

STATEMENT OF TIM DALY,
BEFORE THE
COMMITTEE ON EDUCATION AND LABOR
OF THE
UNITED STATES HOUSE OF REPRESENTATIVES
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Chairman Miller, Ranking Member McKeon and members of the Committee, my name is Tim Daly, and I am here today as an actor, producer, director, and as co-president of The Creative Coalition. The Creative Coalition is the non-profit, non-partisan public advocacy organization of the arts and entertainment community. Our members are actors, directors, producers, writers, musicians, dancers, painters and others who make their living in performing and fine arts. I would like to thank you for holding this hearing and recognizing the important role that arts play in our economy.

I don't believe it is commonly known that entertainment is America's second largest export, and millions of Americans earn their livelihoods through the arts and in ancillary occupations. Despite that fact, it seems to me that we too often look at art as something extra, a luxury item, something that is disconnected from our daily lives and our economy. It is my mission to make America understand that the arts are part of our cultural and economic main course; they are not dessert.

Today, I want to talk with you as a working actor about how I see the economic impact of the entertainment industry today. I'd like to follow that discussion with three concrete things we can do to ensure that America's arts economy remains vibrant in the years ahead.

Let me start with a few words about the impact of the arts on my own family. After serving for five years in the Navy during World War II, my father came to New York City and supported our family as an actor in the theatre, both on and off Broadway, and later, on television. Decades before I began playing a doctor on *Private Practice*, my father starred as Dr. Paul Lochner on the television series *Medical Center*. My sister Tyne is a well known actress. And now a third generation of Dalys, including Tyne's daughter and my son, has entered the profession. We have been blessed to work in the theatre, both on and off Broadway, in non-profit regional theatre, in film, radio, and on television. But the story is larger. My family is inundated with artists. We make our livings as musicians, writers, composers, painters, animators, photographers, actors, directors and performance artist. We owe everything to the arts and to our pursuit of artistic expression.

According to the federal Bureau of Labor Statistics, I'm one of roughly 45,000 working professional actors in the U.S., but that number doesn't begin to capture the employment impact of the entertainment industry. When an A-list star, like Julia Roberts, agrees to do

a movie, the press is filled with the news about that individual. But the real economic story is about the thousands of people put to work when that movie is produced.

Each production -- whether a movie, television show or play -- takes an incredible amount of support and behind-the-scenes labor and talent. Next time you watch a movie, stay in your seat until the credits stop rolling, and you'll get a sense of the huge number of actors, craftsmen, editors, technicians and others who work so hard to bring that film to the screen.

More importantly, take a look at the economic impact that the entertainment industry can have on a community. For example, my show, *Private Practice*. We just finished shooting our second season, and I'd like to try to give the members of the Committee a sense of the economics at work on an hour-long network drama. It takes us nine days to shoot one episode of *Private Practice*. We employ about 200 people day in and day out during production season. For two of those nine days, we have a second crew of 50 people on set, in addition to those regularly working on the show, and each episode can have 100 to 300 extras.

Look beyond those employed on the show and you'll see the ripples spread still farther across the economy. In that nine-day period, the show spends about \$20,000 on food from outside caterers. \$25,000 to \$40,000 is spent on clothes and costumes, \$2,500 on dry cleaning, and \$15,000 on furniture for the sets. Again, those numbers are for a single episode. Add up the numbers and the sales tax, and the money spent in the community by those employed on the show, and it quickly becomes apparent how big the impact on the local economy can be.

Even those numbers, though, don't give us a complete picture of the jobs created. I think the employment impact needs to be viewed through a much broader lens. Take a technology like the iPod, for example. Here is a blockbuster product that exists to deliver entertainment to individuals. A recent study by researchers at the University of California, Irvine, estimated that 14,000 jobs were created in the U.S. as a result of the iPod in 2006, with \$753 million in wages generated as a result. The engineering, innovation, technology and manufacturing of this ubiquitous product would not exist without people's desire to have music in their daily lives. Without the art, there would be no iPod.

In ways large and small, obvious and obscure, art and entertainment are important engines of our economy. But we cannot take this for granted. We must take steps to ensure the continued vibrancy of our arts and entertainment. We have to invest in the future. Here are three ways we can do that.

First, federal support for the arts continues to play a critical role. The Creative Coalition strongly supported Congress' decision to expand funding for the National Endowment for the Arts in the recently passed stimulus package, and we encourage continued strong support for the not-for-profit arts sector. The investment is so small when one looks at

the tremendous returns that arts and entertainment pay back to society both culturally and economically.

In these troubled times, we should look to President Franklin Roosevelt's example. The New Deal's arts programs created much-needed jobs and fostered great talents that otherwise may have been lost. The contributions of those artists to our culture endure, and their successful careers resulted in employment for many others in the years that followed.

Second, it's vitally important that we nurture the next generation by giving our kids access to art in schools. I know this is primarily a state responsibility, but the economic consequences of letting arts in schools atrophy will be felt nationally. In tough times, arts education can be the first thing to go. Again, I think we make a fatal mistake if we view the arts simply as a luxury. We don't need to promote a career in the arts, but we do need to give our kids a chance to exercise their imaginations so that they can be the most creative and innovative thinkers they can be. We need creative engineers, and mathematicians, and scientists, and yes, politicians in order to compete in the global economy. Arts train the creative mind.

Third, it's imperative that we change the discussion about the arts in our culture. We must acknowledge not only that arts inspire us, reflect back to us our triumphs and mistakes, bring us beauty and joy, challenge our beliefs, and enrich our souls, but also that we are surrounded by the work of artists every day. The arts are interwoven with engineering, with innovation, with technology, and these creators are part of our economic and cultural main course.

In conclusion, I'd like to tell you about Shonda Rhimes, a writer who is the creator of both *Grey's Anatomy* and *Private Practice*. It's amazing to think that all of the economic activity I described surrounding *Private Practice* stems from her artistic vision. She is essentially an inventor who started two successful companies – these two television shows – that provide good jobs and pump millions of dollars each week into our economy. If a businesswoman were to open a factory employing a thousand people, we would hail her entrepreneurial spirit. In the arts, someone like Shonda Rhimes has the same economic impact. Yet we often forget that these artists are not only creators of stories, but also creators of jobs for a broad sector of our society.

I thank the Committee for giving me this opportunity to testify. I look forward to answering any questions you may have.