



WICHITA STATE  
UNIVERSITY

# Arts and Culture Impact

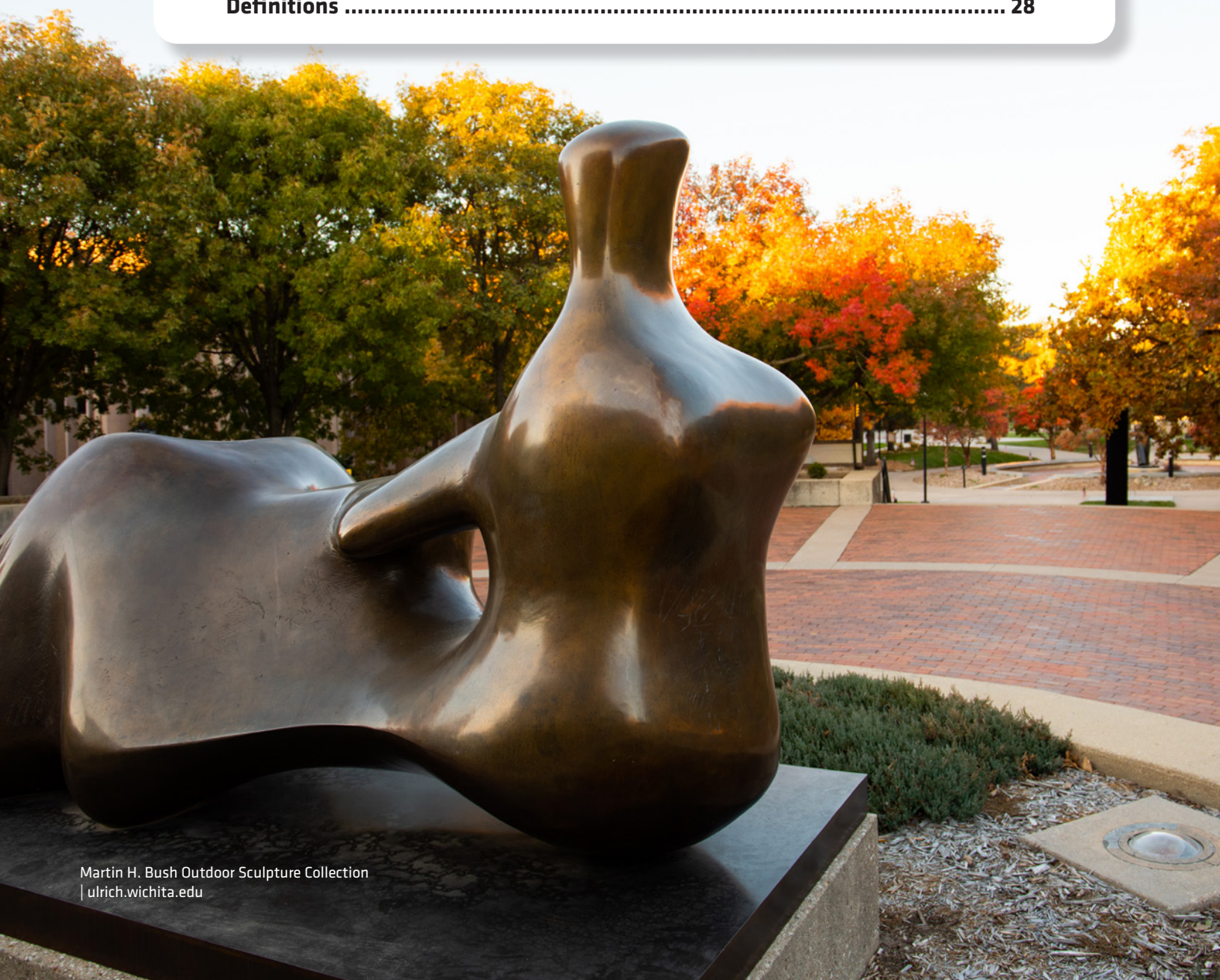
# 2021





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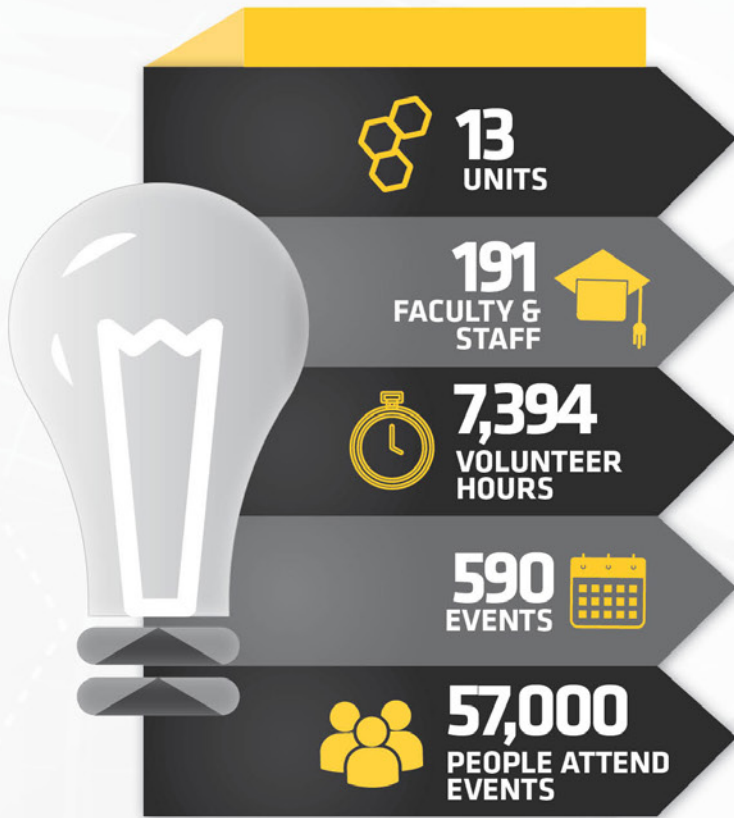


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# WICHITA STATE UNIVERSITY

## An Engaged Cultural Hub



## A Cultural Influencer

Top Infrastructure and Benefits

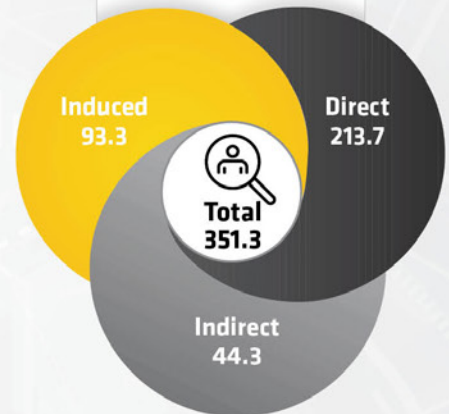


## An Industry Driver

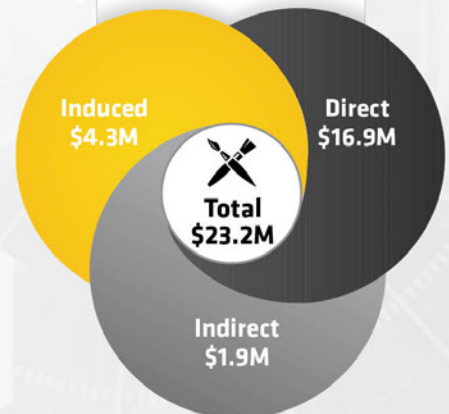
# 2020

2020 Total WSU IMPACT

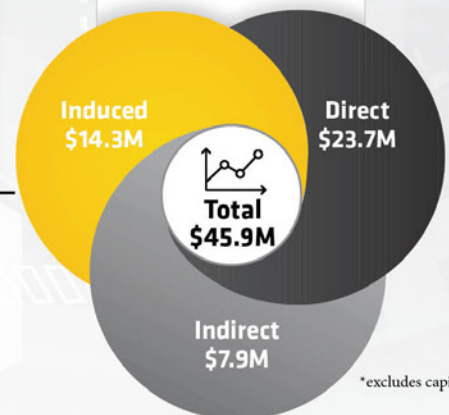
### EMPLOYMENT



### LABOR INCOME



### OUTPUT



\*excludes capital spending



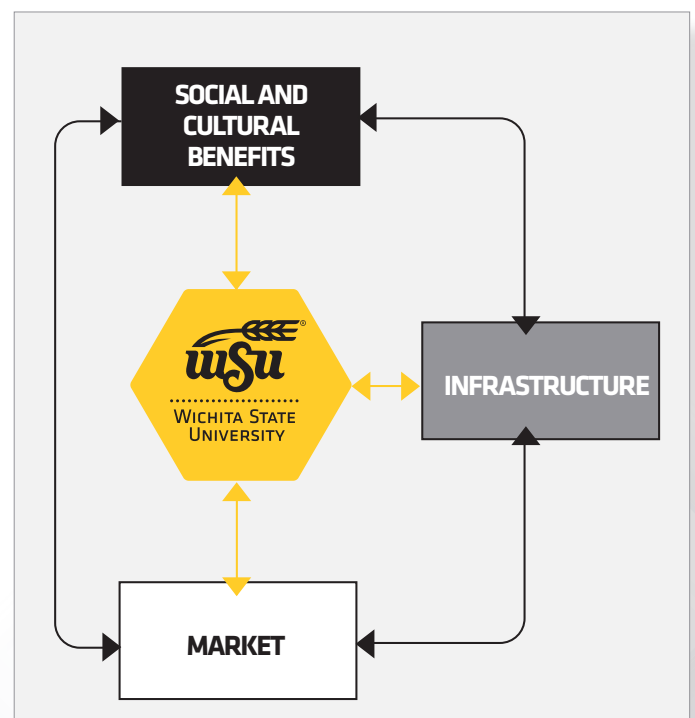


# Value of a Creative Society

Arts and culture are an indispensable part of human lives, as both have been documented as a connection of identity and expression going back to early records of human history. Ancient philosophers such as Aristotle argued that art is an attempt to grasp universal truths, and the viewer receives "cognitive value" from the experience. On an individual level, arts and culture play an essential part in health and well-being. In economic development, it is often cited as one of the top reasons for attracting both industry and labor. The growth and nourishment of these types of assets are therefore vital for a community's well-being.

The art and cultural ecosystems are complex and multifaceted, requiring artists, patrons, creative environments, infrastructure, and defined markets. Universities play a pivotal role in the ecosystem, as this study will show. In particular, these institutions supply labor, nurture the industry, and document society's cultural and artistic contributions. This study focuses on three components to highlight how Wichita State University interacts within Kansas's art and culture environment: infrastructure, benefits, and market transactions.

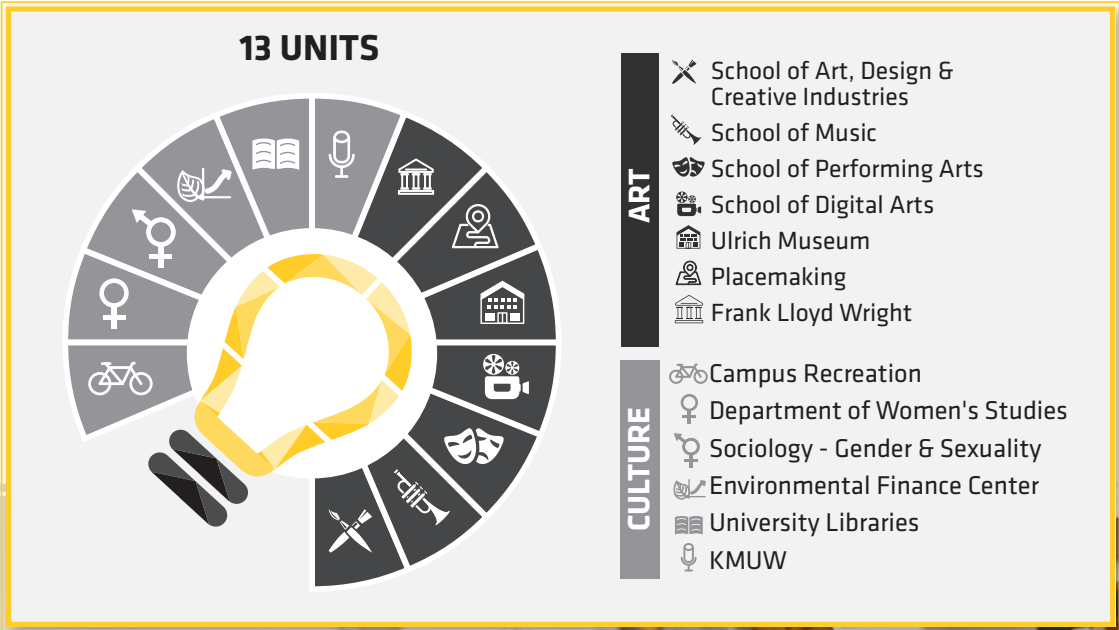
The University's relationship in building the infrastructure goes beyond supplying skilled labor. Wichita State University plays a role in developing financial markets to support arts and create knowledge and awareness of cultural issues. As the institution trains students, both the faculty and students, by nature, generate market values like performances that are consumed by businesses and individuals. The intersection of those interactions, whether in or outside the classroom, creates non-market benefits that enhance the community. Those social and cultural benefits include fostering creativity, developing an appreciation of aesthetics, and even preserving cultural events.





Based on the notion that a creative society provides intrinsic value to a regional economy, this study pursued outlining the University's economic and social linkages. Although sports is a critical component of the arts and entertainment sector, this study excluded that segment because it was large enough to warrant its own future report. Further, this study broadens the scope to capture areas in where the University influences culture. Therefore, arts and culture, for the purpose of this study, includes art, entertainment, crafts, nature, ecology, and heritage.

On the journey to identify the arts and culture within Wichita State University, thirteen distinct units rose to the top. Each of these units had a significant impact on the community with a clear mission that aligned with the study. It should be noted that there were several other units, faculty, and students on campus that contributed to the arts and culture within Kansas. This additional activity was not included in this study for several reasons: they did not respond in time to be captured in the survey, did not have a clear focus that was large enough to capture, or shared in the execution of the cultural amenity provided by another unit on campus.





In order to understand the impact of Wichita State University's arts and culture on the Kansas economy, it is first important to identify the marketplace. Unfortunately, this segment of the economy tends to be underrepresented in the headline news numbers, as those only count firms with paid employees. As one might imagine, this industry is an agglomeration of established firms like film studios and independent artists that are self-employed. As such, the news does not usually accurately capture the depth of the industry. For example, the Kansas employer filings of the arts and entertainment sector, which is broader than this project's scope, account for 885 establishments employing 17,017 people in 2019. However, the non-employer filings had just under 10,800 establishments, which had an owner and no employees. If one counts the owner of each establishment, then the market size increased from 17,017 to 27,808 people prior to the pandemic.

The annualized growth of employment in the arts and entertainment sector was 3.8 percent per year between 2010 and 2018, which was significantly faster than the 0.8 percent growth for all jobs in Kansas. Unfortunately, this sector was among those classified as the hardest hit during the pandemic. Based on the employer filings, this industry lost over 3,800 jobs with a reduction of 23 percent. This level of loss is equivalent to wiping out all the growth since 2010.

When looking at the self-employed structure, Kansas is a drastically different market than the United States. First, Kansas is more likely to have self-employed artists or entertainers than one working for an established firm. In fact, Kansas was 29 percent more concentrated in self-employed and 25 percent less concentrated at employee-owned firms. This dynamic translates into a more entrepreneurial artist community, perhaps by necessity.



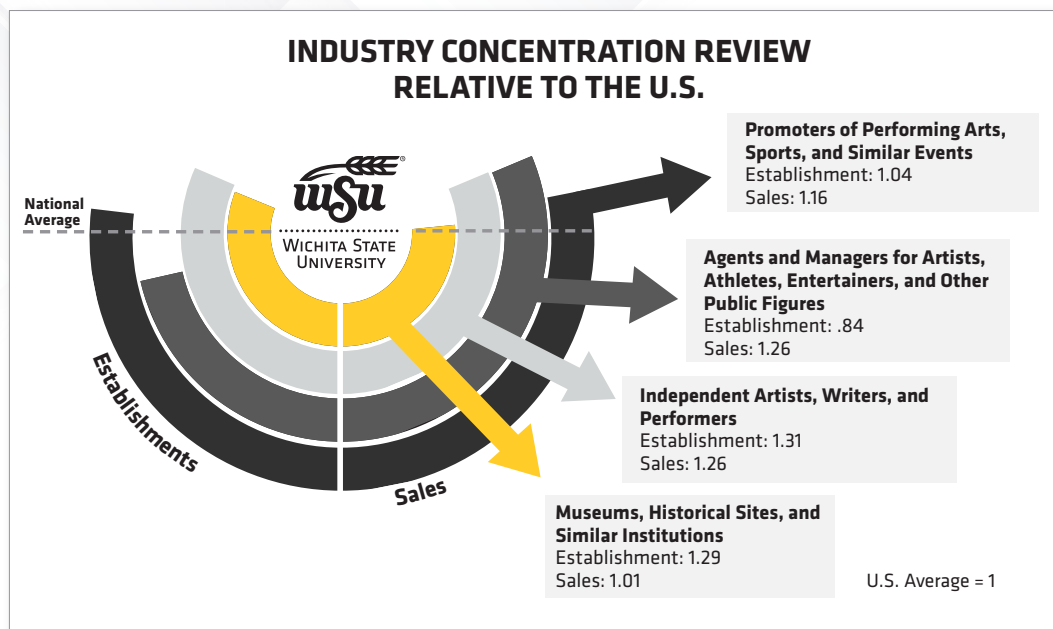
### KANSAS ARTS RELATED FIRMS

	NON-EMPLOYER		EMPLOYER		
	ESTABLISHMENTS	SALES	ESTABLISHMENTS	EMPLOYMENT	WAGES
<b>Performing Arts Companies</b>	545	\$7,061,000	240	2,133	\$31,536
<b>Spectator Sports</b>	2,585	\$33,416,000			
<b>Promoters of Performing Arts, Sports, and Similar Events</b>	397	\$15,368,000			
<b>Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures</b>	138	\$5,428,000			
<b>Independent Artists, Writers and Performers</b>	5,740	\$79,704,000			
<b>Museums, Historical Sites, and Similar Institutions</b>	49	\$568,000	55	881	\$19,665
<b>Amusement Parks and Arcades</b>	32	\$2,003,000	590	14,003	\$18,669
<b>Gambling Industries</b>	83	\$15,398,000			
<b>Other Amusement and Recreation Industries</b>	1,222	\$39,860,000			
<b>Total</b>	<b>10,791</b>	<b>\$198,806,000</b>	<b>885</b>	<b>17,017</b>	

Source: CEDBR, Census - NES 2018, BLS-QCEW 2019



Kansas has some standout industries within arts and entertainment. For example, the state has a 31 percent higher concentration of independent artists, writers, and performers than the nation. The 5,740 establishments or artists also represent 2.8 percent of all non-employer firms within Kansas. Therefore, there is a higher concentration and a higher representation among all firms without employees within Kansas.



Although there is a smaller relative share of agents and managers within the state, the sales within this industry had a 26 percent higher concentration relative to the United States. As a result, the 138 establishments in Kansas are more productive than their counterparts at the national level. Other noteworthy sectors include museum establishments and sales of performing arts promoters. The museum establishments were 29 percent more concentrated in Kansas, whereas the sales of promoters were 16 more concentrated.

## AT-RISK YOUTH



\*Cultural arts programs play an important role in helping youth with behavioral or emotional problems in reducing violence and crime.



\*Rapp-Paglicci, Lisa A., Robin Ersing, and William Rowe. 2006. "The Effects of Cultural Arts Programs on At-Risk Youth: Are There More Than Anecdotes and Promises?" Journal of Social Service Research Volume 33: 51-56.



One of the core functions of a university is to add to the knowledge capital of students in a way that help them to be a productive resource within the industry. Occupations is another way of looking at employment. Kansas has a number of occupations from employee-owned firms where the state has a uniquely high concentration within the arts and entertainment sector. When looking beyond sports entertainment, the state has a high number and concentration of graphic designers, merchandise displays, and floral designers.

## HEALTH OUTCOMES



\*Creative engagement in the arts can decrease anxiety, stress, and mood disturbances.



\*Stuckey, Heather L., Jeremy Nobel. 2010. "The Connection Between Art, Healing, and Public Health: A Review of Current Literature." American Public Health Association Vol. 100: 254-263.

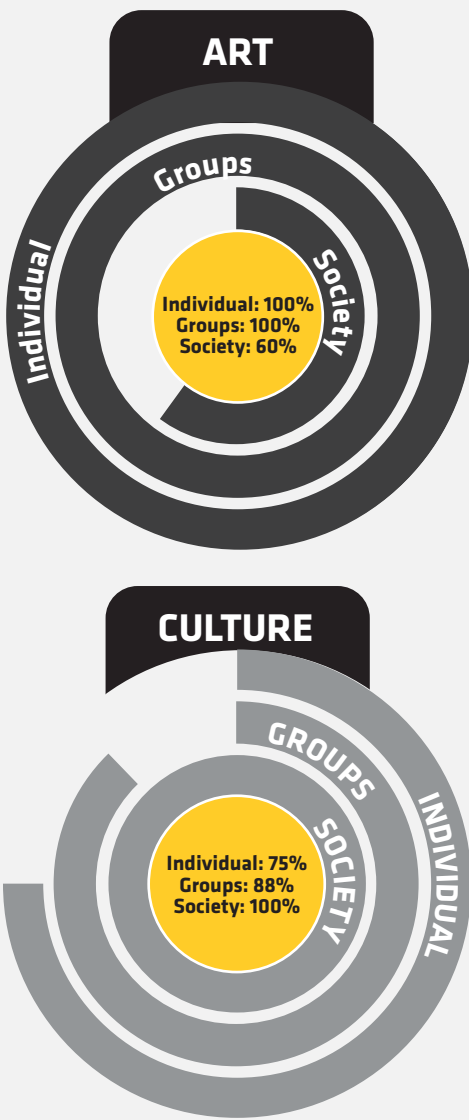
## OCCUPATIONS

	EMPLOYMENT	ANNUAL MEAN WAGE
<b>Art Directors</b>	370	\$79,360
<b>Special Effects Artists and Animators</b>	50	\$86,880
<b>Commercial and Industrial Designers</b>	70	\$79,870
<b>Floral Designers</b>	430	\$26,270
<b>Graphic Designers</b>	2,000	\$46,010
<b>Interior Designers</b>	340	\$58,440
<b>Merchandise Displayers and Window Trimmers</b>	1,330	\$29,420
<b>Set and Exhibit Designers</b>	30	\$38,660
<b>Designers, All Other</b>	50	\$62,510
<b>Actors</b>	70	N/A
<b>Producers and Directors</b>	320	\$54,890
<b>Athletes and Sports Competitors</b>	100	N/A
<b>Coaches and Scouts</b>	3,730	\$30,750
<b>Umpires, Referees, and Other Sports Officials</b>	880	\$32,300
<b>Musicians and Singers</b>	310	N/A
<b>Broadcast Announcers and Radio Disc Jockeys</b>	480	\$41,740
<b>News Analyst, Reporters, and Journalists</b>	240	\$45,040
<b>Public Relations Specialists</b>	1,890	\$56,000
<b>Editors</b>	500	\$49,630
<b>Technical Writers</b>	660	\$65,490
<b>Writers and Authors</b>	220	\$56,290
<b>Interpreters and Translators</b>	480	\$45,130
<b>Court Reporters and Simultaneous Captioners</b>	250	\$57,750
<b>Media and Communication Workers, All Other</b>	40	\$55,300
<b>Audio and Video Technicians</b>	220	\$49,140
<b>Broadcast Technicians</b>	220	\$38,470
<b>Photographers</b>	240	\$42,070
<b>Camera Operators, Television, Video, and Film</b>	120	\$44,480
<b>Film and Video Editors</b>	40	\$48,280
<b>Lighting Technicians and Media and Communication Equipment</b>	70	\$69,170
<b>Other</b>	320	N/A
<b>Total</b>	<b>16, 070</b>	<b>\$44,110</b>

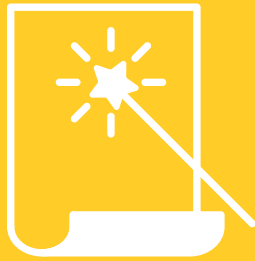
Source: CEDBR, BLS - OES 2020

To better understand Wichita State University's impact on arts and culture within Kansas, all thirteen targeted units were sent a survey and interviewed to categorize and measure the interactions. Those relationships, as shown by the study, have unique patterns in how they impact society. For example, those units that were primarily artistic in nature were more likely to directly impact individuals on a more intimate level, where participants engaged in a manner that they were personally connected. On the other hand, those primarily cultural activities focused more on ideas that changed society as a whole.

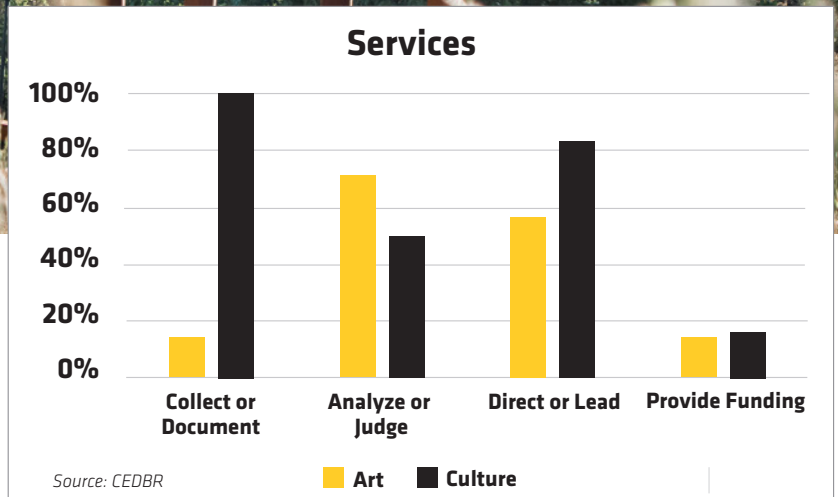
## ART IMPACT SURVEY







Even the way the art and culture interact with the regional economy differs. The artistic groups were more likely to analyze, judge, or provide an expert opinion as a subject matter expert. As reported by survey responses, this type of interaction is provided at an individual or group level. The cultural segment of the University was more likely to collect or document information, trends, or activities. They were also more likely to direct, lead, or organize community events and initiatives that benefit the broader society.



## EXAMPLES OF ENGAGEMENT

	UNIT	ACTIVITY
<b>Collect or Document Information, Trends, or Activities</b>	WSU Libraries	Special collections processes and makes available historical valued documents
	Environmental Finance Center	Developed a community sustainability tool
<b>Analyze, Judge, or Provide and Expert Opinion</b>	School of Performing Arts	Judged Music Theater Jester Awards
	School of Digital Arts	Reviewed Kansas Creative Arts Industries Commission grant application
<b>Direct, Lead, or Organize Community Events/Initiatives</b>	WSU Libraries	Partnered in the development of Somos, de Wichita project, a community collaboration to reflect on the local Latino immigration story
	Environmental Finance Center	Developed trainings for water and wastewater
<b>Providing Funding for Community Events/Initiatives</b>	KMUW	Provided media sponsorships for community nonprofits

Source: CEDBR Survey



# WSU's Cultural Amenities Enrich Society



The power of arts and cultural resources in society is that they can bolster both individual and community well-being. The thirteen units at Wichita State University and the 191 faculty and staff on campus, directly and indirectly, improve well-being by increasing self-confidence, understanding community identity, and fostering the broader related industries. Although there are formalized programs and events that purposely and directly impact society, the same individuals are embedded in the fabric of neighborhoods and communities in the non-Wichita State University official capacities.

Within the three dimensions of how the university impacts society outlined in this report (benefits, infrastructure, and market), developing the arts and culture infrastructure is core to the function of higher education. Within infrastructure, there are six components that each unit had varying levels of influence. However, the three dominant components across all units were intellectual capital, human capital, and social capital.

## SOCIAL INCLUSION AND MENTAL HEALTH



\* Research shows that participating in art increased levels of empowerment, which has the potential to positively impact mental health and social inclusion.

\*Hacking, Sue, Jenny Secker, Helen Spandler, Lyn Kent, and Jo Shenton. 2008. "Evaluating the impact of participatory art projects for people with mental health needs." Health and Social Care in the Community



# SHOCKER STUDIOS



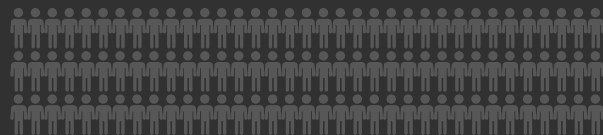
**Intellectual capital**, which is defined as creating or transferring knowledge, is quintessential to the function of a university, as professors teach students. Wichita State University has embraced its connection with the urban community and created an emphasis on applied learning. A great example of this is the Shocker Studios, in the school of digital arts. The studio has a 35,000 square foot production facility and learning space that fosters the knowledge transfer from faculty to student and student to industry, and likely all-in reverse order. In that environment, students accumulate real-life experiences, which provide a meaningful context for learning both theoretical concepts and practical skills. Improving the process of increasing the intellectual capital also increases the market value of the students.



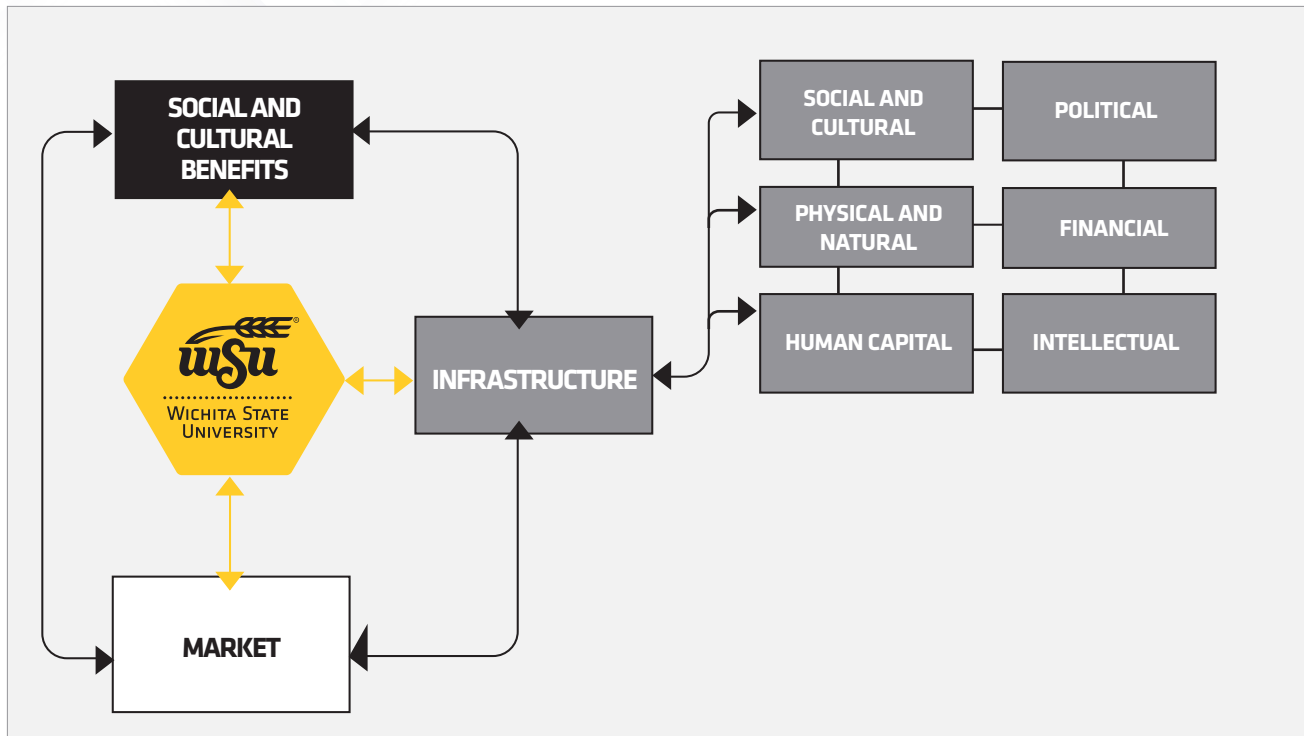
**Human capital** is the improved skills and abilities of the labor market. Building human capital within a workforce increases their productivity and value to society and markets. The Center for Women Studies provides a major and minor opportunity that helps students understand gender relations and critical thinking about social institutions. The skills and abilities gained with this type of emphasis add market value. Within the increased market value, students could be employed in various occupations like an administrator for human services or coordinator of a women's health clinic. In any capacity, the students increased awareness of past and current social issues allow them to be more adept at being agents for societal change.



**Social Capital**, the third dominant shared component for both the arts and culture services from Wichita State University, includes developing or improving relationships and ties between people. For example, KMWU hosts a program called One Small Step. The program is one of six stations across the U.S. They invite community residents to have a conversation with someone they might not otherwise talk with and with whom they may disagree politically. The dialog creates opportunities to build empathy and connections across perceived divided boundaries.

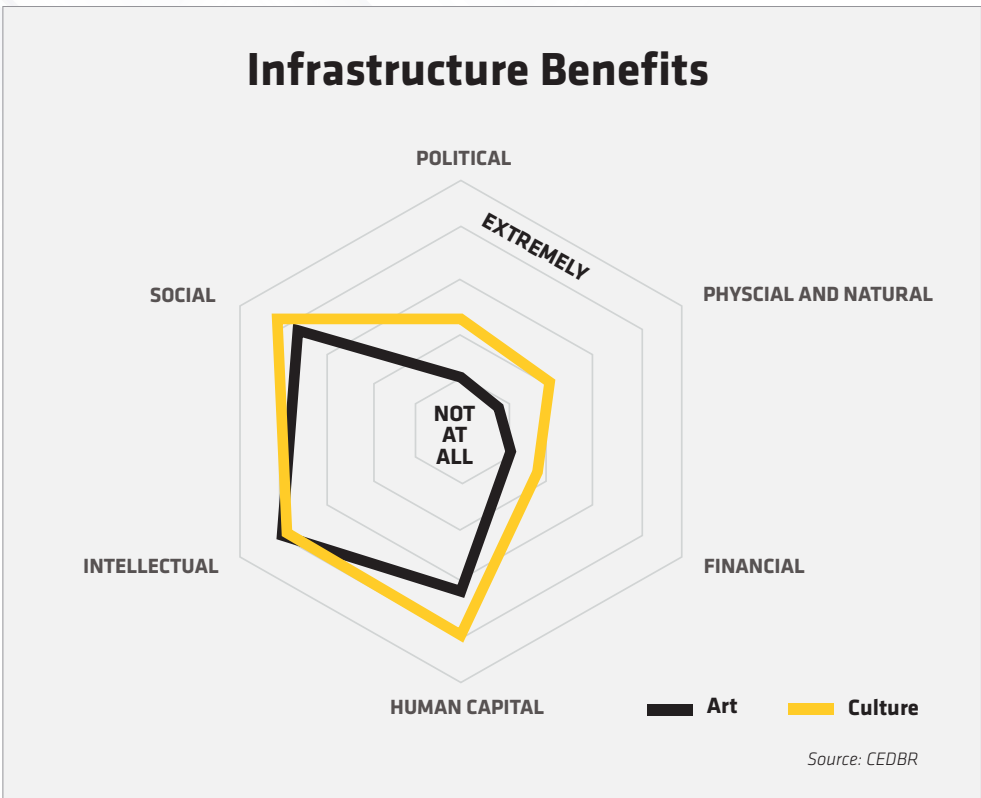


Of the thirteen units to represent arts and culture, the three infrastructure components that were lower on the self-ranking were political, financial, and physical and natural. It should be noted that just because they were lower, it does not mean that the University is not engaged in those capacities across other divisions. Instead, they happen to have a lower level of influence among the group analyzed.





Social and cultural benefits, which is the second of the three dimensions, are less tangible and identifiable than the infrastructure, but they have transformative values on the community. Within this report, we have identified eight social and cultural assets. These same assets are often considered the building blocks to developing a thriving community and cultural-based revitalization efforts. If one looks throughout history, booming and flourishing economies tended to have a higher level of presence of each asset.



University towns are often highlighted as having vibrant downtowns and communities. Much of that vibrancy is usually credited to the higher income levels, innovation, and students' discretionary spending. Although all of those factors are true, they discount the social and cultural benefits that were purposeful through programing or positive spillover effect. The direct infusion of social and cultural benefits will be broken down below; however, the positive externality is even more elusive but still relevant to discuss. The sheer presence of faculty and students living within society creates a public good. As both faculty and students live within neighborhoods and engage in community-driven activities, these same people share ideas, innovations, and perspectives that broaden others' worldviews. The exposure of their knowledge and skills within the fabric of non-university social networks broadens, at minimum, the community's diversity of thought.

When examining the arts-related units at Wichita State University, they tend to be highly focused on



creativity, aesthetics, and expression. On the other hand, the cultural units were more differentiated with a higher emphasis on identity, prosperity, and skills. The differences between the two hone into the type of services and how each group interacts with society; artists focus more on the individual, and the cultural units focus more on understanding, documenting, and changing society.

## DEMENTIA



\*There is a growing body of research that indicates community-based art activities were helpful interventions with dementia care.



**Creativity** includes conceiving new ideas that inspire and inform others. An example of creativity consists of a student-run downtown gallery called ShiftSpace, which opened in 2005. All aspects of the gallery are student-operated, from curating to marketing. Although the unit provides an applied learning environment for students to learn how to handle creative risk-taking, it is also a setting for the community to engage in creative thought and experience. Developing this type of asset downtown provides a favorable milieu to attract a high-skilled workforce. This type of investment along with other vibrant arts and cultural resources, assist in attracting companies and additional investment.



**Aesthetics** includes creating pleasant, positive, or artful expressions. The Ulrich Museum of Art is the University's focal point and premier source for artistic and cultural expression. The museum has a vast collection of contemporary art and supports the eighty-one works within the outdoor Martin H. Busch sculpture collection. The Ulrich Museum of Art also provides events and programs, including family fun days, senior programming, special exhibits, and guest speakers. The amenity-rich facility is more than a collection and facility to view art. The staff is engaged with the community by identifying and communicating the latest trends in aesthetics, inspiring their guests with programming, and motivating them to express themselves. The Ulrich Museum of Art digs deep into building a cultural ethos within Kansas that supports a more profound quality of life.



**Expression** is the conveying of thoughts and feelings through writing, ideas, and art. The School of Performing Arts includes dance, music theatre, and theater, which has a combined annual attendance of over 6,500 people a year. In addition, the abundant programming and vast interaction with the public allow spectators to emotionally respond to the physical proximity of the performers. The emotional response to performances is an intended consequence of the craft and broadens the emotional capacity of the audience.

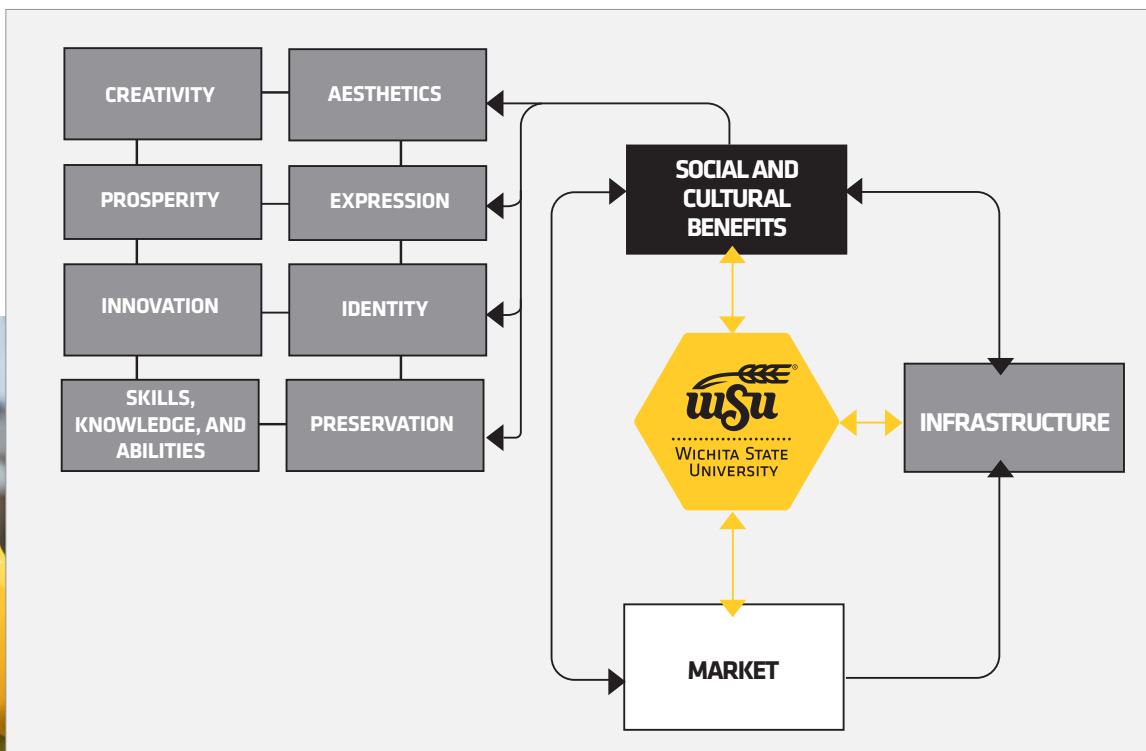




**Identity** includes the characteristics that construct a sense of individuals, groups, and society. The Gender and Sexuality conference, which the Department of Sociology hosts, is an annual event that centers on the discovery, integration, and application of knowledge by highlighting the scholarly and creative work of students, faculty, staff, and community organizations across Kansas. The focus on issues of gender and sexuality provides an opportunity for multiple groups to develop a better understanding of the impacts of identity, as a component of social organization, at micro and macro levels.



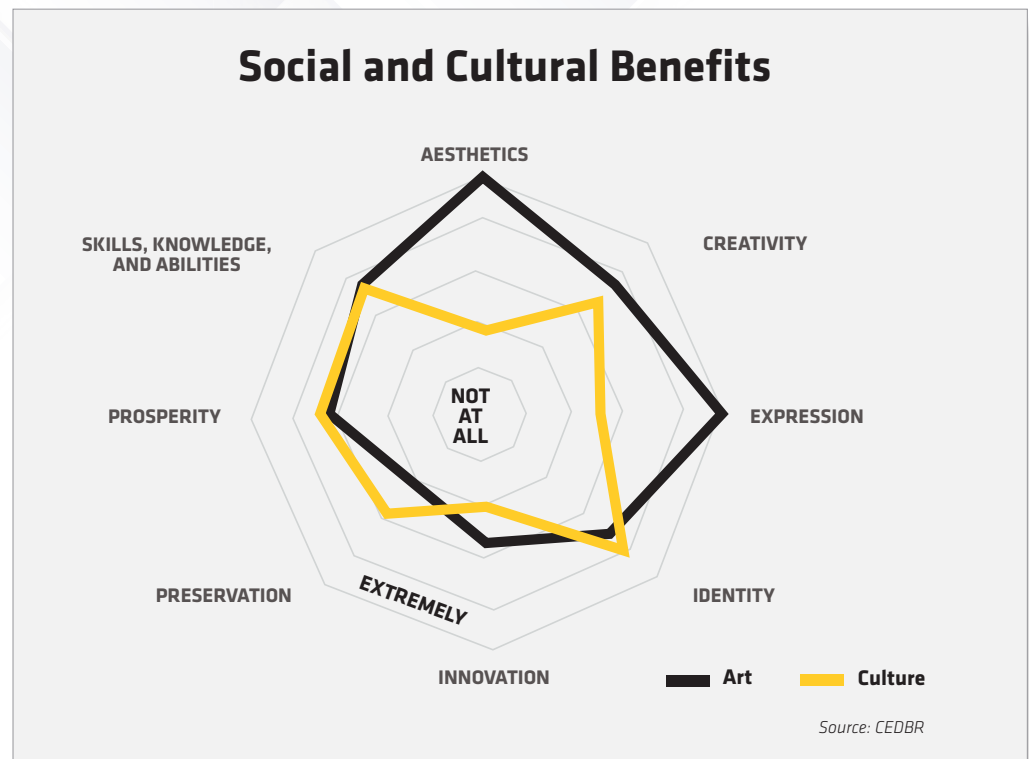
**Prosperity** is defined as improving the well-being and quality of individuals, groups, and society. The Environmental Finance Center provides a host of innovative solutions to complex environmental protection and infrastructure issues. For example, the center's focus on developing training for water utilities on financial management, radon awareness, or strategic planning combines into a deliberate effort to improve the community's well-being. Such efforts preserve natural resources and create market values that transfer back to individuals, groups, and society.



In 2019, the global economy shut down due to the coronavirus. There were widespread stay-at-home orders at the peak, and since then, there remain looming concerns about in-person physical interactions. The reduced personal contact has taken a toll on society's mental and physical health, with some segments of the population disproportionately impacted. Art and cultural activities tend to be highly physically engaging, which has strained the University's ability to deliver programming and content. Despite these hurdles, several arts and culture units responded by providing new programs and events. In some cases, the new programming required a significant reimagining of how to deliver the content and the type of content needed during the pandemic.

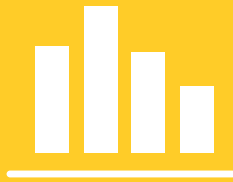
In a time of crisis and isolation, the role of art becomes more central to our lives, whether we realize it or not. The abundance of artistic content available, like movies and music, was a fountain for escapism and managing the stress that came along with the pandemic. One of the touchstones of an artist is to remain relevant and to adapt to the environment. Nationally, musicians, performers, and painters immediately developed content to help, perhaps unintentionally, deal with the adverse external environment.

Wichita State University played a role in providing content and responding to the community's emotional and mental health needs. The Ulrich Museum of Art had one of the most dramatic paradigm shifts in content delivery. For example, the museum developed a community billboard public art project. The Ulrich Museum of Art brought the art to the people at a time when they were not physically able to engage in the art due to social distancing. The museum and other units on campus converted materials and performances over into digital and online formats.



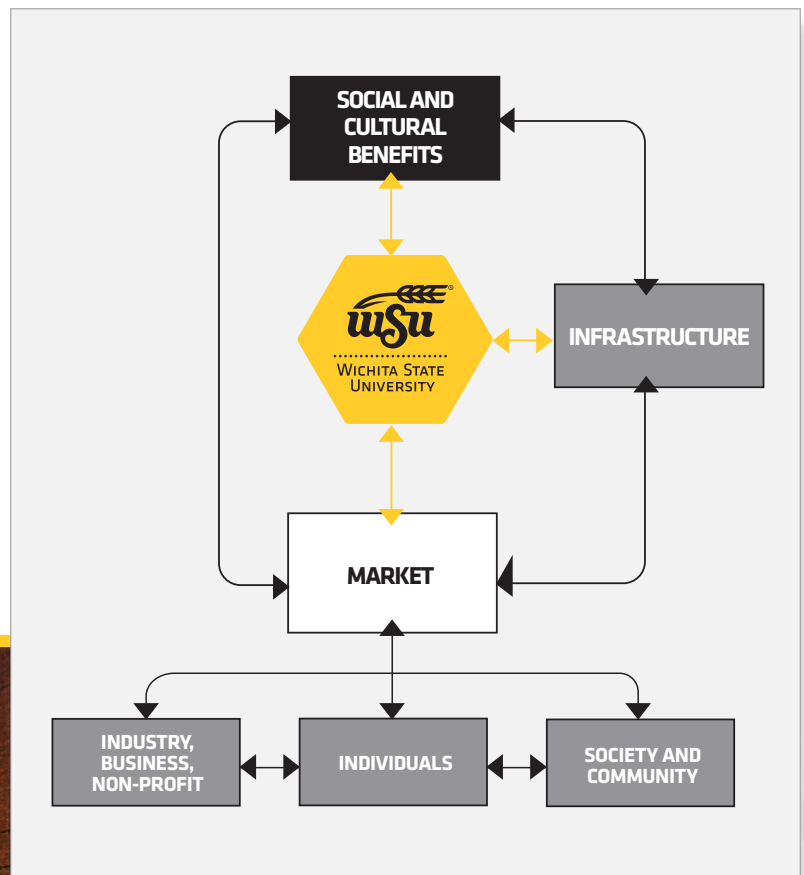
COVID RESPONSE EXAMPLES	
<b>Ulrich Museum of Art</b>	
Community Billboard Public Art Project	
Created Ulrich Virtual online lecture series	
Provided art activities for students/parents	
<b>Placemaking</b>	
Funded a student initiative to develop a community garden	
Developed outdoor class spaces	
<b>School of Performing Arts</b>	
Filmed dance performances	
Streamed music theater	
Hosted webcasts for theater	
<b>KMUW</b>	
Created related news stories	
Provided informations about voting during a pandemic	
<i>Source: CEDBR Survey</i>	





# WSU's crosscutting Arts and Culture Impact

Measuring the full impact of an industry that provides benefits to the community, like creativity and expression, is virtually impossible, as those values are subjective and not easily quantifiable. Because of the elusive values, the authors of this report recognize that the impact portion will not fully capture all benefits. So instead, this portion of the study will focus on measuring the market transaction that can readily be quantified like salaries, other operating expenditures, tourism activity, capital investments, and volunteer activity.



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The University's budget office and the Foundation provided the fiscal year 2020 expenditures, excluding the transfer of payments to prevent double counting. The arts portion of the University accounted for 9.9 million dollars of spending. Most of those expenditures, eighty-seven percent, were highly concentrated in payroll since the art portion includes the College of Fine Arts and its faculty, which is a labor-intensive activity.

The cultural portion of the 2020 fiscal year expenditures was larger at just over twelve million dollars. This study included the entire budget for each unit, including items like subcontracts to outside vendors like Kansas State University and the University of Kansas through the Environmental Finance Center. The cultural portion represents about 55 percent of arts and cultural investment from the University to the state economy based on the most recent year.

The 191 people engaged in arts and culture at the University and the twenty-two million dollars in annual expenditures support over sixteen million dollars of direct wages and salaries for faculty and staff living with Sedgwick County and the surrounding area. In addition, as the faculty and staff purchase goods within the economy and the University interacts with its supply chain, the arts and culture generate an economic ripple effect through the economy.

For every one job within the arts and culture at Wichita State University, there are an additional 0.7 people supported by this industry through the consumption of things like art supplies. When only including the operating budget, the 191 jobs support 130 jobs with a total labor income of over 22.3 million dollars and 43.0 million in output.

EXPENDITURES			
	ARTS	CULTURE	TOTAL
<b>PAY &amp; BENEFITS</b>	\$8,609,439	\$7,807,979	\$16,417,418
<b>OOE</b>	\$1,230,546	\$4,167,042	\$5,397,587
<b>CAPITAL</b>	\$102,425	\$195,448	\$297,873
<b>TOTAL</b>	<b>\$9,942,409</b>	<b>\$12,170,468</b>	<b>\$22,112,878</b>

Source: CEDBR, WSU (FY20)

EMPLOYMENT			
	ARTS	CULTURE	TOTAL
<b>FACULTY</b>	71	69	140
<b>STAFF</b>	18	33	51
<b>TOTAL</b>	<b>89</b>	<b>102</b>	<b>191</b>

Source: CEDBR, WSU (FY20)










## ART AND CULTURE IN ECONOMIC DEVELOPMENT



\* A creative workforce that focuses on social dynamics and skills are an emerging economic development tool to grow a regional economy.

\*Currid, Elizabeth. "Bohemia as Subculture; 'Bohemia' as Industry: Art, Culture, and Economic Development." *Journal of Planning Literature* 23, no. 4 (May 2009): 368-82.



		DIRECT	INDIRECT	INDUCED	TOTAL
					
Labor		\$16,417,418	\$1,739,883	\$4,172,272	\$22,329,573
Employment		191	40	90	321
Output		\$22,010,453	\$7,256,860	\$13,742,912	\$43,010,225

Source: CEDBR

Capital investments, which include major construction projects, accounted for just under 300,000 dollars in the fiscal year of 2020. The impact of those investments added 1.2 jobs and over 79,000 dollars in labor income to the regional economy.

Quintessential to both the arts and culture of the University are events and public engagement. Together both segments generated more than 590 events that reached over 57,000 people prior to the pandemic. The bulk of that interaction was within the College of Fine Arts, with regularly scheduled performances and exhibits. The cultural units on campus tended to have fewer events and more unstructured engagements that were harder to quantify. For example, the University Library assisted with the development of a walkthrough time graphic novel that was to celebrate the University's 125th anniversary.



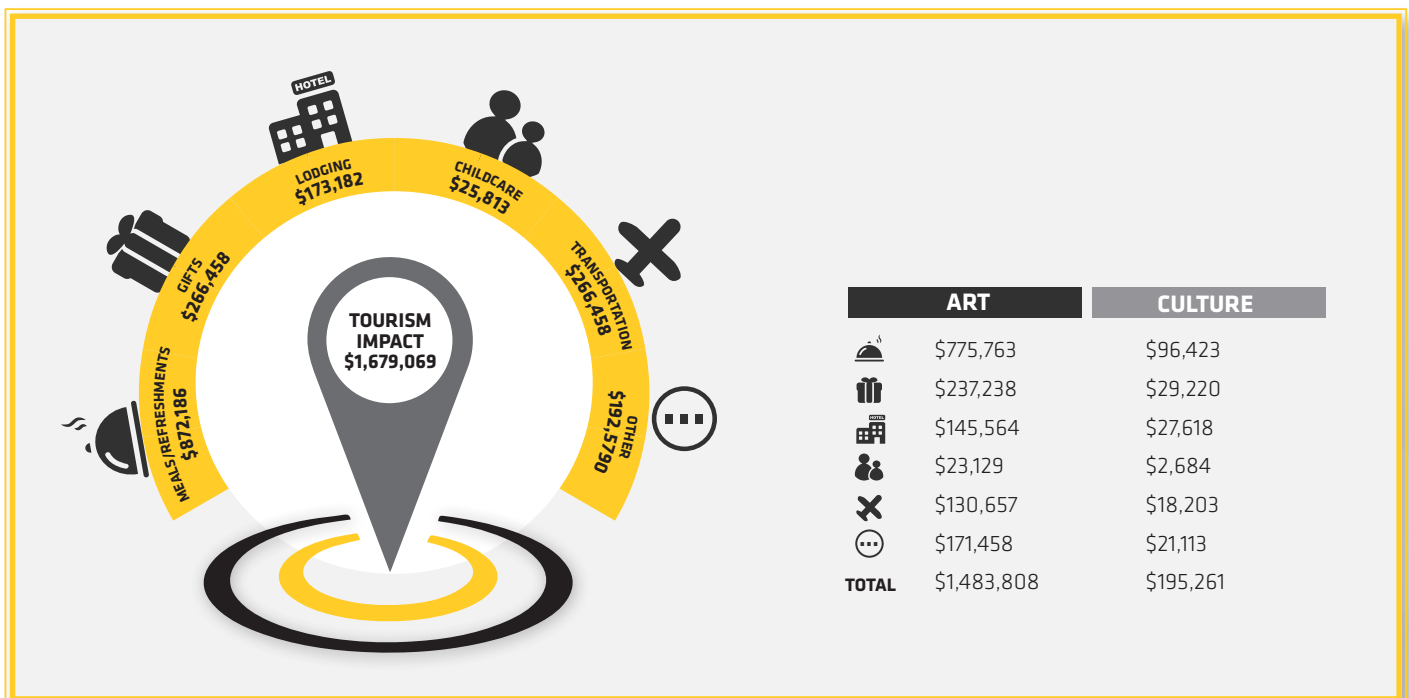


NUMBER OF EVENTS			
	ARTS	CULTURE	TOTAL
Events	517	73	590
NUMBER OF VISITORS			
	ARTS	CULTURE	TOTAL
Local	45,979	3,181	49,161
Non-local	5,517	2,818	8,334
Total	51,496	5,999	57,495

Source: CEDBR, FY 2019

To measure the economic contributions, the center used a national survey of spending patterns from the American for the Arts, which was targeted for nonprofit arts and culture organizations. After adjusting for inflation, they estimated that participants within a local market would spend, on average, 25.88 dollars, and those out-of-town spectators would spend 53.26 dollars. The consumption categories included food, gifts, lodging, childcare, transportation, and other incidentals.

Total estimated direct spending from the art portion accounted for 1.5 million dollars in economic activity in the fiscal year of 2019. Just over 80 percent of that tourism consumption was considered local or from visitors within Sedgwick County. The almost 46,000 local consumers represent an essential element in how the University adds value to people within the immediate area. Cultural tourism accounted for just under 195,300 dollars annually, with the bulk of the consumption in food-related items like restaurants. Although cultural tourism was smaller in scale, the activity tended to have more visitors from outside the county at just under 40 percent. From an economic perspective, a non-local tourist is considered more valuable as they bring new money into the regional economy.





The almost 1.7 million dollars in tourism spending supports 31 jobs in the community with a total income of just shy of 900,000 dollars annually. Of the nearly 3 million dollars in output, 22 percent was generated from non-local tourism, which should be considered an injection of new cash into the economy. The remaining 78 percent of the activity was from local tourism. Although local tourism, in theory, competes against other local tourism activities, most events provided by the University are unique in nature and do not have a direct competitor. For example, KMW events tend to be almost exclusively local visitors; however, their content, like Democracy on Tap, provides an opportunity for citizens to listen to experts covering a broad range of community topics that they would not otherwise have access to within their network.

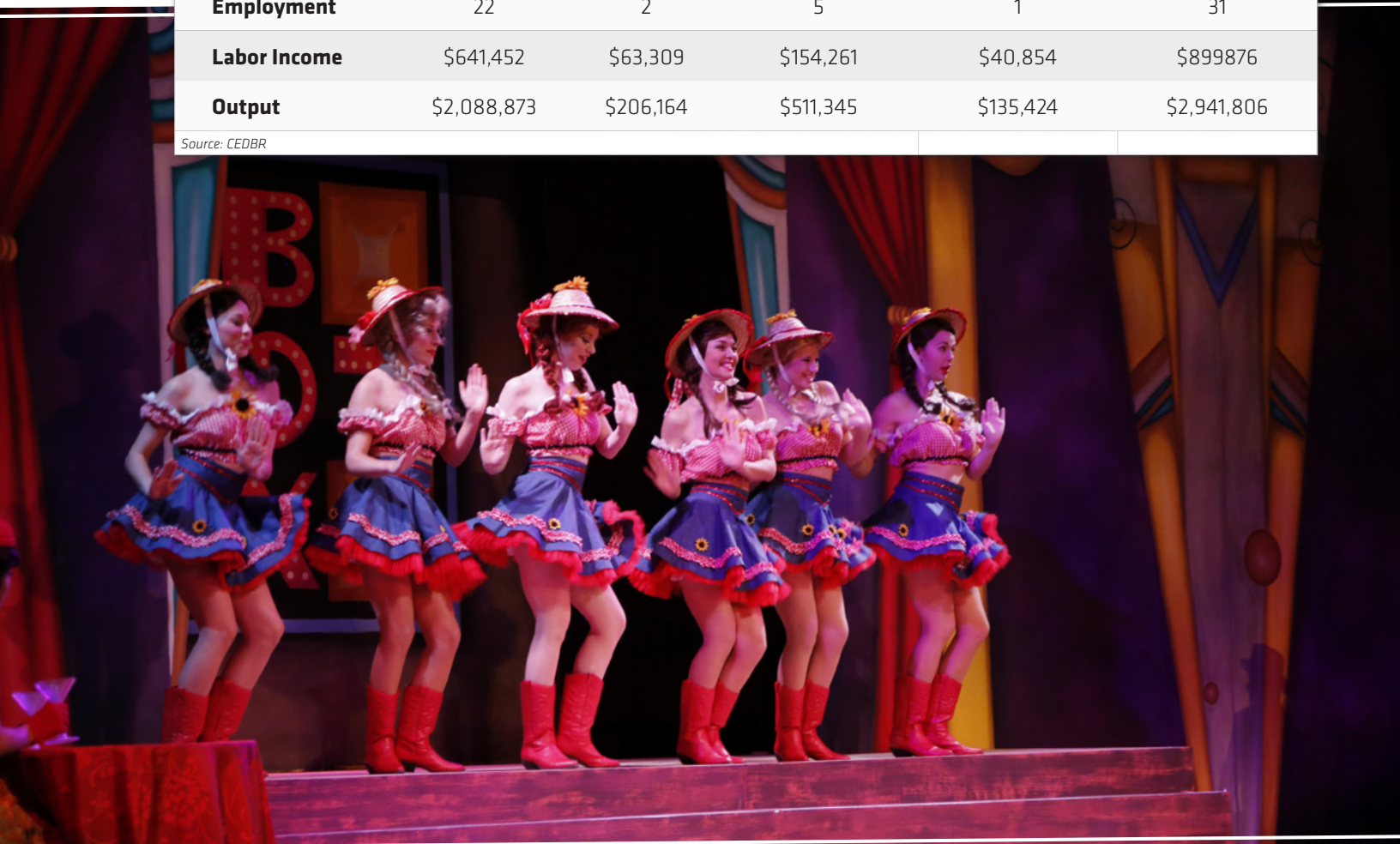
## QUALITY OF LIFE



\* Survey analysis shows that arts have one of the largest contributions to increased perceived quality of life.

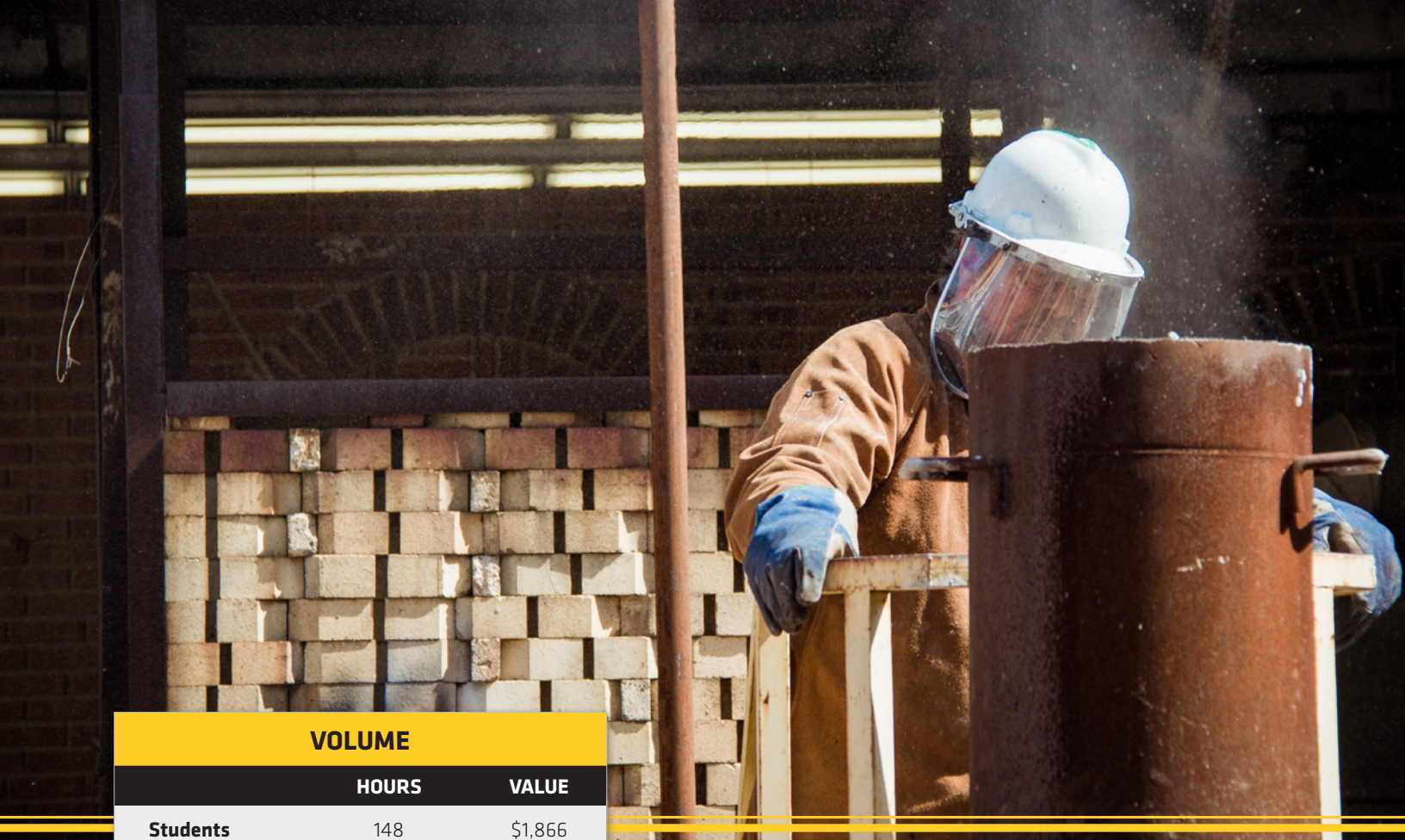
TOTAL IMPACT					
	LOCAL		NON-LOCAL		TOTAL
	ARTS	CULTURE	ARTS	CULTURE	
<b>Employment</b>	22	2	5	1	31
<b>Labor Income</b>	\$641,452	\$63,309	\$154,261	\$40,854	\$899,876
<b>Output</b>	\$2,088,873	\$206,164	\$511,345	\$135,424	\$2,941,806

Source: CEDBR



\*Michalos, Alex C, P Maurine Kahlke. 2010. "Arts and the Perceived Quality of Life in British Columbia." Social Indicators Research Vol. 96, Iss.1: 1-39.





VOLUME		
	HOURS	VALUE
Students	148	\$1,866
Faculty	48	\$1,483
Staff	2,420	\$84,361
Community	4,778	\$116,725
Total	7,394	\$204,436

Source: CEDBR Survey

Just about any nonprofit institution would share that their volunteers were one of their most important resources, as they tend to provide critical services. Within Wichita State University's arts and culture units, volunteers deliver a wide range of public services, from providing labor during events to guiding the leadership to understand market trends. Hours donated to the University were captured by board members, alumni, community enthusiasts, faculty, staff, and students.

On an annual basis, the volunteer hours from the thirteen units accounted for 7,394 hours and a total value of just over 204,000 dollars. Another way to look at this is to calculate the full-time equivalent person, or how many people it would take to replace all volunteer hours. Based on a forty-hour week and working fifty weeks a year, this equates to 3.7 people. Although the calculated value of volunteer hours equates to about four people, the leaders would rather have the value gained from the interaction with the donated time.





# Acknowledgments

The following people were responsible for the successful completion of the impact study, which includes the surveys, data collection, and economic modeling.

Kaye Monk-Morgan, Vice President for Strategic Engagement and Planning, led the initial request for the study. She is responsible for refining the scope, defining the arts and culture, and providing project guidance. Kaye's vision for the project, along with her continued support, made for a better project.

In order to define the art and culture scope, this project relied on a steering committee. The committee met a few times early on in the project cycle and was given the opportunity to review the report and to provide feedback. The steering committee members include the following:

- Kaye Monk-Morgan
- Rodney Miller
- Leslie Brothers
- Nancy Loosle

- Alica Sanchez
- Debra Fraser
- Teri Hall

Thank  
you.



Thank  
you.

The success of this project would not be possible without the complete cooperation from staff within each of the thirteen units at Wichita State University that were identified to be included within the art and culture study. Each unit was asked to respond to a survey, meet with the research staff, and provide additional information. A special thanks go to the following people:

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The Center for Business Research and Economic Development, a unit of the W. Frank Barton School of Business at Wichita State University, is responsible for any errors in this report. Inquiries may be directed to: Center for Business Research and Economic Development, 1845 Fairmount St, Wichita, KS 67260. The Center can be reached by telephone at 1-316-978-3225 or through the website at [www.CEDBR.org](http://www.CEDBR.org).





Martin H. Bush Outdoor Sculpture Collection | [ulrich.wichita.edu](http://ulrich.wichita.edu)

# METHODOLOGY

## ***Definition of arts and culture***

In the development of the 2020 Wichita State University economic impact study, the authors recognized that the arts and culture were either missing or undervalued. Those gaps in the previous report were missing due to the effort needed to measure the impact and keep it in line with standard university impact methodologies. In late 2020 and early 2021, the authors and the Vice President for Strategic Engagement and Planning met several times along with an initial advisory group of University stakeholders to develop an outline of what would be included.

The definition was continually refined through the Spring as the authors reviewed similar research projects. The advisory committee agreed that athletics should be removed from the list, as it was large enough to warrant its own impact study in the future. Regardless of the presence within the University, what was to be included were the following: arts, entertainment, crafts, nature, ecology, and heritage.

## ***Identifying units***

The center likely has left out several initiatives with the University that fit within the project's scope. In particular, both faculty and students have probably taken on applied projects within the classroom that would directly impact the communities culture. To capture as many initiatives as possible, CEDBR used the University's organizational structure and contacted each division director. Further, the center implemented a mapping procedure by talking with sub-division and unit directors. After receiving feedback from all the divisions within the University, the authors further searched online to identify potential units that were left out of the initial effort. The final list of units was sent to the Vice President for Strategic Engagement and Planning for approval. The center anticipates that the report will be updated in the future to capture some of the missing elements and to track the University's engagement over time.



### Volunteer hours

Nonprofit organizations recognize the value of community support through investment in time and energy. Without volunteers, these organizations would have to pay a market rate for that labor to produce the same goods and services. In some cases, the labor donated can be highly skilled, such as when a lawyer donates to help with an organizational structure and apply for nonprofit status. There are a few established ways to measure the value of volunteerism. This study used the average income based on the American Community Survey from the Census instead of the Current Employment Statistics from the Bureau of Labor Statistics. The American Community Survey was used because it provided average income by age, which helped differentiate the value of the volunteer hours. The only instances where this was not used were when a unit had its own internal methodology.

If the center used the Current Employment Statistics average earnings for Wichita, the value of volunteer hours would have been higher. The 2020 annual private earnings for the Wichita Metropolitan Areas was 23.75 dollars. After adding 15.7 percent for fringe benefits, the estimated hourly value would have been 27.48 dollars, which was higher than this report's estimate for students, staff, and community volunteers.

### Tourism

This project assumed that the spending patterns of art and culture would be from other traditional tourism activities. To better capture spending patterns, this study used a national survey of spending patterns from the American for the Arts, which was targeted for nonprofit arts and culture organizations. After adjusting for inflation, they estimated that participants within a local market would spend, on average, 25.88 dollars, and those out-of-town spectators would spend 53.26 dollars. The consumption categories included food, gifts, lodging, childcare, transportation, and other incidentals.



### TOURISM SPENDING

	LOCAL	NON-LOCAL
<b>Meals/Refreshments</b>	\$14.27	\$21.67
<b>Gifts</b>	\$4.40	\$6.33
<b>Lodging</b>	\$1.43	\$14.46
<b>Childcare</b>	\$0.45	\$0.44
<b>Transportation</b>	\$2.15	\$5.79
<b>Other</b>	\$3.18	\$4.57
<b>Total</b>	<b>\$25.88</b>	<b>\$3.26</b>

Source: CEDBR, American for the Arts, BLS-CPI

Source: [https://www.americansforthearts.org/sites/default/files/pdf/information\\_services/research/services/economic\\_impact/aepiii/national\\_report.pdf](https://www.americansforthearts.org/sites/default/files/pdf/information_services/research/services/economic_impact/aepiii/national_report.pdf)



### **Region**

After reviewing the activity of the arts and culture units on campus, the center determined that the local economy would be defined as Sedgwick County. That is, anyone living in the county and consuming any of the services from the identified group would be classified as a local tourist. Local tourists can benefit from services provided; however, within an economic framework, they do not offer net new dollars to the economy.

The thirteen units on campus offer events and programming to people, organizations, and society across the state of Kansas; therefore, non-local is defined as anywhere outside of Sedgwick County when identifying the net new tourism dollars. Further, this study included all counties within the state except for Sedgwick County to determine the full regional effect of the University on the state economy.

### **Budget**

With the assistance of the University's budget office, Foundation, and centers, this study captured the expenditure portion for the fiscal year of 2020. Expenditures were used instead of budgets, as the model needs actual transactions within the regional economy, not encumbrances and transfers. Each unit that was identified in the study had a total payroll, other operating expenses, and capital investments.

### **Construction Impacts**

Capital investments were not included in the total contribution impact, as the funding tends to be one-time expenditures and vary dramatically by year. Capital investments include expenses on building construction and other maintenance. Construction-related projects support temporary jobs, as the projects have a limited duration. The purchase of major equipment tends to leak out of regional economies. For this reason, the accepted practice is to separate capital investments from the total contribution impact.





## DEFINITIONS

- *Contribution impact* – A contribution impact study includes all activities associated with the event, including local visitors.
- *Direct impact* – A direct effect measures an industry's initial change or value in terms of dollars, jobs, or wages.
- *Indirect impact* – An indirect effect measures the supply chain impact from an initial change or direct impact.
- *Induced impact* – An induced impact measures the household effect from increased demand from an initial change or direct effects.
- *Labor income impact* – Labor income includes all forms of employment income and encompasses employee compensation and proprietor income.
- *Market area* – This study used two measures of a market area. A local market area was defined as Sedgwick County. Non-local market area is considered either any visitor outside of Sedgwick County or the entire state of Kansas.
- *Multiplier* – A multiplier captures the inter-industry effects from a change to a primary sector. A value greater than one indicates a positive impact on the economy for every dollar or job created.
- *Output impact* – An output effect measures the total value of a business's production and equals revenues.
- *Tax on corporations* – Corporation taxes include dividends and corporate profits.
- *Tax on households* – Household taxes include income, fines and fees, motor vehicle license, and property.
- *Tax on production* – Production taxes include sales, property, motor vehicle licenses, severance, other related taxes.
- *Total impact* – A total effect adds the direct, indirect, and induced effects to estimate the full impact on a regional economy.





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## About the Center

This report was produced by The Center for Economic Development and Business Research (CEDBR), part of the W. Frank Barton School of Business at Wichita State University. We are a reliable resource for local, state and national demographic and economic data. We strive to enhance economic growth and development through our applied and objective research, which makes us an active and well-respected partner with economic development leaders.