Curtis
Linda Dente
Arthur Diedrick
Edward Dombroskas
Mary Donohue
Bruce Fraser
Astrid Hanzalek
Helen Higgins
Harvey Hubbell
Fritz Jellinghaus
Larry McHugh
Jim McKenna
Guy Ortoleva
Michael Price
Clem Roy
Judy Schultz
Ann Sheffer
An-Ming Truxes
Ted Yudain



APPENDIX F

Strategic Planning Interview Team

Jennifer Aniskovich

Barbara Cieplak

Sarah Curtis

Linda Dente

Mary Donohue

Allen Hoffman

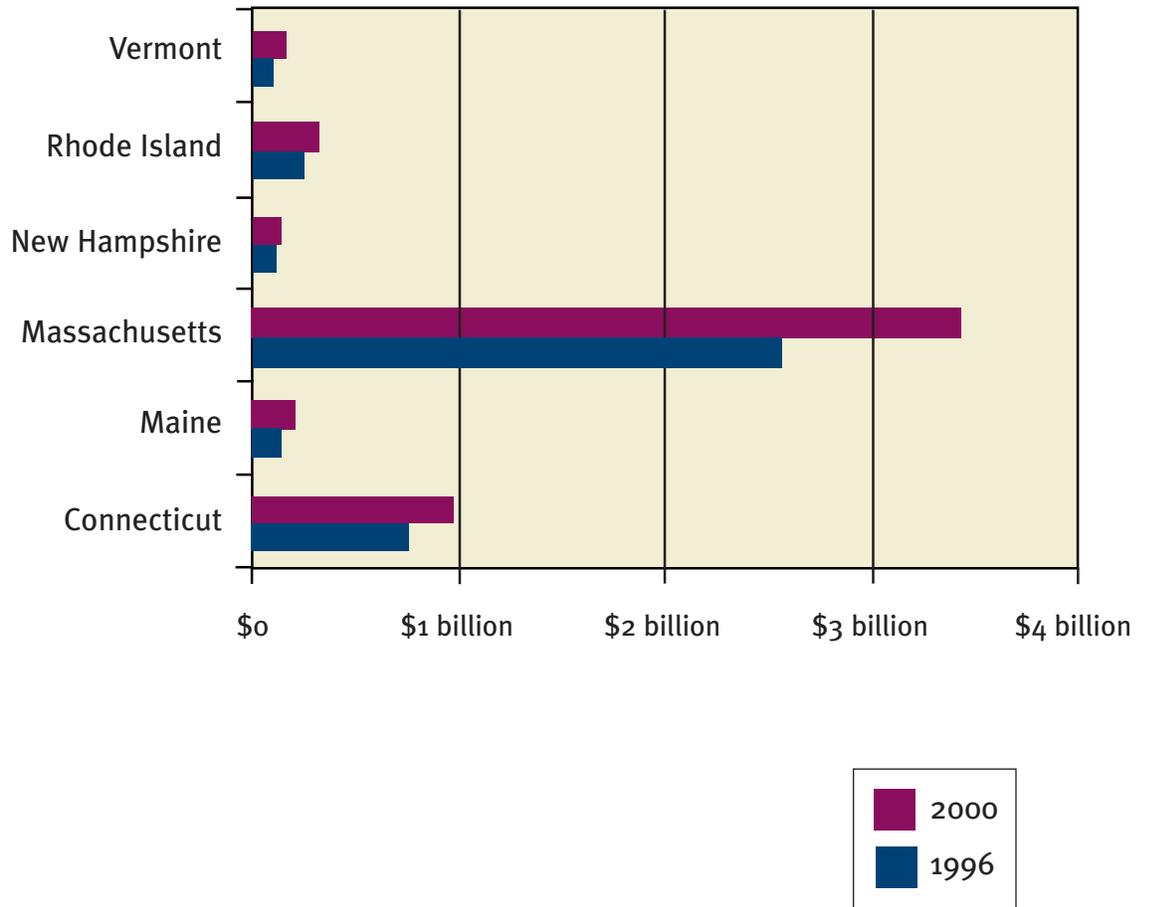
Paul Loether

Judy Schultz



APPENDIX G

Economic Impact of Cultural Organizations in New England
1996-2000

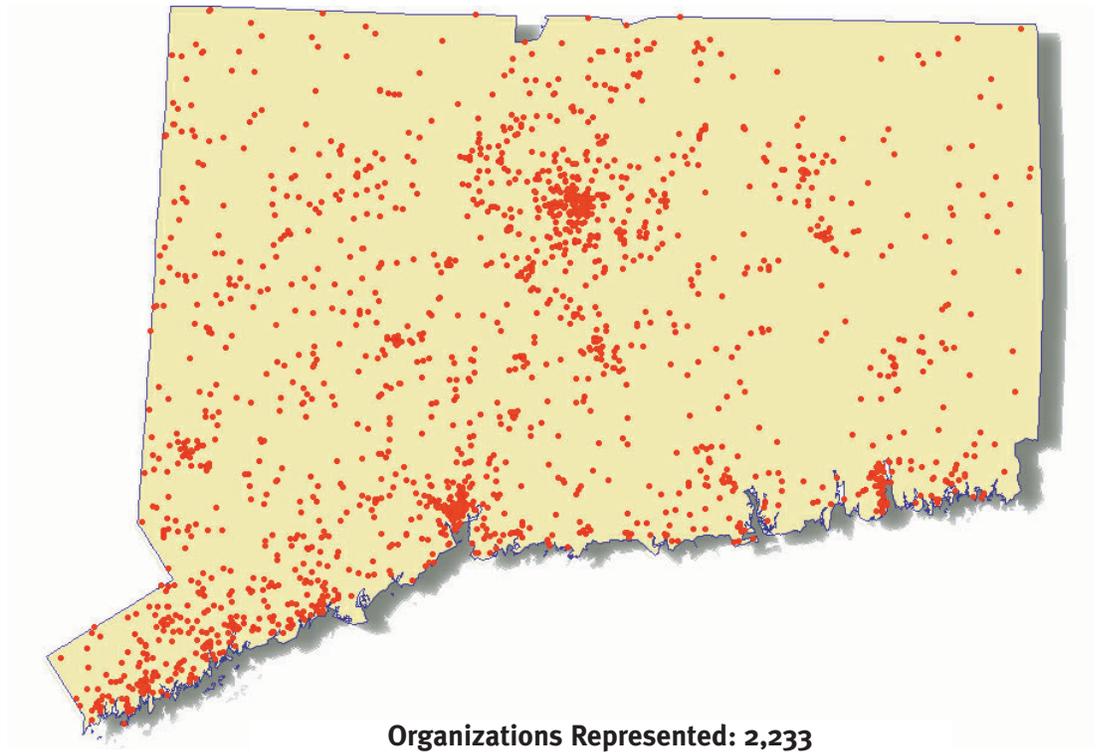


Source: "New England's Creative Economy, The Non-Profit Sector 2000" New England Foundation for the Arts, May 2003.



APPENDIX H

Connecticut Nonprofit Cultural Organizations





APPENDIX I

**Projected State Tourism Office Budgets by Rank
2003-2004**

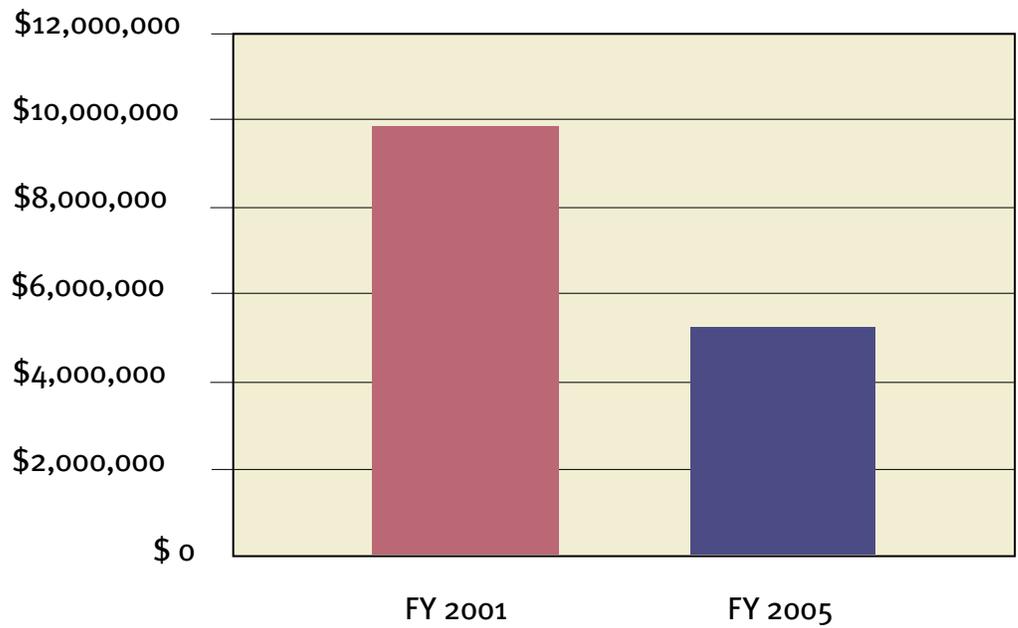
1 Hawaii \$56,339,000	26 Minnesota \$8,096,000
2 Illinois \$46,155,800	27 Michigan \$8,030,500
3 Pennsylvania \$29,597,000	28 Montana \$7,434,342
4 Texas \$29,549,698	29 South Dakota \$7,331,000
5 Florida \$25,670,974	30 Maine \$7,213,054
6 West Virginia \$20,809,834	31 Ohio \$6,249,345
7 Louisiana \$16,428,017	32 Vermont \$6,236,816
8 New Mexico \$15,471,700	33 Kentucky \$6,129,400
9 South Carolina \$15,335,950	34 Massachusetts \$6,045,000
10 Missouri \$15,067,743	35 Connecticut \$5,900,000
11 Colorado \$14,110,402	36 New Jersey \$5,762,000
12 Wisconsin \$12,827,200	37 Wyoming \$5,645,209
13 Arkansas \$12,480,949	38 Idaho \$5,589,164
14 Virginia \$12,140,258	39 Indiana \$5,388,013
15 Tennessee \$12,072,400	40 New Hampshire \$5,239,831
16 Arizona \$12,000,000	41 Utah \$4,400,000
17 Maryland \$11,779,325	42 Kansas \$4,252,362
18 North Carolina \$11,344,917	43 Oregon \$3,990,000
19 Nevada \$11,299,699	44 Washington \$3,761,092
20 Alaska \$10,464,165	45 North Dakota \$3,670,545
21 Oklahoma \$10,456,299	46 Iowa \$3,537,544
22 Mississippi \$9,245,135	47 Nebraska \$3,059,136
23 Alabama \$8,739,480	48 Rhode Island \$1,845,235
24 California \$8,500,000	49 Delaware no data
25 Georgia \$8,481,804	50 New York no data

Average \$11,190,001



APPENDIX J

**Aggregate Funding Levels of Connecticut Tourism Regions
FY 2001-2005**

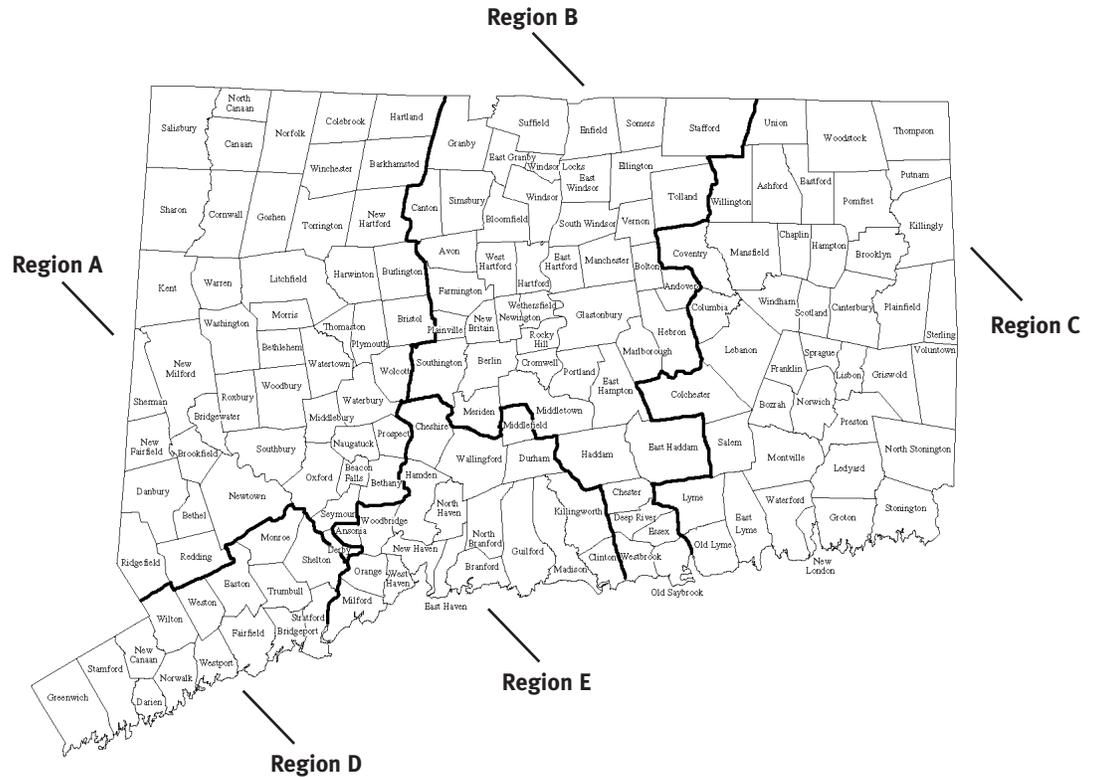


Source: CCT Tourism Division Data



APPENDIX K

Connecticut Tourism Regions



Key:

- Region A - Northwestern
- Region B - Central
- Region C - Eastern
- Region D - Southwestern
- Region E - South Central



CCT FY 2004-2005 Budget

APPENDIX L

ACCOUNT	FY 2005 APPROPRIATION
General Fund	
Personal Services	\$3,475,359
Other Expenses	\$1,036,816
Equipment	\$50,000
Statewide Marketing	\$4,000,000
Basic Cultural Resources Grants	\$2,250,000
Humanities Council	\$1,000,000
Tourism Regions	\$4,750,000
Quinebaug Tourism	\$114,000
Northwestern Tourism	\$114,000
Eastern Tourism	\$114,000
Central Tourism	\$114,000
OPERATING SUBTOTAL	\$17,018,175
Grants	
Greater Hartford Arts Council	\$150,000
New Haven Coliseum	\$630,000
Stamford Center for the Arts	\$1,500,000
Stepping Stones Museum for Children	\$50,000
Maritime Center Authority	\$675,000
Amistad Comm - Freedom Trail	\$50,000
Amistad Vessel	\$100,000
New Haven Festival of Arts & Ideas	\$1,000,000
New Haven Arts Council	\$150,000
Palace Theater	\$900,000
Beardsley Zoo	\$400,000
Mark Twain House	\$62,500
Harriet Beecher Stowe	\$62,500
Mystic Aquarium	\$1,000,000
GRANTS SUBTOTAL	\$6,730,000
GRAND TOTAL GENERAL FUND	\$23,748,175
Federal Grants	\$1,179,868
Private Grants	\$206,967
GRAND TOTAL - CCT	\$25,135,010

Our mission is to preserve and promote Connecticut's cultural and tourism assets in order to enhance the quality of life and economic vitality of the state.

Film Division

The Film Division is the primary contact for statewide film, television and media production. With an on-line Production Guide, Location Gallery and News and Events, as well as hands-on technical support, the Film Division serves as a clearinghouse for information, incentives and services that make Connecticut a film-friendly place.



Tourism Division

The Tourism Division works to make tourism a leading economic contributor and a source of pride for Connecticut. The division partners with the Connecticut business community and five regional tourism districts to position the state, encourage strategic investment and ensure that Connecticut is a prime destination for leisure and business travelers. The division offers a broad range of services, including marketing, research, hospitality services, direct sales and business marketing assistance. The division operates Connecticut's six Welcome Centers.

Historic Preservation and Museum Division

The Historic Preservation and Museum Division functions under state and federal law as Connecticut's State Historic Preservation Office. The division administers a broad range of federal and state programs that identify, register and protect the buildings, sites, structures, districts and objects that comprise Connecticut's cultural heritage. The division operates six historic properties: Old New-Gate Prison and Copper Mine, Henry Whitfield State Museum, Sloane-Stanley Museum, Prudence Crandall Museum, Viets Tavern and Amos Bull House.



Arts Division

The Arts Division develops and strengthens the arts in Connecticut and makes artistic experiences widely available to residents and visitors. Through its grant programs, the division invests in Connecticut artists and arts organizations and encourages the public's participation as creators, learners, supporters and audience members. Through its programs and services, the division connects people to the arts and helps to build vital communities across the state.