

**AGENDA
SPECIAL MEETING OF THE AMES CITY COUNCIL
COUNCIL CHAMBERS - CITY HALL, 515 CLARK AVENUE*
SEPTEMBER 15, 2020**

***DUE TO THE COVID-19 PANDEMIC, THE SPECIAL MEETING OF THE AMES CITY COUNCIL WILL BE CONDUCTED AS AN ELECTRONIC MEETING. IF YOU WISH TO PROVIDE INPUT ON ANY ITEM, YOU MAY DO SO AS A VIDEO PARTICIPANT BY GOING TO:**

<https://zoom.us/j/826593023>

**OR BY TELEPHONE BY DIALING: US: 1-312-626-6799 or toll-free: 1-888-475-4499
Zoom Meeting ID: 826 593 023**

YOU MAY VIEW THE MEETING ONLINE AT THE FOLLOWING SITES:

<https://www.youtube.com/ameschannel12>

<https://www.cityofames.org/channel12>

or watch the meeting live on Mediacom Channel 12

NOTICE TO THE PUBLIC: The Mayor and City Council welcome comments from the public during discussion. If you wish to speak, please see the instructions listed above. The normal process on any particular agenda item is that the motion is placed on the floor, input is received from the audience, the Council is given an opportunity to comment on the issue or respond to the audience concerns, and the vote is taken. On ordinances, there is time provided for public input at the time of the first reading.

CALL TO ORDER: 6:00 p.m.

1. Discussion of “The Arts in Ames”

DISPOSITION OF COMMUNICATIONS TO COUNCIL:

COUNCIL COMMENTS:

ADJOURNMENT:



Caring People ♦ Quality Programs ♦ Exceptional Service

MEMO

ITEM #1

To: Mayor and Council Members
From: Brian Phillips, Assistant City Manager
Date: September 11, 2020
Subject: Arts Workshop – September 15

At the October 22, 2019, City Council meeting, the City Council directed staff to schedule a workshop on the arts and to work with Mike Sulzberger to produce it. Mr. Sulzberger is a member of the Board of Directors of Story Theater Company.

This workshop was originally scheduled for April 2020 but was delayed along with other workshops due to COVID-19. Therefore, this workshop will take place Tuesday, September 15th.

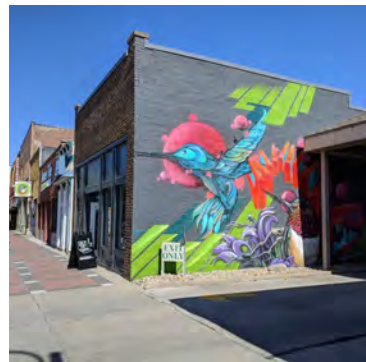
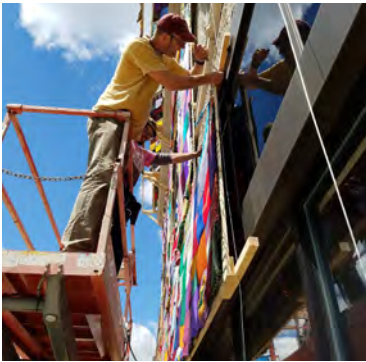
The workshop will consist of presentations from Mr. Sulzberger and Jennifer Drinkwater, an assistant professor in the Department of Art and Visual Culture at Iowa State University. The presentations will describe the importance of the arts to the community and ways in which the City can foster the growth of arts and artists. The documentation attached to this memo is from Professor Drinkwater. She has indicated this material will be referred to in her presentation during the workshop.

The members of the Public Art Commission and the Commission on the Arts are aware that this workshop is taking place and have been invited to view the proceedings.

ARTS WORKSHOP

AMES CITY COUNCIL

SUPPLEMENTAL MATERIALS

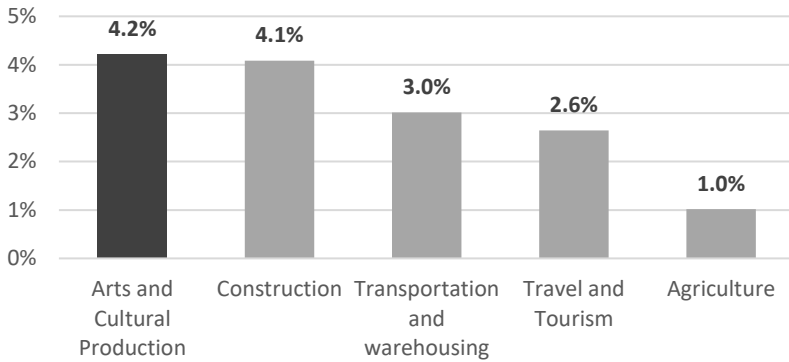




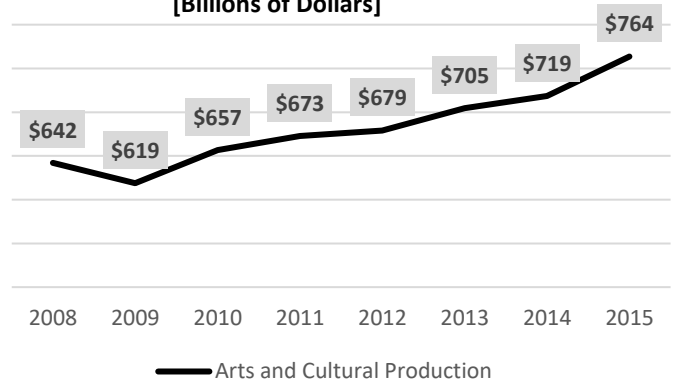
Arts Facts . . . Arts & Culture = 4.2 Percent of GDP

According to the U.S. Bureau of Economic Analysis, arts and cultural production contributed \$764 billion to the nation's economy in 2015. This represents 4.2 percent of the GDP—a larger share of the economy than transportation, tourism, or construction.

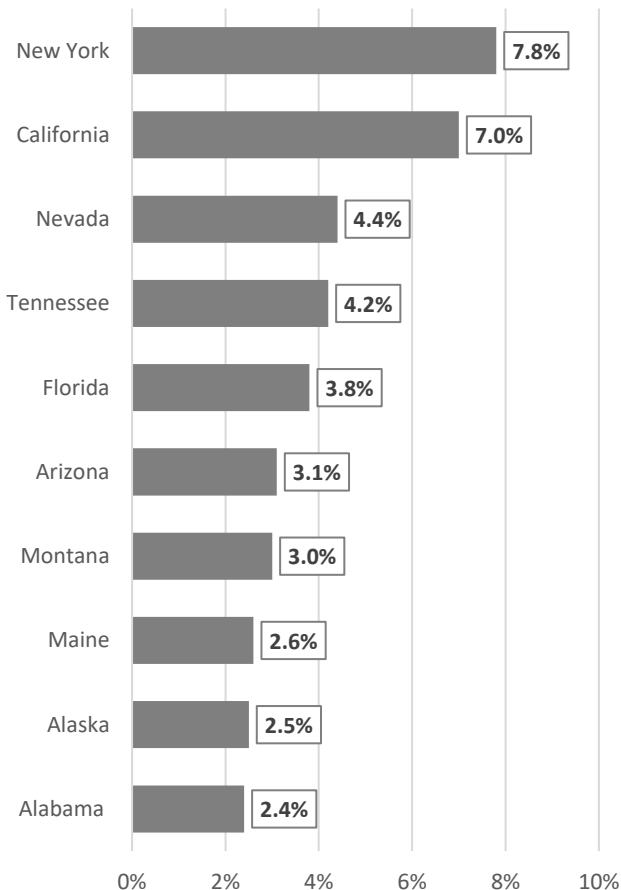
Percentage Contributed to U.S. GDP by Selected Sector: 2015



Contribution to U.S. GDP by Arts and Culture Industries [Billions of Dollars]



Percent Contribution of Arts and Cultural Production to Total GSP, 2015 (Selected States)



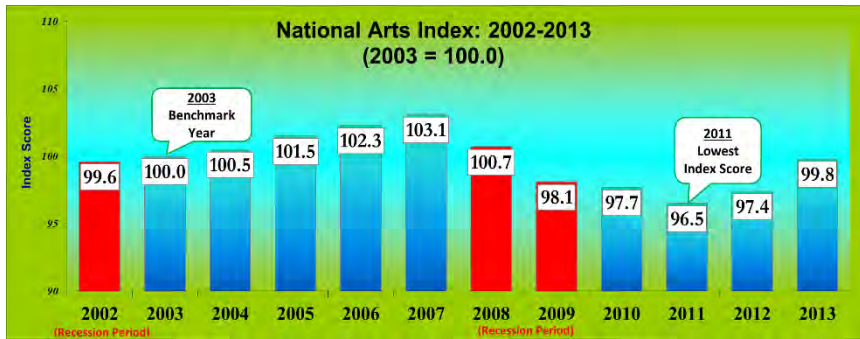
The entire U.S. arts and culture sector (i.e., nonprofit, commercial, education) is a \$764 billion industry. This represents 4.2 percent of the nation's Gross Domestic Product (GDP)—a larger share of the economy than transportation, agriculture, or construction—according to the U.S. Bureau of Economic Analysis.

- The arts and cultural sector supported 4.9 million jobs in 2015, up from 4.8 million in 2014.
- Arts and culture had a \$21 billion international trade surplus in 2015.
- Arts and culture represents an important share of state economies, for example: Alaska (2.5 percent), California (7.0 percent), Minnesota (3.5 percent), Ohio (2.9 percent), Tennessee (4.2 percent). Find your state [here](#).
- That the BEA measures [arts and cultural production](#) in the U.S. highlights the important role of the arts in building a healthy economy and ensuring our global competitiveness.

Sources: U.S. Bureau of Economic Analysis. Gross Domestic Product (GDP) by Industry, Arts and Cultural Production Satellite Account (ACPSA), Travel and Tourism Satellite Account, and Gross Domestic Product by Industry. Updated January 2019.

Arts Facts . . . 2016 National Arts Index

Americans for the Arts 2016 Index report scores the health and vitality of the arts in the U.S. from 2002 to 2013. The arts continued their post-recession recovery, which began in 2012, effectively matching its pre-recession level from 2003.



The 2016 National Arts Index by Americans for the Arts provides a picture of the impact of the Great Recession on the arts—before, during, and after. The impact on the arts was swift and measurable. The 4-year drop from 2007-2011 nearly doubled the 5-year gains made between 2002-2007 (-6.6 vs. +3.5 percentage points, respectively).

The arts are an economic force in the United States (2015). 95,000 nonprofit arts organizations and 600,000 more arts businesses, 2.3 million artists active in the workforce, 766,000 self-employed artists, and \$151 billion in consumer spending.

Arts nonprofits continue to be challenged financially. The percentage of nonprofit arts organizations operating at a deficit has ranged from 36 percent in 2007 (during a strong economy) to 45 percent in 2009 (the deepest part of the recession). In 2013, a time of improved economic health, 42 percent of arts nonprofits still failed to generate positive net income.

Audiences change how they engage in the arts. In 2013, 31 percent of the adult population attended a live performing arts event, slightly less than 2010, but well below the 40 percent of 2003. Art museum attendance also declined, with 12.9 percent of the population attending at least once (down from 15.5 percent in 2003). Attendance at live popular music concerts is growing (23 percent in 2003 to 25 percent in 2013).

Technology is changing the arts delivery models. Since 2003, nearly half of the nation's CD and record stores have disappeared. Online music downloads, however, have surpassed 1 billion units annually. In 2013, digital formats comprised 37 percent of total music sales with streaming providers like Pandora and Spotify representing an additional 27 percent of revenues.

Student demand for arts and music remains high. Between 1998 and 2009, the percentage of college-bound seniors with four years of arts or music grew from 15 percent to over 20 percent. Since 2009, however, this share has slipped to 18 percent. The number of college arts degrees conferred annually rose steadily from 75,000 to 139,000 between 1997 and 2013—promising news for business leaders looking for an educated and creative workforce.

Arts organizations foster creativity and entrepreneurship: Arts organizations are homes to new ideas and innovative leaders. Between 2002 and 2013, audiences were treated to more than 11,500 new works—over 150 new operas, 1,446 orchestral works, 3,054 plays, and almost 6,500 movies.

Predicting the health of the arts sector: Between 1999 and 2013, two economic forces were bellwethers for the arts over the long term: (1) total private giving to all charities, and (2) the total number of workers in all occupations. Statistically, this combination of factors explained a remarkable 72 percent of changes in the Index value. People who are working, and those who are more confident of their job prospects, have more discretionary income to engage in the arts both personally as consumers and donors. Thus, the recent increases in employment and charitable giving are promising signs for the arts.

About the National Arts Index: The Index is composed of 81 national-level research indicators—the latest available data produced by the federal government and private research organizations—and covers the 12-year span 2002-2013. The Index is set to a base score of 100 in 2003; every point difference is a one percent change from that year.

Source: National Arts Index 2016, Americans for the Arts, 2016. Visit www.ArtsIndexUSA.org to learn more.

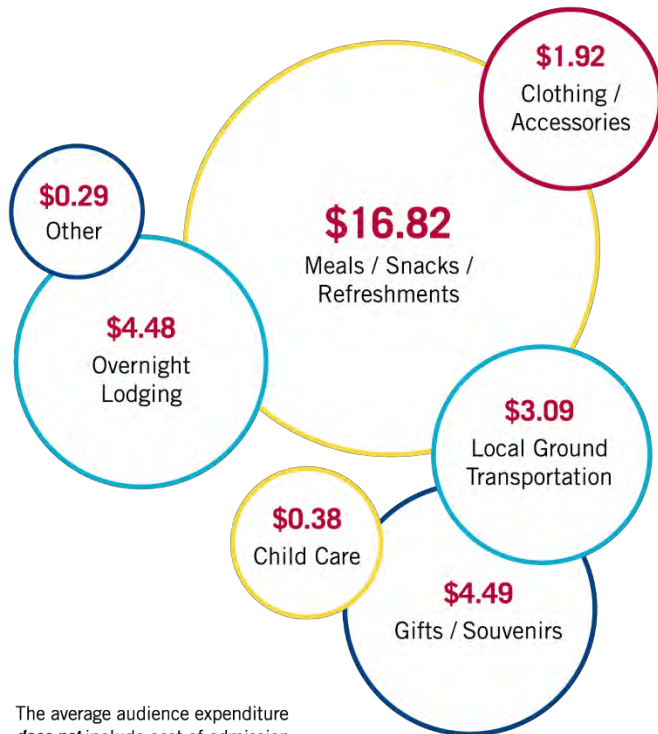
Arts Facts . . . Spending by Arts Audiences

The nonprofit arts, unlike most industries, leverage significant amounts of event-related spending by their audiences; an average \$31.47 per person, per event (excluding the cost of admission).

**Cultural Audiences Spend an Average of \$31.47 Per Person, Per Event
(Not including admission costs)**

Average Per Person Per Event

Audience Expenditures: \$31.47



The average audience expenditure **does not** include cost of admission.

Local vs. Nonlocal Arts Audience Spending

Local Audience Spending // \$23.44



Nonlocal Audience Spending // \$47.57



- Data collected during 2016 from 212,691 attendees at a range of performances, events, and exhibits in 341 U.S. communities revealed that audiences spend an average \$31.47 per person, per event (excluding the cost of admission) because of their attendance.
- Cultural attendees who live outside the county in which the event takes place spend more than twice as much as their local counterparts (\$47.57 vs. \$23.44). Communities that attract cultural tourists stand to harness these significant economic rewards.
- Non-residents make up 34 percent of cultural audiences. Sixty-nine percent of nonlocal attendees report that the primary reason for their trip is “specifically to attend this arts/culture event.”

Cutting support for the arts means undercutting an industry that is a cornerstone of tourism, economic development, and the revitalization of many communities. When governments increase their support for the arts, they are supporting local jobs, generating tax revenues, and fueling a creativity-based economy. Visit

www.AmericansForTheArts.org/AEP5 for more information on the *Arts & Economic Prosperity 5* study.

Source: *Arts & Economic Prosperity[®] 5*, Americans for the Arts. 2017.



WHY THE ARTS MATTER IN IOWA



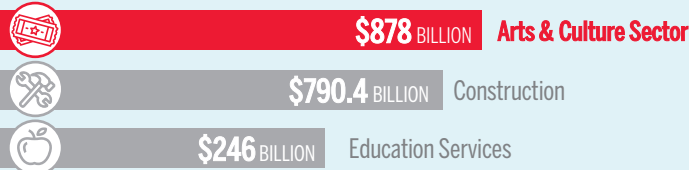
NATIONAL ARTS FACTS

ARTS & CULTURE SECTOR'S PERCENTAGE OF U.S ECONOMY (Artists, University Arts, Commercial & Nonprofit Arts Organizations Combined)

ARTS & CULTURE SECTOR REPRESENTS 4.5% OF NATION'S GDP & 5.1 MILLION JOBS

The U.S. Bureau of Economic Analysis reports that nationally the arts and culture sector is a **\$878 billion industry**, representing 4.3% of the nation's GDP—a larger share of the economy than construction or education services.

Source: [U.S. Bureau of Economic Analysis](#), 2017.



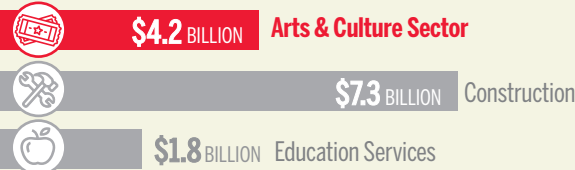
BONUS: U.S. exports generate a \$29.7 billion arts trade SURPLUS.

IOWA ARTS FACTS

IOWA ARTS & CULTURE SECTOR REPRESENTS 2.3% OF STATE'S GDP & 42,820 JOBS

The U.S. Bureau of Economic Analysis reports that the arts and culture sector contributes **\$4.2 billion** to Iowa's economy, representing 2.3% of the state's GDP—a larger share than some other industries in the state.

Source: [U.S. Bureau of Economic Analysis](#), 2017.



BONUS: In 2017, IA cultural groups generated \$2.3 billion in compensation.

NUMBER OF ARTS-RELATED BUSINESSES AND JOBS (Commercial & Nonprofit Arts Organizations Combined)

Nationally **673,656 businesses** employ **3.48 million people** who are involved in the creation or distribution of the arts. Based on Dun & Bradstreet data, this means that 3.9% of all businesses and 1.9% of all employees are connected to the creative industries.

Source: Americans for the Arts, [Creative Industries](#), 2017.



In Iowa, **5,595** arts-related businesses employ **25,339** people.

- In Linn County, **479** Arts-Related Businesses employ **2,097** people.
- In Polk County, **1,127** Arts-Related Businesses employ **5,990** people.
- In Scott County, **348** Arts-Related Businesses employ **1,783** people.

Source: Americans for the Arts, [Creative Industries](#), Iowa report, 2017.



ECONOMIC IMPACT OF NONPROFIT ARTS ORGANIZATIONS & THEIR AUDIENCES

Nationally, the nonprofit arts industry alone generates **\$166.3 billion in economic activity** annually that supports **4.6 million jobs** and generates **\$27.5 billion** in federal, state, and local government revenue.

- Spending by arts audiences generated **\$102.5 billion** to local businesses.

Source: Americans for the Arts, [Arts & Economic Prosperity 5](#), 2017.



In 2015, Iowa's arts and culture sector created thousands of FTE jobs and generated millions of dollars in economic activity. Nonprofit arts groups helped cultivate that activity.

- In the Greater Des Moines Region specifically, nonprofit arts groups generated **\$71.9 million** in economic activity. Audiences of 3.3 million people added another **\$113.1 million** in related spending for a total of **\$185.0 million** for the city in 2015, and this generated **\$9.3 million** in local and state government revenues and **5,677 FTE jobs**.

Source: Americans for the Arts, [Arts & Economic Prosperity 5](#), [Greater Des Moines](#) report, 2017.



PUBLIC INVESTMENT IN GRANTS TO NONPROFIT ARTS ORGANIZATIONS & ARTISTS

Q So how much is the federal government investing in the National Endowment for the Arts (NEA)?

A Congress allocated **\$162.25 million** to the NEA in FY 2020, which has been relatively level for the last several years. This amounts to just **49¢** per capita, yet the nonprofit arts industry generates over \$13 billion in federal tax revenue back to the treasury. Imagine what nonprofit arts groups could generate with \$1 per capita!

Source: [Americans for the Arts Action Fund](#), 2020.
Read: "Funding The Arts Is Good For the Nation," [The Hill](#), 2015.

Q What about Iowa—how much does state government budget to the Iowa Arts Council each year?

A In FY 2020, the state allocated **\$1,467,188** in FY 2020 to the Iowa Arts Council. The Iowa Arts Council also received **\$683,800** in federal NEA funds, which the Council re-granted to dozens of cultural organizations throughout the state. Another 9 nonprofit arts organizations received direct grants from the NEA totaling \$75,430 so far this year.

Source: [NEA](#) and [NASAA](#), 2020
Read: "Keeping Iowa Competitive Requires Strong Investment in the Arts," [Tova Brandt, Des Moines Register](#), 2017.

GDP & JOBS

BUSINESSES

ECONOMICS

FUNDING



“Arts, history, and culture help us understand who we are as Iowans and what makes this state such an incredible place to live and work. Arts and culture are the foundation for the creative economy, which employs more than 25,000 Iowans in 5,000 arts-related businesses. Arts and culture inspire the workforce to think creatively and imagine new solutions to compete in our ever-changing global economy.”

—Governor Kim Reynolds, Dec. 14, 2018



IOWAARTS FACTS

IN IOWA, THE ARTS UNITE US AS HAWKEYES

Iowa Great Places recognizes communities that value their cultural assets to cultivate the unique and authentic qualities of neighborhoods, communities and regions in Iowa. > [More](#)

THE IOWA ARTS COUNCIL—

Established in 1967, the Iowa Arts Council serves as Iowa’s state arts agency and works in collaboration with its federal agency partner, the National Endowment for the Arts, and regional arts partner, Arts Midwest. The Iowa Arts Council strives to create opportunities for the arts to flourish in Iowa by nurturing cultural leadership and investing in projects that provide access to arts experiences in communities and public spaces throughout Iowa.

> Learn more [here](#).



MEET SOME IOWAARTS ADVOCATES

• **Leon Kuehner** is Executive Director of the Iowa Alliance for Arts Education. > [More](#)



• Miss Iowa **Emily Tinsman** uses her platform to advocate for arts education. > [More](#)

• **Tom Smull** is the President of the Iowa Cultural Coalition. > [More](#)



• **Jordan Weber** is an Iowa Artist Fellow and activist who uses the arts to empower inner city communities through youth education and self resilience programs. > [More](#)

• **Jennifer Drinkwater** is an Iowa Artist Fellow and assistant professor at Iowa State University. Her work focuses on the relationship between art and communities. > [More](#)

ART IN IOWA

- Celebrate the centennial of Iowa’s parks through the arts with **20 Artists, 20 Parks** at [iowaculture.gov](#)
- Explore art along scenic Iowa routes on the **Byways of Iowa Public Art Initiative** from the Byways of Iowa Foundation.
- Watch short films by Iowa filmmakers on **The Film Lounge** on Iowa PBS.
- Find art centers, museums and public art on the **Iowa Culture App**.

IOWA ART ORGANIZATIONS

- Iowa Cultural Coalition**
[www.iowaculturalcoalition.com](#)
- Iowa Alliance for Art Education**
[iowaalliance4artsed.org](#)
- Produce Iowa**
[produceiowa.com](#)

THE ARTS ARE EVERYWHERE!

- Beginning in far Eastern Iowa in **Davenport**, visit the Figge Art Museum who partners with Living Proof Exhibit to provide virtual tours to cancer patients receiving chemo treatments.
- Head west on I-80 to **Iowa City**, one of just two UNESCO Cities of Literature in the United States, and home to the famous International Writers Program and the Iowa Writers Workshop.
- Drive north on Hwy-218 to **Mason City** and experience Meredith Willson’s River City by taking a stroll down the recreated Main Street in Music Man Square.
- South on Highway 169, stop by Iowa’s largest mural painted on all sides of a 110-ft grain silo along the river in **Fort Dodge**.
- From one large public art piece to another, travel southwest to the small town of **Manning** and take your picture in front of the giant IOWA sculpture in Trestle Park.
- The **Clarinda** Carnegie Art Museum offers Southwest Iowa a unique opportunity to see and learn about some of the world’s most significant and exciting visual art.
- The journey ends to the south in **Malvern** where visitors can stay in the Art Church, an 1873 Presbyterian Church transformed by artist Zack Jones into an event space and Airbnb.

To View the Top 10 Reasons to Support the Arts, Click Here.

IOWA ARTS NEED YOU!

JOIN THE ARTS ACTION FUND FOR FREE TODAY!

E-MAIL US: ArtsActionFund@artsusa.org

VISIT US: ArtsActionFund.org/join

CALL US: 202.371.2830 x2067

FOLLOW US: [f](#) Arts Action Fund | [t](#) @ArtsActionFund | #ArtsVote



To download this fact sheet, “Why the Arts Matter in Iowa,” with corresponding resource links visit www.ArtsActionFund.org/StateFactsheets.

The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the Greater Des Moines Region (Fiscal Year 2015)

Direct Economic Activity	Arts and Cultural Organizations	+	Arts and Cultural Audiences	=	Total Industry Expenditures
Total Industry Expenditures	\$71,922,902		\$113,115,609		\$185,038,511

Economic Impact of Spending by Arts and Cultural Organizations and Their Audiences

Total Economic Impact of Expenditures	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	2,708		2,969		5,677
Household Income Paid to Residents	\$58,664,000		\$66,140,000		\$124,804,000
Revenue Generated to <u>Local</u> Government	\$2,363,000		\$5,097,000		\$7,460,000
Revenue Generated to <u>State</u> Government	\$3,401,000		\$5,907,000		\$9,308,000

Event-Related Spending by Arts and Cultural Audiences Totaled \$113.1 million (excluding the cost of admission)

Attendance to Arts and Culture Events	Resident ¹ Attendees	+	Nonresident ¹ Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	2,404,588		875,887		3,280,475
Percentage of Total Attendance	73.3%		26.7%		100.0%
Average Event-Related Spending Per Person	\$22.09		\$68.50		\$34.49
Total Event-Related Expenditures	\$53,117,349		\$59,998,260		\$113,115,609

Nonprofit Arts and Cultural Event Attendees Spend an Average of \$34.49 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	Resident ¹ Attendees	Nonresident ¹ Attendees	All Cultural Audiences
Meals and Refreshments	\$15.21	\$28.74	\$18.83
Souvenirs and Gifts	\$2.36	\$3.88	\$2.77
Ground Transportation	\$1.90	\$6.99	\$3.26
Overnight Lodging (one night only)	\$0.81	\$24.75	\$7.21
Other/Miscellaneous	\$1.81	\$4.14	\$2.43
Average Event-Related Spending Per Person	\$22.09	\$68.50	\$34.49

Source: *Arts & Economic Prosperity 5: The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in the Greater Des Moines Region*. For more information about this study or about other cultural initiatives in the Greater Des Moines Region, visit Bravo Greater Des Moines's web site at www.bravogreaterdesmoines.org.

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About This Study

This Arts & Economic Prosperity 5 study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 341 communities and regions (113 cities, 115 counties, 81 multicounty or multicounty regions, 10 states, and 12 individual arts districts)—representing all 50 U.S. states and the District of Columbia. The diverse communities range in population (1,500 to more than 4 million) and type (small rural to large urban). Project economists from the Georgia Institute of Technology customized an input-output analysis model for each participating region to provide specific and localized data on four measures of economic impact: full-time equivalent jobs, household income, and local and state government revenue. These localized models allow for the uniqueness of each local economy to be reflected in the findings.

Americans for the Arts partnered with 250 local, regional, and statewide organizations that represent the 341 study regions (30 partners included multiple study regions as part of their participation). **To complete this customized analysis for the Greater Des Moines Region, Bravo Greater Des Moines joined the study as one of the 250 partners.** For the purpose of this study, the Greater Des Moines Region is defined as Dallas, Guthrie, Madison, Polk, and Warren Counties (a multi-county region).

Surveys of Nonprofit Arts and Cultural ORGANIZATIONS

Each of the 250 partner organizations identified the universe of nonprofit arts and cultural organizations that are located in its region(s) using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) coding system, a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. In addition, the study partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, and literary and media arts. These include government-owned or government-operated cultural facilities and institutions; municipal arts agencies and councils; private community arts organizations; unincorporated arts groups; living collections (such as zoos, aquariums, and botanical gardens); university presenters, programs, and facilities; and arts programs that are embedded under the umbrella of a nonarts organization or facility (such as a hospital or church). In short, if it displays the characteristics of a nonprofit arts and cultural organization, it is included. *For-profit businesses (e.g., Broadway, motion picture theaters) and individual artists were excluded from this study.*

Nationally, data was collected from a total of 14,439 organizations for this study. Response rates among all eligible organizations located in the 341 study regions was 54.0 percent, and ranged from 9.5 percent to 100 percent. Responding organizations had budgets ranging from \$0 to \$785 million (Smithsonian Institution). It is important to note that each study region's results are based solely on the actual survey data collected. There are no estimates made to account for nonresponding organizations. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the Greater Des Moines Region, 65 of the 91 eligible nonprofit arts and cultural organizations participated in this study—an overall participation rate of 71.4 percent. A list of the participating organizations can be obtained from Bravo Greater Des Moines.

Surveys of Nonprofit Arts and Cultural AUDIENCES

Audience-intercept surveying, a common and accepted research method, was completed in all 341 study regions to capture information about spending by audiences at nonprofit arts and culture events. Patrons were selected randomly and asked to complete a short survey while attending an event. A total of 212,691 attendees completed the survey. The respondents provided itemized travel party expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data was collected throughout the year to guard against seasonal spikes or drop-offs in attendance, and at a broad range of events (because a night at the opera will typically yield more spending than a Saturday children's theater production). Using total attendance data for 2015 (collected from the participating organizations), standard statistical methods were then used to derive a reliable estimate of total arts event-related expenditures by attendees in each study region.

In the Greater Des Moines Region, a total of 786 valid audience-intercept surveys were collected from attendees to nonprofit arts and cultural performances, events, and exhibitions during 2016.

Studying Economic Impact Using Input-Output Analysis

To derive the most reliable economic impact data, input-output analysis was used to measure the impact of expenditures by nonprofit arts and cultural organizations and their audiences. This highly-regarded type of economic analysis has been the basis for two Nobel Prizes in economics. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. The analysis traces how many times a dollar is respent within the local economy before it leaves the community, and it quantifies the economic impact of each of those rounds of spending. Project economists customized an input-output model for each of the 341 participating study regions based on the local dollar flow among 533 finely detailed industries within its economy. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), state and local tax data (e.g., sales taxes, lodging tax, property taxes, income tax, and miscellaneous local option taxes), and the survey data collected from the responding arts and cultural organizations and their audiences.

¹ For the purpose of this study, residents are attendees who live within the five-county Greater Des Moines region; nonresidents live elsewhere.

The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Dubuque, IA (Fiscal Year 2010)

Direct Economic Activity	Arts and Culture Organizations	+	Arts and Culture Audiences	=	Total Industry Expenditures
Total Industry Expenditures	\$17,589,715		\$29,593,558		\$47,183,273

Spending by Arts and Culture Organizations and Their Audiences Supports Jobs and Generates Government Revenue

Total Economic Impact of Expenditures (Direct & Indirect Impacts Combined)	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	577		953		1,530
Household Income Paid to Residents	\$15,685,000		\$21,052,000		\$36,737,000
Revenue Generated to <u>Local</u> Government	\$621,000		\$2,098,000		\$2,719,000
Revenue Generated to <u>State</u> Government	\$611,000		\$1,652,000		\$2,263,000

Event-Related Spending by Arts and Culture Audiences Totaled \$29.6 million (excluding the cost of admission)

Attendance to Arts and Culture Events	Resident* Attendees	+	Non-Resident* Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	738,363		441,131		1,179,494
Percentage of Total Attendance	62.6%		37.4%		100%
Average Event-Related Spending Per Person	\$14.82		\$42.28		\$25.08
Total Event-Related Expenditures	\$10,942,540		\$18,651,018		\$29,593,558

Nonprofit Arts and Culture Event Attendees Spend an Average of \$25.08 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	Resident* Attendees	Non-Resident* Attendees	All Cultural Audiences
Meals and Refreshments	\$9.72	\$16.98	\$12.44
Souvenirs and Gifts	\$1.48	\$2.65	\$1.92
Ground Transportation	\$0.89	\$5.02	\$2.43
Overnight Lodging (one night only)	\$0.23	\$13.50	\$5.19
Other/Miscellaneous	\$2.50	\$4.13	\$3.10
Average Event-Related Spending Per Person	\$14.82	\$42.28	\$25.08

* For the purpose of this study, residents are attendees who live within Dubuque County; non-residents live outside that area.

Source: *Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Dubuque*. For more information about this study or about other cultural initiatives in the City of Dubuque, visit the City of Dubuque's web site at www.cityofdubuque.org/artsmeanbusiness

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About This Study

The *Arts & Economic Prosperity IV* study was conducted by Americans for the Arts to document the economic impact of the nonprofit arts and culture industry in 182 communities and regions (139 cities and counties, 31 multi-city or multi-county regions, and ten states, and two individual arts districts)—representing all 50 U.S. states and the District of Columbia. The diverse communities range in population (1,600 to more than 3 million) and type (rural to urban). The project economists, from the Georgia Institute of Technology, customized input-output analysis models for each participating study region to provide specific and reliable economic impact data about their nonprofit arts and culture industry—specifically (1) full-time equivalent jobs, (2) household income, and (3) local and (4) state government revenue.

Surveys of Nonprofit Arts and Culture ORGANIZATIONS

Each of the 182 study regions attempted to identify its comprehensive universe of nonprofit arts and culture organizations using the Urban Institute's National Taxonomy of Exempt Entity (NTEE) coding system, a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. In addition, the study partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, and media arts. These include government-owned or government-operated cultural facilities and institutions, municipal arts agencies and councils, private community arts organizations, unincorporated arts groups, living collections (such as zoos, aquariums, and botanical gardens), university presenters, and arts programs that are embedded under the umbrella of a non-arts organization or facility (such as a community center or church). In short, if it displays the characteristics of a nonprofit arts and culture organization, it is included. *For-profit businesses (e.g., Broadway and motion picture theaters) and individual artists were excluded from this study.*

Nationally, detailed information was collected from 9,721 eligible organizations about their fiscal year 2010 expenditures in more than 40 expenditure categories (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as about their event attendance. Response rates for the 182 communities averaged 43.2 percent and ranged from 5.3 percent to 100 percent. It is important to note that each study region's results are based solely on the actual survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the City of Dubuque, 44 of the approximately 45 total eligible nonprofit arts and culture organizations identified by the City of Dubuque participated in this study—an overall participation rate of 98 percent. The organizations that participated are listed below:

Americas River Festival; Art Gumbo; Bell Tower Productions; Cable Car Quilters Guild; Carnegie-Stout Public Library; City of Dubuque Arts and Cultural Affairs; City of Dubuque Cable TV; City of Dubuque Leisure Services; City of Dubuque Neighborhood Development; City of Dubuque Planning - Historic Preservation Activity; Clarke University; Colts Drum and Bugle Corps; Community Foundation of Greater Dubuque; Dubuque Arboretum Association; Dubuque Area Labor-Management Council; Dubuque Art Center; Dubuque Arts Council, Inc; Dubuque Chorale; Dubuque City Youth Ballet Inc; Dubuque County Fine Arts Society; Dubuque County Historical Society and River Museum; Dubuque Fire Pipes and Drum Band; Dubuque Initiatives; Dubuque Main Street, Ltd.; Dubuque Museum of Art; Dubuque Oktoberfest-Albrecht Acres; Dubuque Symphony Orchestra, Dubuqueland Irish, Inc.; Five Flags Center; Fly-by-Night Productions, Inc.; Four Mounds Foundation; Friends of the Mines of Spain; Grand Opera House; Julien International Film Festival; Loras College; Multicultural Family Center; Music Men Barbershop Chorus; Northeast Iowa School of Music; Rising Star Theatre Company; St. Luke's United Methodist Church; Tri-State Wind Symphony Inc; University of Dubuque; Very Special Arts Dubuque; and YMCA-YWCA Community Center.

Surveys of Nonprofit Arts and Culture AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 182 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Patrons were asked to complete a short survey while attending an event. Nationally, a total of 151,802 valid and usable attendees completed the survey for an average of 834 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging. Data were collected throughout 2011 (to guard against seasonal spikes or drop-offs in attendance) as well as at a broad range of both paid and free events (a night at the opera will typically yield more spending than a weekend children's theater production or a free community music festival, for example). The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.69 people, these data actually represent the spending patterns of more than 408,000 attendees, significantly increasing the reliability of the data.

In the City of Dubuque, a total of 824 valid and usable audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, and exhibitions during 2011.

Studying Economic Impact Using Input-Output Analysis

To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for two Nobel Prizes. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics. They trace how many times a dollar is re-spent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for this study because it can be customized specifically to each study region. To complete the analysis for the City of Dubuque, project economists customized an input-output model based on the local dollar flow between 533 finely detailed industries within the economy of Dubuque County. This was accomplished by using detailed data on employment, incomes, and government revenues provided by the U.S. Department of Commerce (County Business Patterns, the Regional Economic Information System, and the Survey of State and Local Finance), local tax data (sales taxes, property taxes, and miscellaneous local option taxes), as well as the survey data from the responding nonprofit arts and culture organizations and their audiences.

This study was conducted locally by the City of Dubuque

Complete local study data and information can be found at www.cityofdubuque.org/artsmeanbusiness or by contacting Jan Stoffel, City of Dubuque Arts and Cultural Affairs Coordinator at janstoff@cityofdubuque.org or 563-690-6064



The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in THE CITY OF DUBUQUE, IA

The *Arts & Economic Prosperity IV* study provides compelling new evidence that the nonprofit arts and culture are a \$47.2 million industry in the City of Dubuque—one that supports 1,530 full-time equivalent jobs and generates \$5.0 million in local and state government revenue.

Nonprofit arts and culture organizations, which spend \$17.6 million each year, leverage a remarkable \$29.6 million in additional spending by arts and culture audiences—spending that pumps vital revenue into local restaurants, hotels, retail stores, parking garages, and other businesses.

By proving that investing in the arts and culture yields economic benefits, *Arts & Economic Prosperity IV* lays to rest the misconception that communities support the arts and culture at the expense of local economic development. In fact, communities that support the arts and culture not only enhance their quality of life—they also invest in their economic well-being.

This report shows conclusively that **the arts mean business in the City of Dubuque!**

Total Impact of the Nonprofit Arts and Culture Industry (Expenditures by **both** organizations and audiences)

Total Direct Expenditures	\$47,183,273
Full-Time Equivalent Jobs	1,530
Resident Household Income	\$36,737,000
Local Government Revenue	\$2,719,000
State Government Revenue	\$2,263,000

The impact of spending by nonprofit arts and culture organizations is far reaching: they pay their employees, purchase supplies, and acquire assets within the local community. Additionally, unlike most industries, the nonprofit arts and culture leverage significant event-related spending by their audiences. Whether serving the local community or out-of-town visitors, a vibrant arts and culture industry helps local businesses thrive.

Impact of the Nonprofit Arts and Culture Organizations

Total Direct Expenditures	\$17,589,715
Full-Time Equivalent Jobs	577
Resident Household Income	\$15,685,000
Local Government Revenue	\$621,000
State Government Revenue	\$611,000

Impact of the Nonprofit Arts and Culture Audiences

Total Direct Expenditures	\$29,593,558
Full-Time Equivalent Jobs	953
Resident Household Income	\$21,052,000
Local Government Revenue	\$2,098,000
State Government Revenue	\$1,652,000

Event-Related Arts and Culture Audience Spending

	Residents*	Non-Residents*
Attendance	738,363	441,131
Percent of Total	62.6%	37.4%
Per Person Average	\$14.82	\$42.28
Total Spending	\$10,942,540	\$18,651,018

Average Dollars Spent Per Person by Arts Attendees

Refreshments/Snacks At Event	\$2.94
Meals Before/After Event	\$9.50
Souvenirs and Gifts	\$1.92
Clothing and Accessories	\$1.69
Ground Transportation	\$2.43
Event-Related Child Care	\$0.13
Overnight Lodging (one night only)	\$5.19
Other/Miscellaneous	\$1.28
Total Per Person Spending	\$25.08

* Residents live within Dubuque County;
Non-residents live outside that area.

CITY OF DUBUQUE ARTS AND CULTURE MASTER PLAN

A 10-Year Plan for Arts and Culture in Dubuque

Submitted by Lord Cultural Resources
June 2016



Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide.

We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

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FOREWORD

EXECUTIVE SUMMARY

BACKGROUND

The City of Dubuque is planning carefully for the community's long-term sustainability and regional competitiveness. Its *Sustainable Dubuque* strategy entails a three-pronged approach:

- Environmental and Ecological Integrity
- Economic Prosperity
- Social and Cultural Vibrancy

While all three are critical to the city's future, Economic Prosperity and Social and Cultural Vibrancy relate directly to arts and culture.

Dubuque is home to a wide variety of arts and cultural events and attractions. From the outstanding Arboretum and Botanical Gardens to *Art on the River*, to the city's active theater scene, to *Voices in the Mill District*, there is no shortage of artistic creativity in the city and the region. Dubuque residents benefit from all of this activity—in terms of quality of life and economic impact estimated at \$47 million annually¹.

As part of its *Sustainable Dubuque* approach, the City recognized the need for an Arts and Culture Master Plan to assist it and community stakeholders in managing and maximizing Dubuque's many cultural resources. In the spring of 2015, through a national, competitive selection process, the City of Dubuque engaged Lord Cultural Resources to facilitate a community planning process to develop an Arts and Culture Master Plan—an overarching strategy to cultivate arts and culture in the community. **This document is the resulting plan.**

¹ Americans for the Arts, *Arts and Economic Prosperity, Vol. IV*, 2012

PURPOSE OF THE PLAN

This plan is the culmination of an extensive research and public engagement process, assessment of existing cultural assets, and input gathered from Dubuque’s arts and cultural, business, education, tourism and social service sectors as well as the broader community.

The plan aims to:

- Guide the City on how to direct resources.
- Reflect the community’s desire to utilize arts and culture to enhance the sense of community.
- Contribute to economic vitality.
- Create and support an environment where art and culture thrive; and
- Enrich the community culturally, aesthetically, educationally and economically.

The plan **articulates a long-range vision** for arts and culture in Dubuque that reflects the input of Dubuquers across the community. The final plan will **serve as a practical handbook** for the City, its partners, and any organization or individual to use over the next 10 years to ensure arts and culture is an integral part of Dubuque’s future growth and success.

METHODOLOGY

The Arts and Culture Master Plan was developed in three phases designed to incorporate input from the full spectrum of the Dubuque community:

- **Phase 1: State of Arts and Culture in Dubuque:** A review of background information and initial meetings with the City and local arts organizations resulted in a set of key issues and priorities that guided the work in subsequent phases;
- **Phase 2: Public Engagement:** An extensive public engagement process collecting input from over 400 Dubuque residents to ensure that a broad range of perspectives is represented in the plan. Input was gathered from variety of constituencies through:
 - Workshops with members of various sectors of the community—arts and culture, education, businesses, service organizations, City departments and agencies
 - Interviews with cultural providers and other local stakeholders
 - An online survey of the general public regarding their participation and interest in arts and cultural activities.

This input indicated key needs and opportunities that informed the strategy development in Phase 3.

- **Phase 3: Draft and Final Arts and Culture Master Plan:** Development of a Draft and Final Plan, with a detailed implementation guide, which sets out the strategy for the City of Dubuque and its partners based on the preceding research and public engagement.

VISION AND GOALS

The following Vision and Goals are proposed for arts and culture in Dubuque.

VISION

A vision statement is an aspirational statement – an articulation of what Dubuque is or would like to become with reference to arts and culture. It communicates impact and ambition and how Dubuque would like to be seen from inside and outside.

Dubuque is a dynamic, creative community in the heart of the Midwest. Dubuquers and visitors find art everywhere they turn. They are enriched and connected through creative experiences. Arts and culture flourishes here, integral to the life and prosperity of the city and its people.

GOALS

Complementing this Vision for arts and culture are several Goals that emerge from a set of core values developed and articulated through the course of this study. These are:

- **Economic Development:** Encouragement and support of arts and culture are not only a quality of life issue, but also a serious economic development strategy. The contributions of the arts and artists are supported and leveraged for economic development, boosting the city's brand and aiding talent attraction and retention.
- **Inclusivity:** Arts and culture in Dubuque promote inclusivity, diversity, harmony and understanding.
- **Integration of Arts and Cultural Community into City Leadership:** The arts and cultural community – artists, performers, administrators, and so on – are fully integrated into the city's decision making conversations. They are incorporated into economic development, planning, commercial, educational strategies. Leaders in these sectors communicate well with the arts community and vice-versa. In addition, the contributions of the arts and of artists to the city's prosperity are recognized.
- **Opportunity and Accessibility:** Dubuque is a city with participatory cultural opportunities in all corners of the community. Barriers to participation, whether

physical, intellectual, economic or other, are minimized or removed to encourage equitable opportunities for cultural engagement.

- **Involvement and Participation:** Residents of Dubuque actively participate in arts and culture. Arts and cultural entities and other sectors enable greater involvement and participation among Dubuque’s citizens and visitors.
- **Clear Policies and Strong Management:** Clear policies, guidelines and procedures enable governance of the city’s arts and cultural sector and the municipality’s involvement in it.

PRIORITIES AND STRATEGIES

Research and community engagement with the general public, stakeholders in arts and culture, business, tourism, education, philanthropy, social service and municipal agencies revealed several areas of improvement. These have been synthesized into the following **four priorities** for this Arts and Culture Master Plan:

- A. **Promote and Support Arts and Culture as Dubuque’s Competitive Edge**
- B. **Boost Capacity for Arts and Culture to Thrive**
- C. **Foster Engagement at All Levels**
- D. **Cultivate Connections**

These priorities and recommended strategies to achieve them have been developed from the community input, research into Dubuque’s arts and culture environment and broader context, and best practices from around the country. This framework is meant to provide specific guidance for the City and any organization, individual or company in Dubuque to use to participate in propelling arts and culture—and the city—forward while still remaining flexible and adaptable for changing conditions as time goes on.

The following is a summary of the Priorities and Recommendations:

- A. **Promote and Support Arts and Culture as Dubuque’s Competitive Edge**
 - a. Establish multiple funding streams to support arts and cultural activity.
 - b. Develop, attract and retain creative talent.
 - c. Develop a regulatory or business incentive framework that promotes and protects Dubuque’s arts and cultural assets.
 - d. Undertake a strategic branding, marketing and communications campaign promoting awareness of Dubuque’s arts and cultural community at home and in other markets and attracting participants from outside Dubuque.
 - e. Implement, evaluate and celebrate successes of this Master Plan.

- B. Boost Capacity for Arts and Culture to Thrive
 - a. Designate and empower an individual or entity to lead development of the cultural sector.
 - b. Clarify roles, responsibilities and guidelines for the Arts and Cultural Affairs Advisory Commission to best leverage their energy and knowledge to the benefit of arts and culture in Dubuque.
 - c. Establish a public policy framework conducive to arts and cultural activity.
 - d. Facilitate communication and coordination among the arts and cultural sector.
 - e. Rightsize facilities to meet capacity needs for rehearsal, exhibition/performance, education and administration.
 - f. Develop organizational and professional capacity.
- C. Foster Engagement at All Levels
 - a. Deepen appreciation for arts and culture among the general public.
 - b. Provide arts education opportunities to people of all ages, skill levels and income levels.
 - c. Increase availability and accessibility of arts and cultural offerings.
 - d. Nurture individual artists, from student to amateur to professional.
 - e. Stimulate volunteerism.
 - f. Inspire and diversify leadership.
- D. Cultivate Connections
 - a. Ensure arts and culture in Dubuque is inclusive and welcoming of people of all backgrounds and interests.
 - b. Develop ties among the arts and the broader community, increasing visibility and relevance of arts and culture.
 - c. Integrate leadership of the arts and cultural sector with leaders in other sectors in Dubuque by forging new relationships and strengthening existing ones between the arts and cultural sector and the business, public, non-profit and educational sectors.

The full framework of Priorities with Recommendations—along with detailed Strategies—is available in Chapter 4. Chapter 5 presents an Implementation Guide with recommendations for approaches to successful implementation upon adoption of this plan, including:

1. Appointing a dedicated City staffer to oversee the plan's implementation.
2. Holding an Implementation Workshop.
3. Developing a detailed Implementation Plan using the decisions from the workshop.
4. Forming a task force of partners to spearhead various components of the plan.
5. Monitoring progress periodically and adjusting course as appropriate.

1. INTRODUCTION

1.1 ADVANTAGE, DUBUQUE

As the oldest city in Iowa, Dubuque boasts a rich heritage with connections to Spanish colonists, Quebecois settlers, Native American inhabitants past and present, and many others who have made the city their home. The city's beautiful architecture reflects its multifaceted history, telling the story of this city's ups and downs. In recent times, Dubuque has shown its resiliency and has come together in the wake of the hardships of the 1980s to emerge a stronger, forward-looking city.

Today Dubuque is a vibrant community that is more than meets the eye: Dubuquers old and new trace their roots to countries all over the world, their backgrounds reflected in a tapestry of community events and resources from the Irish Hooley to the Multicultural Center. Committed civic leaders have built community resources, and a multifaceted arts community bustles on the bank of the Mississippi River. Dubuque has become a standout amongst its neighbors, and—with concerted effort and strategic investment—it is poised to position itself favorably as a regional leader.

1.2 WHY AN ARTS AND CULTURE PLAN? WHY NOW?

The City of Dubuque is planning carefully for the community's long-term sustainability and regional competitiveness. Its *Sustainable Dubuque* strategy entails a three-pronged approach:

- Environmental and Ecological Integrity
- Economic Prosperity
- Social and Cultural Vibrancy

While all three are critical to the city's future, Economic Prosperity and Social and Cultural Vibrancy relate directly to arts and culture.

Dubuque is home to a wide variety of arts and cultural events and attractions. From the outstanding Arboretum and Botanical Gardens to Art on the River, to the city’s active theater scene, to *Voices in the Mill District*, there is no shortage of artistic creativity in the city and the region. Dubuque residents benefit from all of this activity—in terms of quality of life and economic impact estimated at \$47 million annually².

Organizations such as Americans for the Arts have long been touting the importance of culture for local economies, but a major turning point came in 2002 with the publication of Richard Florida’s *The Rise of the Creative Class and How it’s Transforming Work, Leisure, Community and Everyday Life*. Florida argued that the most economically vibrant cities in the nation are those that are most attractive to creative, innovative and entrepreneurial individuals—“the creative class”—and that these cities had high proportions of artists (Florida’s “Bohemian index”), gays (the “Tolerance” index), university-educated people (“Talent” index) and creative companies (the “Tech-pole” index).

Florida’s book had a major impact on the way in which municipalities approach their arts and cultural assets. Today cities and towns across North America are recognizing the impact of arts and culture and are seeking ways and means to leverage—and grow—their cultural assets for economic competitiveness. This has sparked a city-driven wave of planning for the arts, and now municipal cultural plans are a virtual requirement and part of the “tool kit” for forward-thinking cities and towns everywhere.

As part of its *Sustainable Dubuque* approach, the City recognized the need for an Arts and Culture Master Plan to assist it and community stakeholders in managing and maximizing Dubuque’s many cultural resources. In the spring of 2015, through a national, competitive selection process, the City of Dubuque engaged Lord Cultural Resources to facilitate a community planning process to develop an Arts and Culture Master Plan—an overarching strategy to cultivate arts and culture in the community. This document is the resulting plan.

1.3 THE PURPOSE OF THIS PLAN

This Plan is the culmination of an extensive research and public engagement process, assessment of existing cultural assets, and input gathered from Dubuque’s arts and cultural, business, education, tourism and social service sectors as well as the broader community.

² Americans for the Arts, *Arts and Economic Prosperity, Vol. IV, 2012*

The plan aims to:

- Guide the City on how to direct resources;
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- Contribute to economic vitality;
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The plan **articulates a long-range vision** for arts and culture in Dubuque that reflects the input of Dubuquers across the community. The final plan will **serve as a practical handbook** for the City, its partners, and any organization or individual to use over the next 10 years to help to ensure arts and culture is an integral part of Dubuque's future growth and success.

The plan includes an overarching strategy of Priorities and related Strategies. Recommendations are included for implementation, including suggestions for a phasing strategy considering which strategies can or should be implemented early on and with less investment, what can take or should take place later and may require more funding, and what partners and budget range requirements are anticipated for the strategies.

2. METHODOLOGY

The Arts and Culture Master Plan was developed in three phases designed to incorporate input from the full spectrum of the Dubuque community:

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- **Phase 3: Draft and Final Arts and Culture Master Plan:** Development of a Draft and Final Plan, with a detailed implementation guide, which sets out the strategy for the City of Dubuque and its partners based on the preceding research and public engagement.



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- **Clear Policies and Strong Management:** Clear policies, guidelines and procedures enable governance of the city's arts and cultural sector and the municipality's involvement in it.

4. PRIORITIES AND STRATEGIES

Dubuque is home to a small but active creative community that is passionate about contributing to Dubuque’s unique appeal. However, their value is not widely understood nor supported as fully as possible by the broader community, and internal gaps in skills and capacity mean that the sector is not functioning at its best. Furthermore, Dubuque at large stands to benefit from the connectivity and understanding that arts and culture is uniquely suited to facilitate.

Research and community engagement with the general public, stakeholders in arts and culture, business, tourism, education, philanthropy, social service and municipal agencies revealed several areas of improvement. These have been synthesized into the following **four priorities** for this Arts and Culture Master Plan:

- E. Promote and Support Arts and Culture as Dubuque’s Competitive Edge**
- F. Boost Capacity for Arts and Culture to Thrive**
- G. Foster Engagement at All Levels**
- H. Cultivate Connections**

These priorities and recommended strategies to achieve them have been developed from the community input, research into Dubuque’s arts and culture environment and broader context, and best practices from around the country. This framework is meant to provide specific guidance for the City and any organization, individual or company in Dubuque to use to participate in propelling arts and culture—and the city—forward while still remaining flexible and adaptable for changing conditions as time goes on.

The following pages present each of the above priorities, along with recommendations and strategies to achieve the priorities. Recommendations for implementation, relating to phasing, resources and partners, are included in Chapter 5.

PRIORITY A:

PROMOTE AND SUPPORT ARTS AND CULTURE AS DUBUQUE'S COMPETITIVE EDGE

For Dubuque to fully leverage its arts and cultural sector as an economic driver and differentiator, a concerted, multi-pronged effort is necessary by all community sectors—the City, business, tourism, education, philanthropy, and the arts and cultural sector itself.

Arts and culture organizations in Dubuque rely heavily on local philanthropy, which draws from a small number of sources. Donor fatigue and a small donor base are challenges to growth and long-term success. Traditional philanthropic support is appreciated but limited in availability and scope. Funding sources will need to be broadened, and the level of investment increased in the short- and long terms, to see the benefits necessary for arts and culture to contribute to Dubuque long term success.

Investment can and should take multiple forms, from financial, to professional development, to regulatory support, to promotion and diligent implementation and evaluation. A range of strategies are recommended to achieve near-immediate as well as incremental returns.

A. Promote and Support Arts and Culture as Dubuque's Competitive Edge

- a** **Establish multiple funding streams to support arts and cultural activity.**
 - i. Increase municipal investment through dedicated staffing and budget, grants, and other initiatives.
 - ii. Amplify private and corporate philanthropy within the community.
 - iii. Seek philanthropic support from sources outside Dubuque (at state and federal levels).
 - iv. Identify and create earned revenue streams.
 - v. Leverage public-private partnerships.
 - vi. Establish a Percent for Art mechanism in support of public art and/or of grant funding or other arts and culture initiatives.
 - vii. Create a funding source for individual artists or informal groups who could apply for a grant through a fiscal sponsor (as an alternative to creating a non-profit that has to be sustained).

b	Develop, attract and retain creative talent. <ul style="list-style-type: none">i. Create forums for artists to show and sell their work.ii. Provide, facilitate or support professional development for artists and creative professionals.iii. Foster community building among the creative community that strengthens the local support network for artists and creatives.iv. Provide information and guidance on how to develop competitive applications for funding.v. Recruit creative leaders from other communities to settle in Dubuque.vi. Incentivize artists and creative professionals to settle in Dubuque and start their businesses or careers here.
c	Develop a regulatory or business incentive framework that promotes and protects Dubuque’s arts and cultural assets. <ul style="list-style-type: none">i. Develop regulations and incentives friendly to freelancers and creative businesses.ii. Ensure new development agreements are geared toward retaining arts, culture and local character inherent in the neighborhood in which the new development will occur.
d	Undertake a strategic branding, marketing and communications campaign promoting awareness of Dubuque’s arts and cultural community at home and in other markets and attracting participants from outside Dubuque. <ul style="list-style-type: none">i. Conduct a market study of perceptions of Dubuque’s arts and culture scene.ii. Hire a professional branding and communications specialist to develop and implement a campaign.iii. Evaluate the results of the campaign following implementation.

- e Implement, evaluate and celebrate successes of this Master Plan.**
- i. Create an implementation task force of 10-12 members—comprising City staff, members of the Advisory Commission and other key community stakeholders across sectors—to oversee implementation of this Master Plan over the next 10 years.
 - ii. Establish a mechanism for real-time, self reporting by Dubuque residents, organizations and businesses on progress against elements of the plan.
 - iii. Create and carry out a process for regular, periodic (quarterly, annual) evaluation and adjustment.
 - iv. Launch the plan and celebrate its successes in meaningful, visible ways involving the entire community.

PRIORITY B:

BOOST CAPACITY FOR ARTS AND CULTURE TO THRIVE

Key to creating a vibrant arts city is the creation of conditions in which arts and cultural activity can thrive. This means enabling a mix of both formal, planned initiatives as well as organic and spontaneous creative endeavors. A critical component for such an environment—and a clear need in Dubuque—is for an individual or entity to spearhead such efforts and serve as a coordinator or convener of other parties. This individual or entity should be qualified in expertise and adequately funded and staffed.

At this time, Dubuque has a governance structure in which the City leads governance with the advise of a the Arts and Cultural Advisory Commission; this structure is sufficient, yet severely underequipped. The plan recommends bolstering the structure to fully empower it to support the arts and culture sector it serves. With this key element in place, several of the other strategies critical to building capacity in the sector will become feasible. Meanwhile, some strategies recommended here are able to be implemented relatively quickly and with limited investment to achieve early gains.

B. Boost Capacity for Arts and Culture to Thrive	
a	<p>Designate and empower an individual or entity to lead development of the cultural sector.</p> <ul style="list-style-type: none">i. Retain professional staff dedicated full time to arts and cultural development.ii. Allocate a budget for this department/arts and cultural activity.iii. Create regular touchpoints between this individual or entity with City departments, agencies, leaders to avoid siloization and encourage coordination.
b	<p>Clarify roles, responsibilities and guidelines for the Arts and Cultural Affairs Advisory Commission to best leverage their energy and knowledge to the benefit of arts and culture in Dubuque.</p> <ul style="list-style-type: none">i. Develop and follow bylaws and role descriptions that focus the Commission’s role on advisory activities as opposed to implementation.ii. Establish and follow guidelines and procedures in accordance with best practice, eliminating potential conflicts of interest.
c	<p>Establish a public policy framework conducive to arts and cultural activity.</p> <ul style="list-style-type: none">i. Develop a public art policy and implement public art program funded by a “percent for art” mechanism. (See Appendix A: Draft Public Art Policy)ii. Clarify policies around existing City-managed or sponsored art activities and collections.iii. Establish equitable and transparent City funding mechanisms and processes to support a range of arts and cultural activity.iv. Create and revise policies and procedures to encourage arts and cultural activity.v. Create a City department- and agency-wide approach to infuse arts and culture throughout municipal activities as appropriate/possible.
d	<p>Facilitate communication and coordination among the arts and cultural sector.</p> <ul style="list-style-type: none">i. Create and manage a comprehensive, shared <i>planning</i> calendar.ii. Create and manage a comprehensive calendar of arts and cultural offerings for public use.iii. Facilitate networking, communication and collaboration among artists, arts organizations and creative businesses.

e	<p>Rightsize facilities to meet capacity needs for rehearsal, exhibition/performance, education and administration.</p> <ul style="list-style-type: none"> i. Facilitate low-cost or subsidized use of existing, underutilized facilities. ii. Match existing facilities with appropriate users to ensure arts and cultural participants have adequate spaces to use. iii. Study potential repurposing of current spaces that are not meeting the needs of their users or the community.
f	<p>Develop organizational and professional capacity.</p> <ul style="list-style-type: none"> i. Provide and coordinate technical training to organizations and artists ii. Connect organizations and artists to professionals, advisors, volunteers or resources who have the expertise they seek

PRIORITY C:

FOSTER ENGAGEMENT AT ALL LEVELS

Dubuque has a dedicated core community of residents making, consuming and supporting arts and culture, which was confirmed by survey data. However, participation among the general population appears to be weaker and arts groups observe a small set of committed donors and volunteers who are greatly appreciated, but who constitute a limited segment of the population. Greater participation at all levels—beginner, amateur, professional; artist, volunteer, audience member—will result in a robust arts and cultural scene and a mutually beneficial dynamic in which arts and culture benefits even more Dubuquers, and the community further appreciates, desires and supports arts and culture.

C. Foster Engagement at All Levels

a	<p>Deepen appreciation for arts and culture among the general public.</p> <ul style="list-style-type: none"> i. Offer free arts participation opportunities to large number of Dubuquers at easily accessible location and events. ii. Design and implement a campaign to make Dubuquers aware of the value of arts and culture to quality of life. iii. Provide accessible, relatable information and interpretation with arts and cultural offerings to cultivate deeper understanding and connection to the work, the artist, the community.
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b	Provide arts education opportunities to people of all ages, skill levels and income levels. <ul style="list-style-type: none">i. Establish early childhood arts education offerings.ii. Strengthen in-school arts education for K-12 students.iii. Enhance out-of-school arts free and paid arts education opportunities for students of all ages.iv. Promote college arts degrees and majors, and facilitate a stronger pipeline for young artists to enter these programs in college.v. Increase formal and informal learning opportunities for Dubuquers of all ages.
c	Increase availability and accessibility of arts and cultural offerings. <ul style="list-style-type: none">i. Offer activities at various times of day, geographic locations, and price points (including free).ii. Make arts and cultural resources and activities available in every neighborhood in the city and county.iii. Diversify genres, artistic disciplines, activities (experiences, classes, events) to better match the interests of Dubuque residents.iv. Offer passes or tickets to encourage repeat visitation or visitation to multiple events and organizations.
d	Nurture individual artists, from student to amateur to professional. <ul style="list-style-type: none">i. Establish professional development and training opportunities for artists to develop their skills.ii. Create artists-in-residence programs to promote local artists' creative development.iii. Establish artist exchange or visiting artist programs to bring leading professional artists to Dubuque from elsewhere, to promote creative exchange and dialogue with local artists.

e	<p>Stimulate volunteerism.</p> <ul style="list-style-type: none"> i. Recruit and encourage new volunteers to get involved with organizations they care about. ii. Leverage existing volunteer development programs to serve arts and cultural organizations. iii. Offer class credit for high school and college students to volunteer. iv. Partner organizations with student volunteers to complete projects for college coursework or with non-student volunteers seeking volunteer opportunities.
f	<p>Inspire and diversify leadership.</p> <ul style="list-style-type: none"> i. Expand boards and staff of non-profit organizations to reflect the range of backgrounds of Dubuque residents. ii. Create and follow guidelines by which boards can refresh, letting existing members roll off with honor for their service and recruiting and orienting new board members to begin service. iii. Train new and inexperienced board members regarding board roles and responsibilities, non-profit governance and best practices. iv. Establish junior boards or advisory committees to bring in new perspectives into organizational management and to serve as a training/vetting ground for potential board members. v. Create pipelines through corporate service programs to educate company employees about service opportunities and recruit new board members. vi. Train non-profit arts and cultural organizations on board development and best practices.

PRIORITY D:

CULTIVATE CONNECTIONS

Dubuque is a multifaceted, multicultural community. Yet many populations and sectors are siloed, which hampers efforts toward mutual understanding and community bonding. Some efforts, such as Inclusive Dubuque, are underway to bridge these gaps, but research indicated that more can be done.

Sustainable Dubuque initiative articulates that the City will strive to:

Promote mutual understanding, knowledge and acceptance of others to become an inclusive community in which all feel welcome and included. Residents are involved in their neighborhoods and have numerous opportunities to experience art and culture. Public health provides equitable and fair services focusing on prevention and wellness. Positive cultural values foster respectful relations between diverse cultures and races.

Arts and culture provide a special avenue for people, organizations and communities to connect. Even within the arts and cultural community, greater crossover and collaboration would help to elevate the entire sector so that all boats rise together. Building relationships and nurturing inclusiveness will strengthen the entire Dubuque community.

D. Cultivate Connections	
a	<p>Ensure arts and culture in Dubuque is inclusive and welcoming of people of all backgrounds and interests.</p> <ul style="list-style-type: none">i. Invite people of all backgrounds to arts and cultural venues and activities.ii. Staff venues and activities with diverse employees and staff who represent Dubuque’s subpopulations.iii. Train staff and volunteers in the provision of excellent customer service.iv. Ensure safety and security for families, single people, all ages of patrons; consider context for audiences of various racial and ethnic backgrounds.
b	<p>Develop ties among the arts and the broader community, increasing visibility and relevance of arts and culture.</p> <ul style="list-style-type: none">i. Make art more visible in all aspects of daily life in Dubuque, whether through physical presence (public art or aesthetically pleasing functional structures) or through highlighting arts and culture through promotional efforts or everyday conversation.ii. Facilitate the presence and participation of arts and culture at non-cultural activities and venues (such as sporting events/venues, civic events, retail and dining establishments, hospitality environments, public spaces, places of worship, and City Hall).iii. Deploy arts and culture in service of special needs and populations (such as veterans, hospital patients, etc.)

- c** **Integrate leadership of the arts and cultural sector with leaders in other sectors in Dubuque by forging new relationships and strengthening existing ones between the arts and cultural sector and the business, public, non-profit and educational sectors.**
- i. Facilitate monthly or quarterly presentations by arts and cultural organizations, creative businesses, or artists in large, mid- and small businesses throughout Dubuque.
 - ii. Create channels for volunteerism, advisory and board roles for company employees in arts and cultural organizations and at events.
 - iii. Establish donation drives benefiting an arts and cultural organization or artist each month.
 - iv. Create exchange programs teaming artists and creatives with company employees to solve problems creatively together.

5. IMPLEMENTATION GUIDE

This implementation guide provides recommendations for successful implementation of the Priorities, Recommendations and Strategies described in Chapter 4. The key elements include:

1. Appointing a dedicated City staffer to oversee the plan's implementation.
2. Holding an Implementation Workshop.
3. Developing a detailed Implementation Plan using the decisions from the workshop.
4. Forming a task force of partners to spearhead various components of the plan.
5. Monitoring progress periodically and adjusting course as appropriate.

STEP 1:

APPOINT A CITY STAFFER TO OVERSEE IMPLEMENTATION

Appoint a City staff member to oversee implementation of the plan and coordinate associated logistics. This person should be empowered and equipped to develop relationships with key stakeholders and partners, convene gatherings, design and execute logistics associated with implementing the plan, and advocate for it in the community and to City and civic leaders.

STEP 2:

HOLD AN IMPLEMENTATION WORKSHOP

Convene an Implementation Workshop in which participants would include the City and key partners and stakeholders as soon as possible upon adoption of the plan (ideally Summer 2016). Through this workshop, participants would determine:

- What task owners, partners and resources (financial and otherwise) are required to accomplish each strategy in Chapter 4.
- Which strategies are:
 - Low-hanging fruit (i.e. can be done quickly and/or with low investment)
 - Highest priority or urgent (i.e. they must be achieved early in order to set the stage for achieving other strategies)

Recommendations and strategies fitting these criteria should be phased early in the 10-year implementation plan to provide a strong foundation for success.

STEP 3:

DEVELOP A DETAILED IMPLEMENTATION PLAN

Develop a detailed Implementation Plan, likely written by the City but involving input and feedback from workshop participants, resulting from the workshop. The Plan should indicate phasing of strategies, partners needed, and budget range estimates.

STEP 4:

FORM A TASK FORCE TO SPEARHEAD IMPLEMENTATION

Form a task force made up of City staff (including the designated overseer of the plan's implementation as well as other key staff across departments) and key community stakeholders across sectors—corporate, philanthropic, education, social service, arts and cultural—to spearhead implementation of the plan and oversee monitoring and evaluation. Participants could include selected participants from the implementation workshop and a member of the Arts Commission.

STEP 5:

MONITOR PROGRESS AND ADJUST COURSE

Establish a timeline and method to periodically monitor progress against the plan and to adjust course as needed. Monitoring could be spearheaded by the City (in terms of coordinating logistics) but should involve collaborative participation of the task force. The task force should meet at regular intervals, such as quarterly.

Following the above guide will help set the stage for successful implementation of the plan over the duration of its 10-year life span.

APPENDIX A: DRAFT PUBLIC ART POLICY

Public art is a major topic with regard to this Arts and Culture Master Plan. There are three issues to be considered:

- Policy around commissioning and deaccessioning of public art
- The role of the Art on the River festival in terms of the City's public art policy
- Policy to govern the City's existing visual art collection.

Currently, Dubuque has no public art policy. The Art on the River program has functioned as a pilot program for public art in Dubuque, although it is more properly understood as a temporary art festival rather than a conventional municipal public art program as is normally seen in cities across the country. Overseen by an Art on the River Committee, works are selected via a blind jury process each year, and the artworks are left on public display after the festival for a period of time to be negotiated with each artist.

Art on the River has exposed a number of issues that occur when there is a policy vacuum. For example, there have been times when an artist has wanted to donate a work of art, originally developed for Art on the River, to the City, but without criteria around such issues the City is unable to properly respond, or respond in a consistent manner. What works of art should be accepted? Who is responsible for care and upkeep? And so on.

This Draft Public Art Policy offers a draft policy to help guide the City in managing public art activities. There are a number of questions that this draft policy must address:

1. Should the City institute a "percent-for-art" type of public art program as seen in numerous municipalities across North America?
2. If so, what is the role of the existing Art on the River festival?
3. Should Art on the River continue as is or with modifications, and if the latter, what modifications are required?

4. What should become of the City's existing visual art collection now on display at the Five Flags Center, which is part of the City's public art collection (although not currently covered by any policy that we or the City are aware of)?

The goal of this document is to provide recommendations for public art in Dubuque and to propose a draft Public Art Policy for the City. The draft policy herein must of course be refined by staff and approved by City Council before coming into effect.

KEY POLICY ELEMENTS

This section outlines the key elements that make up a typical municipal public art policy.

GOALS AND PURPOSE

All good public art policies must state why it is that the acquisition and display of a publicly-accessible art collection is desirable – what the purpose of public art is. Typically it involves enhancing quality of life for residents, or encouraging artists to stay in a city, or sending a message about a city to visitors. For example, the Los Angeles County statement of purpose seems well suited to a municipality where the arts is to enhance economic development (as is likely to be the case in Dubuque), and it states the goals and objectives of the public art program as:

- *To enhance the quality of life of the residents of Los Angeles County through the creation of an improved physical and cultural environment;*
- *To provide leadership in the development of high quality civic spaces*
- *To enhance County work spaces for constituents and staff*
- *To expand the economic vitality of the County through increased property values and new cultural tourism opportunities;*
- *To provide access to artistic experiences of the highest caliber for the residents of Los Angeles County; and*
- *To acknowledge the skills and creativity of artists, which are key to the success of such a program.*

In the case of Dubuque, economic development via talent nurturing, attraction and retention is key, as outlined in earlier reports. Therefore the purpose of public art would be related very much to image and branding of the city as a creative place and an attractive place to live, although there are certainly other purposes as well as illustrated above.

DEFINITIONS

Definitions need to be provided in a good public art policy – what, in the particular context of the city, an “eligible capital project” is, what an “artist” is, and what “public art” itself is, tailored to the needs of the particular municipality.

FINANCING OF PUBLIC ART

As we have seen, there is already a very small public art collection in Dubuque (the paintings at the Five Flags Center), but many are not accessible to the public at all and only a handful are on public display. Typically when the term “public art” is used, it refers to artworks or installations that are extremely visible and accessible to the widest possible public– and these are very often outdoor sculptures (such as those developed for Art on the River) or building elements, or another kind of publicly-accessible installation (definitions are provided in the Draft Policy for Dubuque, below). Municipal public art policies must therefore provide guidance on how such works will be acquired or commissioned.

In most cities, public art policies almost always focus on the commissioning of original works of art via competition rather than the acquisition of existing works of art for display purposes (although some cities allow this, that function is typically the province of art museums and could conceivably put the city into a conflict with such institutions). *And the usual method of funding public art commissions is the “percent for art” mechanism.* Percent-for-art programs generate revenue, usually for public art, through city ordinances that mandate a fee, usually a percentage between 1% or 2% of a capital project cost to fund and install public art. In some case the fee is set based upon amount of square footage, as opposed to percentage of the project cost.

Another format for this type of funding is to mandate that the capital project itself include public art as part of private-sector building developments. Requirements for how much of the development’s value should be put towards public art needs to be determined. Because they require private-sector developers to set aside money for public art, these values are generally lower and range from 0.25% to 1%. Developers can also pay “in-lieu fees” to a public art fund if they are unable or not willing to commit making public art a part of their capital development. But it should be noted that not all municipalities include private developments in their public art policies and many restrict their policies to municipal capital projects only.

In Dubuque, it would seem appropriate to assign a percentage for art for new City capital projects of 1% - which is to say, for any new City capital project, 1% of the cost of the project will be set aside and placed into a fund that will be used to commission new works of art.

It may even be desirable to make the “percent for art” fund a more general fund to be used not only for the commissioning of new works of public art, but also to pay for and

support other arts initiatives, although this is less common in practice. However, the Public Art Policy must be focused on the public art program as per normal municipal practice, not grant programs which are separate things, and that is what appears below; if the fund generated by a percent-for-art program is to be used for public art plus grants and other support for artistic endeavors in the city, some agreement as to how much from the fund should be set aside for public art, and how much for other uses will need to be determined. This is beyond the scope of this Draft Public Art Policy.

It may not be appropriate to charge private developers a percentage, as in the second example above, or force them to include public art (and finance it) as part of any new private sector development because it might be seen as a disincentive to private sector development in the city – although this is ultimately a Council decision.

Conservation and maintenance of the artworks is a cost that is often overlooked. While the commissioning and installation of new works of public art will be paid for via the percent-for-art mechanism, some other mechanism must be put in place to ensure there is enough money in the fund to pay for maintenance and conservation. This issue becomes more acute as time passes and the number of artworks around the city increases, each requiring maintenance.

To deal with this issue, some cities leverage investment from other entities such as foundations, the communities, and other government entities. Others simply mandate a reserve be set aside within the public art fund for administration, conservation and maintenance.

CRITERIA

Typically with city public art programs, the relevant city department will issue a request for proposals for a public art competition or program. Guidelines are needed by which to evaluate and approve proposals. Such criteria might include:

- Quality and appropriateness of artwork in form and realization;
- Durability of artwork and maintenance requirements and resources for permanent display;
- Appropriate site availability in public locations;
- Community support and interest;
- Support of coordination of fabrication, installation, promotion, and maintenance of artwork;
- Substantial monies raised/contributed for fabrication/installation/conservation.

The policy also should deal with bequests and donations – those occasions where a city is approached by an artist or owner of an artwork and offered the work for acquisition into the City’s collection. This, as noted, has already happened in Dubuque.

For the City of Dubuque, this question involves a number of key decisions:

- Firstly, will the policy allow the City to accept donations of previously-existing works of art?
- Given that there is an existing municipal visual art collection (the paintings at the Five Flags Center), should the City seek to augment that collection for public benefit?
- Clearly the Art on the River festival needs to be considered separately. This is a festival, as noted, but should the City agree to acquire any or all of the works once the festival is over?

In some cases these questions can be resolved via the policy’s ethics statement. In fact, policies often state that the city will not accept donations of public art from any entity that may put it in a conflict of interest or competitive situation (private art dealers or galleries, for example). This has implications for the works at the Five Flags Center – if adopted in Dubuque’s policy, it would rule out any augmentation of these existing visual art collections – and confine the field to the kinds of artworks that are typically shown at Art on the River and the kinds that are typical foci of municipal public art policies everywhere, per the definitions in the Draft Policy, below.

OVERSIGHT

Who administers a public art program? Who advises on the criteria? Who makes decisions on siting of artworks or selection of artists or amounts to be spent?

Such work is typically done by a relevant municipal department with the advice and assistance of an external appointed advisory body. In Dubuque, there is no “culture” department – such matters are currently dealt with via the City’s Economic Development department – but there is an Arts and Cultural Affairs Advisory Commission, and the Commission does similar work now with regard to the Art on the River festival.

OPTIONS ANALYSIS

We began with a discussion of questions and potential policy options to deal with the public art issue in the City of Dubuque. What follows is a brief pro-con analysis of each.

PUBLIC ART FINANCED BY “PERCENT FOR ART” PROGRAM

As noted, this is the dominant model throughout North America. Pros and cons to this option are:

Pro	Con
Provides a mechanism for installation of public art at a wide variety of locations in the city	Requires municipal financing (usually via percentage of city capital projects to be set aside for art fund)
Wider distribution of artworks would better transmit message that the city is a creative city that is open to creative people	Potential for controversy
Provides a vehicle for working artists to earn money	
Enables a municipality to enhance its public spaces in a controlled way	



“Traveling Light” in Calgary, Alberta.

The “pros”, which are quite strong for this type of program and are self-explanatory, are why these types of programs have been so successful across the country.

On the “con” side, the potential for controversy is perhaps the largest concern. A municipal program intended to install public art at

locations around the city can be controversial. For example, in 2014 a controversy erupted in Calgary, Alberta, over a \$470,000 (Canadian funds) installation near the airport called “Traveling Light”. This resulted in a city review of the entire policy and, for a time, the public outcry over the work (which was professionally vetted via an expert curatorial committee) threatened the program’s existence for a time.

By and large, however, these programs are not controversial, and the public benefit they produce has far outweighed concerns around costs or controversies.

OPTIONS FOR “ART ON THE RIVER”

While the above approach is overwhelmingly popular across the continent, it would be possible to use the annual Art on the River competition as a kind of proxy for a public art program – that is, instead of a regular program of commissioning original artworks financed by a “percent for art” funding mechanism, the City would simply continue with the existing festival and make a commitment to purchasing one or more of the works at the end of the festival for permanent display, either on the original site on the riverfront, or the City may reserve the right to move the works to other chosen sites around the city (although this is a problem, as seen under the last “con”, below).

This option has more cons than pros, as follows:

Pro	Con
Uses an existing vehicle as a public art program	City loses the ability to issues calls for proposals at will or as needs arise, since the festival occurs at a set time every year
	Potential for controversy
	The nature of the general “Art on the River” competition does not give the City the ability to provide specific guidelines for a specific call for public art for a specific site other than the Riverfront
	Without a “percent for art” commitment, unclear where monies for purchase of chosen works would come from
	Works could not credibly be moved to other locations in the city, since public artworks are usually designed with the site context in mind

Using “Art on the River” as a proxy for a public art program does not appear to be a valid option. However, the festival still needs to be considered within the policy, and there are a range of options for decision-makers in Dubuque to consider:

- **Option 1:** The Art on the River festival could be discontinued with all future public art commissions being requested via the percent-for-art type of public art program described above.
- **Option 2:** The Art on the River festival could proceed as is, with the City agreeing to purchase one, some or all work of art for permanent display along the riverfront or elsewhere in the city subject to negotiation with artists or owners, with works not purchased being returned to the artists or donors. The percent-for-art program would be implemented as above with other calls from the City for original commissions being issued independently of the Art on the River festival, so this option basically has two ways for the City to acquire works of public art.
- **Option 3:** The Art on the River festival could proceed as is, but with the policy specifically stating that all works produced for the festival are for the purposes of temporary exhibition only, and that all will be returned to the artists after the end of

the exhibition period and that no works will be accepted for donation, bequest or purchase. The “percent for art” program would be the only vehicle for the commissioning and acquisition of public art.

Of these, the first – simply discontinuing the festival – is unlikely to be a tenable option. The festival has become an important part of Dubuque’s annual cultural calendar, and the works that line the waterfront enhance that space and, with it, quality of life for residents and the city’s image for outsiders. Robbing the city of this kind of event, which produces changing artistic content each year, is not recommended.

The second has more appeal in that it provides two sources for public art for the city, and if the City agreed to permanently acquire the winner of the annual competition each year, it would create a kind of permanent “hall of fame” of Art on the River contest winners. But the space available for new works would diminish each year, until, at some point, the entire waterfront would be occupied by past winners, and if the City moved the works they would be out of context – since, as noted, public art is almost always created with reference to a specific site or site-related theme.

The best solution may well be Option 3, which commits the City to instituting a new “percent for art” program as described above, and frees it from any commitments to works produced for the Art on the River festival. This is closest to the original spirit of that festival – that the works produced for Art on the River are considered to be for temporary display purposes only, in a space that is very suitable to this kind of changing exhibition, and will be returned to the artists at the conclusion of each year’s festival.

OPTIONS FOR THE CITY’S EXISTING COLLECTION

The final major issue faced by the City of Dubuque in terms of its public art policy is the fate of the existing visual art collection now on display and/or in storage at the Five Flags Center. This collection (virtually all paintings or drawings) is quite small and consists of a few Dubuque-area artists, including the following:

- 37 works by C.H. Johnson, virtually all pen and ink drawings of Dubuque heritage buildings done in 1975;
- 14 works by Francesco Licciardi, various subject matter (does not include 2 reproduction prints of Licciardi’s *Cellist*, 2 reproduction prints of his *Crowd*, and 1 reproduction print of his *Hockey Players*);
- 2 works by R.J. Holbrock;
- 1 work by Charles K. Splinter;
- 1 work by Richard Pinney;
- 4 uncredited works.

Total number of original works at Five Flags Center: 60.

This is quite a small collection and certainly far from representative of the artworks produced in Dubuque, as almost all of the works date from the period between 1975 and 1979, with only a few exceptions. Only a handful of artists are represented. The vast majority are either paintings or works on paper, with a few sculptures.

How these works came into the possession of the City is not known to the consultants, but the key issue in any case is what status these particular works will hold under a new Public Art Policy. Given this situation, there are a number of options to be considered:

- **Option 1:** The City could commit to developing a representative collection of Dubuque-area visual artists intended as a kind of “art bank”, administered by the City, with works available for display in public or private spaces around the city for a fee.
- **Option 2:** The City could donate the collection to an institution with an interest in collecting these kinds of works, such as the Dubuque Museum of Art;
- **Option 3:** The City could divest itself of the collection via sale to private collectors;
- **Option 4:** The City could maintain the status quo, but encode in policy that it will not acquire any further works of art of this type or outside of the mechanisms developed as part of the “percent for art” program.

Option 1 should be dismissed. The City of Dubuque should not be in the business of collecting to develop a collection of Dubuque-area artists. This is a mandate that more properly belongs to public collecting institutions (i.e. museums and galleries). This option would also, if implemented, be expensive in terms of administrative commitment and staff time and would not yield maximum benefits in terms of public accessibility.

Option 2 is a more favorable option, but it would depend on the curatorial interests of the institution in question, and there is also no guarantee that the institution would agree to take all of the artworks into its collection (since there are costs associated with that in terms of storage, conservation and staff). If the Dubuque Museum of Art were not interested in the collection (in whole or in part), there is a possibility that the collection could leave Dubuque (although it would still be in the public realm if in another art museum, even if not in the city).

Option 3 would do the opposite, removing the works from the public realm. This would likely cause a public outcry, and rightly so. It is not to be recommended and should be dismissed.

Option 4 is a tenable option, if not an ideal situation. At least some of the works are now visible to the public in the Five Flags Center, and so long as the City ensures that they are properly conserved and cared for, and that the policy ensures that the City does not collect any new works of this type (i.e. that the City does not attempt to develop a painting collection more suited to an art museum, as outlined in Option 1), Option 4 would be acceptable. As a variation, the City could rotate the works to other public locations around the city (the “art bank” idea from Option 1), again giving proper due diligence to conservation and security issues, and this would enhance their accessibility.

While the definition of “public art” (as presented in the Definition section of the Draft Policy, below) does not include paintings or drawings, nor does it include works that were not created with reference to site and site context (as per usual with municipal public art), it could be possible to “grandfather” these 60-odd works into the city’s Public Art Collection, with the understanding that no more works of this kind should be collected, and all future public art acquisitions are consistent with the definition as provided in the Policy.

KEY CONCLUSIONS: TOWARD A PUBLIC ART POLICY FOR DUBUQUE

There are several key conclusions that will form the Public Art Policy for the City of Dubuque, assuming these recommendations are acceptable:

- ***If the City is interested in public art as a way to enhance quality of life and attract new talent to the city, then the proper avenue is likely a percent-for-art funding formula*** for a public art program based on calls for proposals for new works of art as and when these are desired by the City, to be overseen by the City of Dubuque with the advisory services of the Art and Cultural Affairs Commission.
- ***The Art on the River festival should continue as is but the City should encode in policy that it cannot accept donations or bequests of works of art from this source, and will not purchase works of art created for the festival***, meaning that the festival remains a truly temporary exhibition with all works being returned to the artists at the end of the exhibition period. Indeed, even if the City is not interested in instituting a “percent for art” program, this recommendation should still be implemented to avoid problems around proffered donations of art from the Festival.
- The recommendation for the existing City visual art collection currently housed in the Five Flags Center is less firm and is likely to require further discussion. As discussed above, these works should be donated to an institution that can preserve them in trust for the public in perpetuity (for example, an art museum such as the Dubuque Museum of Art), or they should remain under the ownership and stewardship of the City of Dubuque and rotated through various public venues (including the Five Flags Center) around the city to maximize public accessibility, with works being removed from display periodically for conservation purposes as per good practice. The works would be “grandfathered” into the City’s public art collection, with the understanding, encoded in policy, that the City should not seek to develop or add to this collection.

These recommendations are subject to approval by the City of Dubuque, but if acceptable will form the basis of a municipal public art policy. A draft version of that policy appears below.

DRAFT PUBLIC ART POLICY – CITY OF DUBUQUE

The following Draft Policy is presented for the consideration of City Council. Note that we have made certain assumptions in this Draft Policy – for example, that the City will develop a public art collection via a “percent for art” policy. While we believe that this is the best route for the City to take, it is understood that all such decisions lay in the hands of Council. In addition, there are many details in the policy that will need to be adjusted by staff to levels appropriate to Dubuque.

The point here is to therefore provide a framework for a policy, with finer details to be discussed and refined as appropriate by staff.

The text in *italics* is the draft text of the policy; other text in colored boxes, such as this one, constitutes explanatory notes and questions that will highlight the areas in which decisions will need to be made at a later time by City staff for approval by Council.

PURPOSE

The purpose of this Public Art Policy for the City of Dubuque is as follows:

- *To enrich the quality of life for Dubuque’s residents by enhancing public spaces throughout the city;*
- *To enhance the image of Dubuque as a creative city and as a desirable place to live, work and play;*
- *To assist the city in attracting creative businesses and talent;*
- *To assist the city in retaining local talent;*
- *To enhance the economic vitality of the city through increased property values and new cultural tourism opportunities;*
- *To provide local artists with a showcase for their work.*

GUIDING PRINCIPLES

Openness and Transparency – *The City of Dubuque is committed to a management framework that relies on open and transparent processes in the application of this Public Art Policy.*

Community Input and Engagement – *The process will provide avenues for community engagement and opportunities for public input.*

Sustainability and Responsibility - Sustainable funding, management procedures, conservation procedures will be implemented.

Accessibility - The Policy strives to ensure that works of public art commissioned by the City of Dubuque are accessible to all.

Diversity - The Policy shall be applied with a view to increasing diversity of representation in terms of artists, sites and locations.

Stewardship - The City acknowledges its role as trustee of the Public Art Collection on behalf of the citizens of the City of Dubuque.

DEFINITION OF PUBLIC ART

For the purposes of this Policy, “public art” is defined as any original work of art that is accessible to the general public that takes the intended display site and site context into consideration as part of the creative process of developing the work. The works can be sculpture, installation, multimedia, murals, mosaics, land art or earth works, or standardized fixtures such as grates, street lights, signage or other projects which incorporate design, architecture or landscape architecture.

Further, public art may be:

- *Discrete* - works that are not integrated with a site (although they are created with site and site context in mind) and are capable of being moved from place to place
- *Semi-integrated with a site* - works physically integrated with a site but not conceptually linked with it
- *Integrated with a site* - works built specifically for a particular site
- *Temporary* - art not intended to be a permanent installation
- *Embedded* - public art that forms a physical part of the building
- *Functional* - a work of art that is also a street bench, for example

As indicated above, it is possible that the percent for art policy be extended to be a support mechanism for various kinds of artistic expression in Dubuque, such as support for performing arts groups and the like. In that case, the fund would need to be separated according to some formula into an amount dedicated for public art, and an amount to be used to support other artistic endeavors. This Draft Policy deals only with public art as defined here, and as understood in most municipal public art policies continent-wide.

CITY OF DUBUQUE PUBLIC ART COLLECTION

Acquisition and Scope

The City's public art collection will include works acquired in the following manner:

- *Works commissioned via tendered competition according to the criteria and funding mechanism identified in this Policy;*
- *Donated works that fall within the definition of public art, above, and which conform to all other criteria set out in this Policy.*

This Policy excludes works created for the purpose of temporary display, event or festival, which will not be accepted by the City for inclusion into its collection by either purchase, bequest or donation or any other means.

This statement excludes works created for Art on the River, for example.

The City's collection will also include works acquired by the City of Dubuque prior to the adoption of this Policy.

This last statement allows the City to “grandfather” the works at the Five Flags Center into the collection, but the definition of public art prohibits it from acquiring any new works of this type.

Decommissioning, Salvage and Deaccessioning

The Art and Cultural Affairs Advisory Commission will recommend works for decommissioning, salvage or deaccessioning as appropriate to the City of Dubuque Public Art Committee. Works may be considered for decommissioning or deaccessioning for the following reasons:

- *They may have deteriorated beyond the point where they may be restored at a reasonable cost;*
- *They may present a safety hazard;*
- *They may contravene a newly passed bylaw or State or Federal law;*
- *In the case of a functional work, they may be beyond their designed lifespan;*
- *In the case of an **embedded** work where the structure or site into which are they are embedded is to be demolished or altered in such a way as to impact the artwork*

*In the case of an **integrated** work, where the structure or site into which it is integrated is to be demolished or altered in such a way as to impact the artwork may be considered for decommissioning, deaccessioning, salvage and reinstallation in the following cases:*

- *In the case of discrete works located in sites or structures that are to be repurposes, demolished, or altered in such a way as to impact the artwork;*
- *In the case of semi-integrated works where the site is to be redeveloped or used for another purpose;*
- *In cases where works are sold for scrap, or in cases where salvaged works are sold as artworks, all proceeds must be returned to the Public Art Fund.*

FUNDING MECHANISM

The Public Art Policy provides a “percent for art” funding mechanism for the acquisition, administration and management of public art equal to 1% on City of Dubuque capital project costs for projects not less than \$1,000,000 in value. The allowable allocation from each capital project will be capped at \$500,000.

The details of the funding mechanism will need to be discussed and refined by City staff so that they are appropriate for the City of Dubuque. The assumed 1% is a very typical percentage, but Council will need to decide whether it is appropriate. In addition, some cities set values for eligible projects – in this case, we have proposed that any City capital project over \$1,000,000 is eligible, but any below that are not. This value is debatable and will need to be adjusted so that it is appropriate to Dubuque.

Some cities also put caps on the amount that may be generated for the public art fund for any particular project, so in this case the amount would be 1% up to a maximum to be decided by Council as appropriate. For the purposes of this Draft, we have set that cap at \$500,000 as the maximum allocation from any particular capital project. Like the \$1,000,000 figure above, this is a completely notional figure that should be adjusted by City staff to a level appropriate for Dubuque.

This mechanism provides for costs associated with:

- *Implementation of the Policy;*
- *Planning, design, fabrication, installation and purchase of public art for new and existing public spaces, facilities and infrastructure;*
- *Management, administration and programming for the Public Art Collection;*
- *Maintenance and conservation of the Public Art Collection.*

As part of the Public Art Fund, the City will reserve a percentage of funds at all times for the purpose of management, administration, and promotion of the public art program, as well as maintenance and conservation of commissioned works of public art.

The question is how much of a percentage to set aside for the reserve. This will need to be determined at a level appropriate for each particular work of art, as some will have more onerous maintenance requirements than others. This should be done on a case-by-case basis in consultation with the artist.

MANAGEMENT FRAMEWORK

While we believe that the Arts and Cultural Affairs Advisory Commission will play a large role in implementing the program, its powers should be truly advisory with the City charged with oversight and actual implementation. At the present time, all City oversight is concentrated in the Economic Development Department, which does not have the staff resources to fully oversee such a program. To distribute the workload, the City could set up a Public Art Committee, composed of both elected and unelected officials, to oversee the Commission and accept or reject recommendations.

The City of Dubuque will be responsible for:

- *Informing the Arts and Cultural Affairs Advisory Commission about potential new qualifying City capital projects;*
- *Considering and accepting/rejecting the advice of the Commission regarding project criteria for proposed public art competitions;*
- *Considering and accepting/rejecting the advice of the Commission regarding competition winners;*
- *Overseeing design, fabrication/installation and maintenance contracts for each project.*

The Arts and Cultural Affairs Advisory Commission will have responsibilities as follows:

- *To work with the City of Dubuque staff to oversee and administer the City's public art program;*
- *To recommend to the City of Dubuque procedures, guidelines, plans and issues as they relate to this Policy;*
- *To recommend to the Public Art Committee in matters including development of criteria for public art projects, development of terms of reference for public art competitions, evaluation of proposals, jury selection, selection of artists, proposed alterations to the final design, and planning related to unveiling and dedication.*
- *To advise the City of maintenance needs of works of public art.*

Note that this Policy does not include recommendations regarding the role of the Commission with regard to Art on the River, which as noted should continue as a temporary festival only and the works will not become part of the City's public art collection. We believe, however, that the Commission should still serve in its current advisory capacity regarding that festival.

We have recommended in earlier reports that a procedures manual be developed for the implementation of the Policy that is separate to, but based on, this Draft policy and which more clearly outlines the "who does what" of the Policy. This should be developed by the Commission and City of Dubuque in partnership.

This concludes the Draft Public Art Policy for the City of Dubuque.

APPENDIX B: RECOMMENDATIONS FOR THE ADVISORY COMMISSION

The City of Dubuque currently oversees arts and culture through its Economic Development department, advised by the Arts and Cultural Affairs Advisory Commission, as described in the Phase 1 State of Culture Report and in Appendix A of this document. The Commission is a City-appointed, advisory body that is supported by the one part-time City staffer. While its official responsibilities are numerous, the Commission's key activities include administering grants and the Art on the River program.

This section offers recommendations for optimal functioning of the Commission, based on the findings of the consultant team's Phase 1 research and on best practices in arts and cultural administration and grantmaking. These recommendations complement Strategy B, Recommendation "a" on page 23 of this plan, "*Designate and empower an individual or entity to lead development of the cultural sector*", as well as the Draft Public Art Policy set forth in Appendix A of this plan.

RECOMMENDATIONS

1. **Recast the Commission as truly advisory.** Currently the Commission is tasked with many activities which neither it nor the City is staffed to execute. The Commission, which is made up of community volunteers, can retain several of the assigned functions but should be tasked with serving in a truly advisory capacity, while implementation activities and responsibilities that require significant staff support should be shifted to the entity established via Strategy B, Recommendation "a" (above) of this plan.

2. **Develop and adhere to clear bylaws, policies and procedures governing the Commission's operations, including a conflict of interest statement.** Currently, the rules and procedures by which the Commission operates are murky and a) do not provide adequate clarity for the Commission to operate effectively, and b) contribute to a lack of transparency perceived by the community at large. Clear procedures will guide the Commission so that it can operate according to best practice, and adhering to procedures and operating transparently will help engender trust in the community regarding the Commission's activities. **Adopting and operating by a conflict-of-interest statement is standard practice** and is necessary to address conflicts of interest inherent in the current process, wherein Commission members bear affiliations to organizations receiving grants.
3. **Stagger Commissioner terms, and establish term limits.** Also standard practice, doing so will ensure an evolving set of expertise and interests among those advising the City on arts and cultural oversight from year to year.
4. **Utilize a peer-review panel for awarding grants.** Another way to bolster fairness and fresh perspectives in the City's approach to awarding grants is to convene a review panel each year specifically to review grant applications and award grants. This panel may include a subset of the Commission but would engage external advisors as well, some of whom might repeat their service a couple of years in a row and others who might change from year to year. This is also will be helpful because it:
 - a. Reduces the workload on Commissioners by deploying others to serve in the granting process;
 - b. Mitigates potential bias if the panelists are selected carefully and wisely by the City;
 - c. Distributes the decision-making involved in City-supported arts and cultural activity among more members from across the Dubuque community; and
 - d. Provides a vehicle to bring in interesting points of view even from outside Dubuque to inform the cultivation of Dubuque's arts and cultural sector.

Implementing these recommendations will go far in strengthening the Commission's operations and, with that, the arts and culture in Dubuque.

APPENDIX C: ACKNOWLEDGEMENTS

ARTS ORGANIZATIONS

Bell Tower Theater
Dubuque Arboretum and Botanical Gardens
Dubuque Area Arts Collective
Dubuque Fine Arts Society
Dubuque Museum of Art
Dubuque Symphony Orchestra
Five Flags Center
Heritage Center
National Mississippi River Museum
Northeast Iowa School of Music
Fly by Night Productions
Trainwreck Productions
Voices from the Warehouse

COMMUNITY ORGANIZATIONS

Dubuque Dream Center
Dubuque County Iowa Department of Veterans Affairs
Inclusive Dubuque
Multicultural Family Center
Veterans Center at the University of Dubuque, Command Sergeant Major Rick Ernst
Veteran's Freedom Center

EDUCATIONAL INSTITUTIONS

Clark University
Loras College
Thomas Robbins Heritage Center
University of Dubuque

BUSINESS COMMUNITY

Ron Breitbach, Mystique Community ICE Center
Dave Broinhahn, Unison Solutions
Andy Butler, Cottingham Butby
Mark Dixon, John Deere
John B. Donovan, Mercy Hospital
Pat Hogrefe, American Trust and Savings Bank
Kate Knepper, Prudential
Dan Lo Bianco, Dubuque Main Street
Danielle Neyens, IIW
Susan Price, The Smokestack
Brian Southwood, Dubuque Racing Association
Connie Twining, Outside the Lines Art Gallery
Suzi Wright, Dreamcatcher Productions
Lisa Whitman, Fidelity Bank

MEDIA

Megan Gloss, *Telegraph Herald*
Bryce Parks, Dubuque365.com
Gina Siegert, *Julien's Journal*

ARTS AND CULTURAL AFFAIRS ADVISORY COMMISSION

Marina O' Rourke, Chair
Katherine Kluesman, Vice Chair
Gina Siegert, Secretary
Ellen Henkles
Sue Riedel
Jessica Techemeyer

CONVENTION AND VISITORS BUREAU

Tyler Daugherty, Director of Sports and Events
Julie Kronlage, Director of Sales
Keith Rahe, Executive Director

CITY DEPARTMENTS

Communications: Randy Gehl, Erich Moeller, Craig Nowack

Economic Development: Debra Alleyne, Jill Connors, Maurice Jones

Leisure Services: Marie Ware

Planning and Zoning: David Johnson

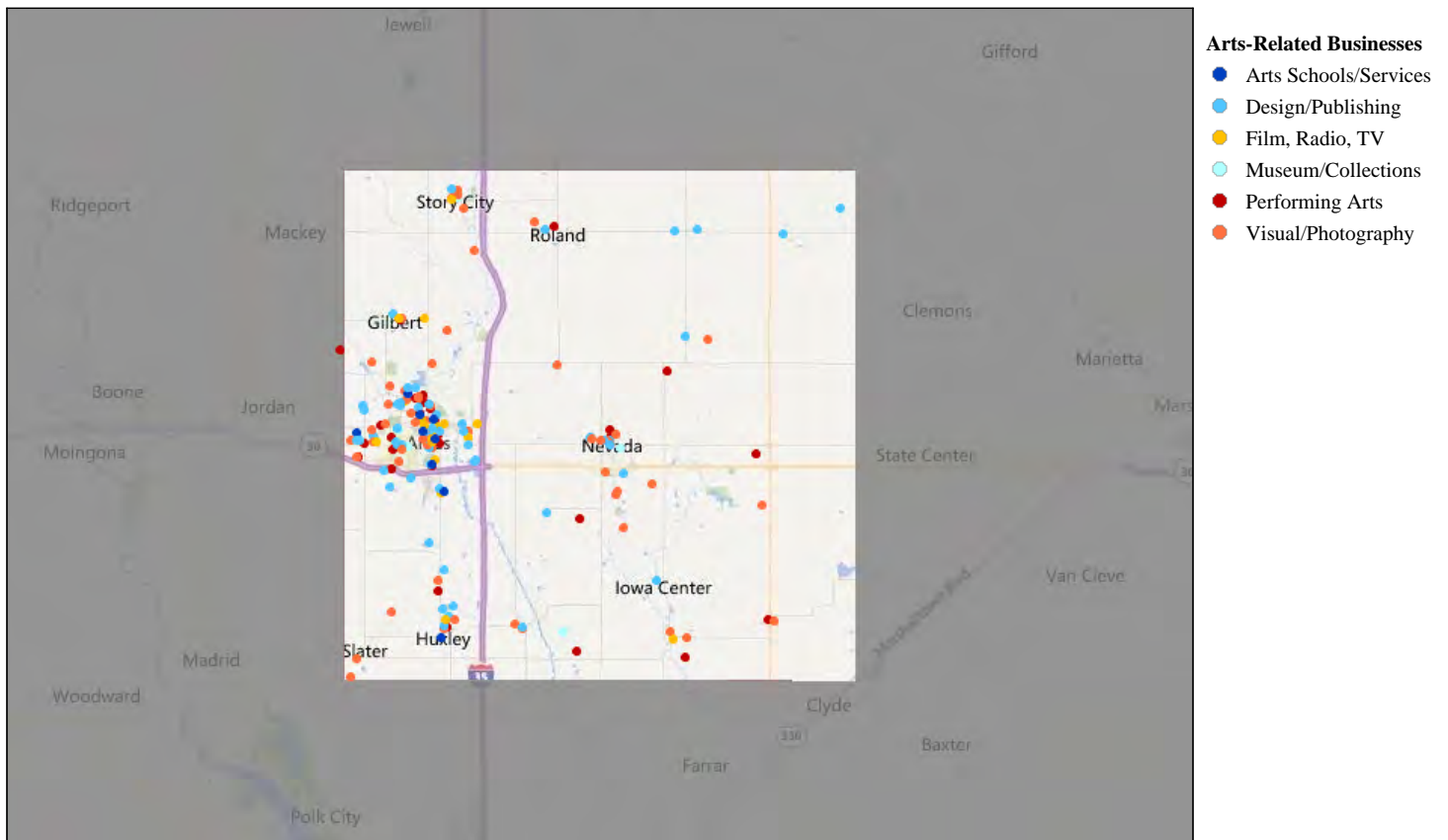
Transportation: Candace Eudaley

Special thanks to all the artists and citizens who participated. Your input was critical to development of this plan.

The Creative Industries in Story County, IA

This *Creative Industries: Business & Employment in the Arts* report provides a research-based approach to understanding the scope and economic importance of the arts in **Story County, IA**. The creative industries are composed of arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. Arts businesses and the creative people they employ stimulate innovation, strengthen America's competitiveness in the global marketplace, and play an important role in building and sustaining economic vibrancy. In a global economy, the creative industries are durable and enduring local employers.

199 Arts-Related Businesses Employ 958 People



Story County, IA is home to 199 arts-related businesses that employ 958 people. The creative industries account for 3.9 percent of the total number of businesses located in Story County, IA and 1.5 percent of the people they employ. The map above plots the creative industries, with each dot representing a unique arts business establishment.

Nationally, 673,656 businesses are involved in the creation or distribution of the arts, and they employ 3.48 million people. This represents 4.0 percent of all U.S. businesses and 2.0 percent of all U.S. employees—demonstrating statistically that the arts are a formidable business presence and broadly distributed across our communities. The source for these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the United States. These data are current as of April 2017.

Americans for the Arts thanks The Andrew W. Mellon Foundation and the Doris Duke Charitable Foundation for their generous support of our work to produce the *Creative Industries: Business & Employment in the Arts* reports.

**The Creative Industries Represent
3.9 Percent of All Businesses and 1.5 Percent of All Employees in
Story County, IA**

(Data current as of April 2017)

CATEGORY	BUSINESSES	EMPLOYEES
Arts Schools and Services	9	31
Arts Councils	1	2
Arts Schools and Instruction	8	29
Design and Publishing	59	202
Advertising	10	41
Architecture	8	56
Design	38	62
Publishing	3	43
Film, Radio and TV	23	110
Motion Pictures	19	80
Radio	3	25
Television	1	5
Museums and Collections	7	71
Historical Society	1	3
Museums	5	67
Zoos and Botanical	1	1
Performing Arts	35	376
Music	13	37
Performers (nec)	10	21
Services & Facilities	10	314
Theater	2	4
Visual Arts/Photography	66	168
Crafts	3	4
Photography	53	110
Services	8	47
Visual Arts	2	7
GRAND TOTAL	199	958

Research Notes:

- These Creative Industries data are based solely on active U.S. businesses that are registered with Dun & Bradstreet. Because not all businesses are registered, our analyses indicate an under-representation of arts businesses (particularly those that are nonprofit arts organizations and individual artists). The data in this report, therefore, are an undercount.
- To define the Creative Industries, Americans for the Arts selected 644 8-digit Standard Industrial Classification codes that represent for-profit and nonprofit arts-centric businesses (out of more than 18,500 codes representing all industries).
- Reports for all 435 U.S. Congressional Districts, the 50 states and the District of Columbia, the 6,766 state legislative districts, and all 3,141 U.S. counties—as well as a full suite of user tools and a comprehensive list of the industries included in this analysis—are available for download at www.AmericansForTheArts.org/CreativeIndustries.

creative



COMPREHENSIVE RESEARCH
ABOUT THE ARTS IN MINNESOTA
creativeMN.org

2019

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INTRODUCTION

CONTINUING GROWTH IN THE ARTS SECTOR

Creative Minnesota 2019 is our third biennial report about Minnesota's arts and creative field intended to improve our understanding about its importance to our quality of life and economy. Creative Minnesota is a long-term endeavor to collect and report data on the creative sector for analysis, education and advocacy.

While the first two reports focused solely on Minnesota's nonprofit arts and culture organizations, their audiences, artists and creative workers, **this third study adds a look at the availability of arts education in Minnesota schools.**

We also include the results of an additional **15 new local studies** that show substantial economic impact from the nonprofit arts and culture sector in every corner of the state, from the plains of Southwest Minnesota to the Mississippi River Valley to the Red River Valley in the north.

Minnesotans continue to have a strong engagement with arts and culture:

74 PERCENT
of Minnesotans are attendees

SUMMARY

MINNESOTA'S ARTS AND CULTURE SECTOR CONTINUES TO GROW

ARTISTS AND CREATIVE WORKERS IN 2016

108,755

▲ Up 4,607 from 2014

NONPROFIT ARTS AND CULTURE ORGANIZATIONS

1,903

▲ Up 302 from 2014

ARTS AND CULTURE ATTENDEES

23,227,454

▲ Up 1.4M from 2014

MINNESOTA BENEFITS FROM THE GROWING ECONOMIC IMPACT OF THE ARTS

\$902M + \$594M + \$671M

NONPROFIT ARTS AND CULTURE ORGANIZATIONS

NONPROFIT AUDIENCES

ARTISTS AND CREATIVE WORKERS

= \$2.167 BILLION

TOTAL ECONOMIC IMPACT OF THE NONPROFIT ARTS SECTOR 2016

▲ \$167M increase from 2014



SUMMARY

The arts sector in Minnesota has a huge return on investment

**GENERATING
\$245M**

in state and local revenue



OUR FIRST LOOK AT ARTS EDUCATION

New data from Minnesota's Department of Education have allowed us to take a look at students' access to arts education in Minnesota's K-12 schools. Minnesota statute sets requirements for arts education offerings, credits for graduation, and achievement of academic standards in the arts. Local control in Minnesota means that each school district decides how it will provide arts education to its students. Some schools are meeting or exceeding the requirements set in statute, and others are falling short. Our new research is intended to be a tool for schools, principals, superintendents and most importantly parents and community members to learn whether or not their school is providing the state mandated access to arts courses and academic standards. They can then advocate for more arts education in their communities.



REGIONAL AND LOCAL REPORTS ARE ALSO AVAILABLE AT CREATIVEMN.ORG

In addition to the statewide report, we also provide 11 new regional and 15 new local studies at CreativeMN.org. We should note that Minnesota's 11 Regional Arts Councils (RACs) work with the Minnesota State Arts Board to provide services, training and grants designed to meet the unique needs of each region in the state. Each RAC serves between five and 18 Minnesota counties; when we refer to regional data they follow the borders of those regions. While some regional data are included in this report, much more data on each region, as well as maps, can be found at CreativeMN.org.

ABOUT CREATIVE MINNESOTA

Creative Minnesota was developed by a collaborative of arts and culture supporting organizations in partnership with Minnesota Citizens for the Arts (MCA). We envision that arts advocates, legislators, local government officials, schools and parents, as well as arts and culture organizations, will use this report to find new ways to improve their lives and communities with arts and culture. Find more at: CreativeMN.org.

The Creative Minnesota team includes Minnesota Citizens for the Arts, McKnight Foundation, Minnesota State Arts Board, Forum of Regional Arts Councils of Minnesota, Target, Jerome Foundation, Mardag Foundation, Bush Foundation, Perpich Center for Arts Education, Springboard for the Arts and Minnesota Music Educators Association with in-kind support from the Minnesota Historical Society, City of Minneapolis, Ideas that KICK, The Center for Urban and Regional Affairs at the University of Minnesota, Minnesota Compass, and others.

IMPACT OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS

2019 CREATIVE MINNESOTA STUDY RESULTS

Minnesota continues to set itself apart from surrounding states with a robust nonprofit arts and culture economy that extends from the mountains of the Arrowhead to the plains of Southwest Minnesota. No matter where you live, artists and organizations are offering access to arts, history and culture and injecting energy and color into their local economies. Our understanding of the number of organizations offering access to the arts continues to grow as does their economic impact.

OVERVIEW OF THE FIELD

BY BUDGET SIZE

OVER \$10M	18
\$5–10M	7
\$1–5M	80
\$250K–\$1M	188
\$100K–\$250K	248
\$25K–\$100K	449
UNDER \$25K	913
TOTAL ORGANIZATIONS	903

SPOTLIGHT: MUSEUMS

History/historic preservation	212
Art museums	11
Humanities	4
Multi/interdisciplinary	8
Other (science, nature, children's, zoos)	21

TOTAL MUSEUMS 256

NUMBER OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS 2016

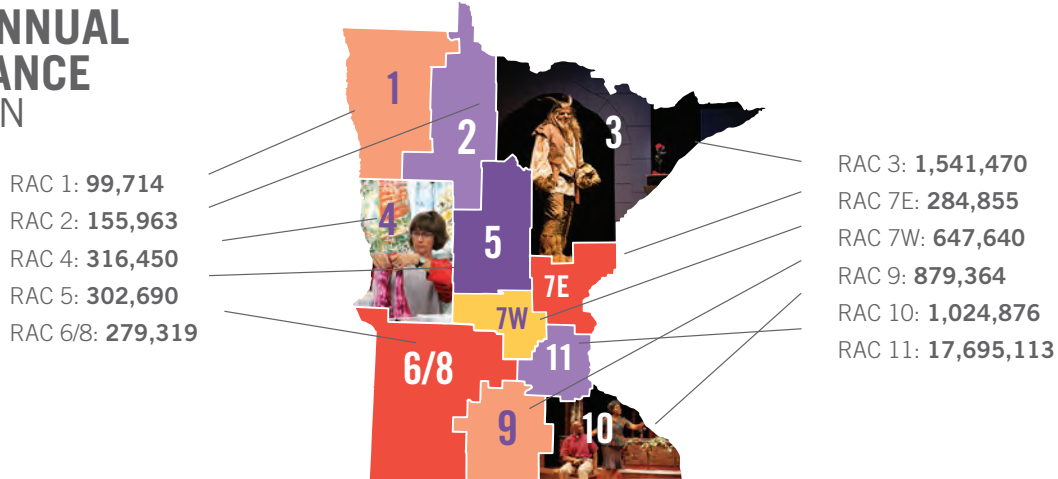


PERFORMING ARTS	727
MUSIC	380
THEATER	230
DANCE	97
OTHER	20
ARTS MULTI/INTERDISCIPLINARY	272
VISUAL ARTS & ARCHITECTURE	129
LITERARY ARTS	36
MEDIA & COMMUNICATIONS	63
HISTORY & HISTORICAL PRESERVATION	290
HUMANITIES	9
OTHER	377
SCIENCE, NATURE OR CHILDREN'S MUSEUMS/ORGANIZATIONS	23
ARTS & CULTURE FUNDER OR SUPPORTING ORGANIZATIONS	24
ARTS & CULTURE PROGRAMS OF CITY/COUNTY GOVERNMENTS/ECONOMIC DEVELOPMENT AUTHORITIES	80
ARTS & CULTURE PROJECTS IN EDUCATION ENTITIES*	111
ARTS & CULTURE PROJECTS IN NONPROFIT SOCIAL SERVICE OR CIVIC ORGANIZATIONS	139
TOTAL ORGANIZATIONS IN 2016	1,903
ADDITIONAL ORGANIZATIONS INCLUDED SINCE 2014⁽¹⁾	▲ 302

*K–12 public schools, colleges, universities, community education or library

ATTENDANCE AT ARTS AND CULTURE EVENTS CONTINUES TO GROW IN EVERY CORNER OF THE STATE

TOTAL ANNUAL ATTENDANCE BY REGION



TOTAL ARTS & CULTURE ATTENDEES IN 2016

23,227,454

▲ THIS IS AN INCREASE OF 1,371,029 ATTENDEES SINCE 2014

THE AVERAGE ATTENDEE SPENDS \$20.48 PER PERSON, PER EVENT

above and beyond the cost of the ticket. Arts and culture events bring people out of their homes and into communities where they spend money on food, drink, hotels, gas, souvenirs and other amenities.⁽²⁾

ECONOMIC IMPACT OF AUDIENCES ALONE IN 2016

\$594 MILLION

▲ THIS IS AN INCREASE OF \$31M PER YEAR SINCE 2014

THERE ARE

5,577,000

PEOPLE IN MINNESOTA⁽³⁾

ON AVERAGE EACH MINNESOTAN ATTENDS ARTS & CULTURE EVENTS

4 TIMES PER YEAR

MILLIONS OF STUDENTS SERVED

894,496

K-12 STUDENTS IN MINNESOTA⁽⁴⁾

5,312,484

TOTAL STUDENTS SERVED* IN 2016

ON AVERAGE EACH YOUNG PERSON ATTENDS ARTS & CULTURE EVENTS

6 TIMES PER YEAR

*Youth attendees include those who are 18 and under

NONPROFIT ARTS AND CULTURE ORGANIZATIONS' IMPACT ON MINNESOTA'S ECONOMY CONTINUES TO GROW

TOTAL DIRECT EXPENDITURES BY
NONPROFIT ORGANIZATIONS 2016

\$902 MILLION

TOTAL ARTS AND CULTURE RELATED
SPENDING BY AUDIENCES 2016

\$594 MILLION

TOTAL
ECONOMIC
IMPACT

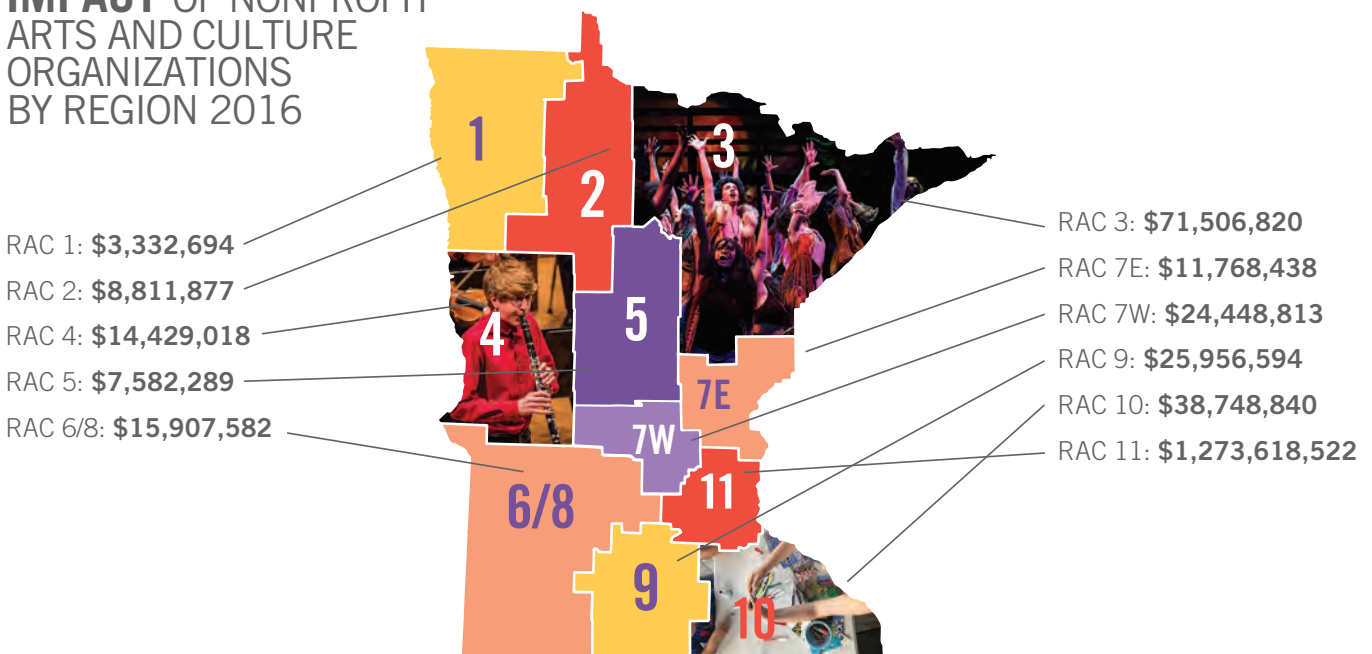
\$1.5 BILLION



ECONOMIC IMPACT INCREASE
SINCE 2014 STUDY

\$114 MILLION

TOTAL ECONOMIC IMPACT OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS BY REGION 2016



MINNESOTA'S ARTS ECONOMY OUTSHINES ALL SURROUNDING STATES

Americans for the Arts' *Arts and Economic Prosperity*⁽⁵⁾⁽⁶⁾ studied the economic impact of nonprofit arts and culture organizations and their audiences in Minnesota and surrounding states in 2015 and also in 2010.

While not all states were studied, **Minnesota was shown to have double the arts economy of Wisconsin** (despite very similar population sizes), **11 times the arts economy of North Dakota** and over **12 times the arts economy of South Dakota**. The arts and culture clearly set Minnesota apart.



TOTAL ECONOMIC IMPACT



POPULATION



ECONOMIC IMPACT PER CAPITA



State population: United States Census Bureau for 2015, the year the studies were done.

Not all states were studied. This comparison includes impact from nonprofit arts organizations and audiences only and does not include artists and creative workers or for-profit businesses.



PUBLIC INVESTMENT IN ARTS AND CULTURE IS A CATALYST THAT INCREASES GOVERNMENT REVENUES



LOCAL GOVERNMENT REVENUES 2016



\$32.5 MILLION

STATE GOVERNMENT REVENUES 2016



\$125.6 MILLION

TOTAL GOVERNMENT REVENUES 2016

\$158 MILLION

From the spending of nonprofit arts and culture organizations and their audiences



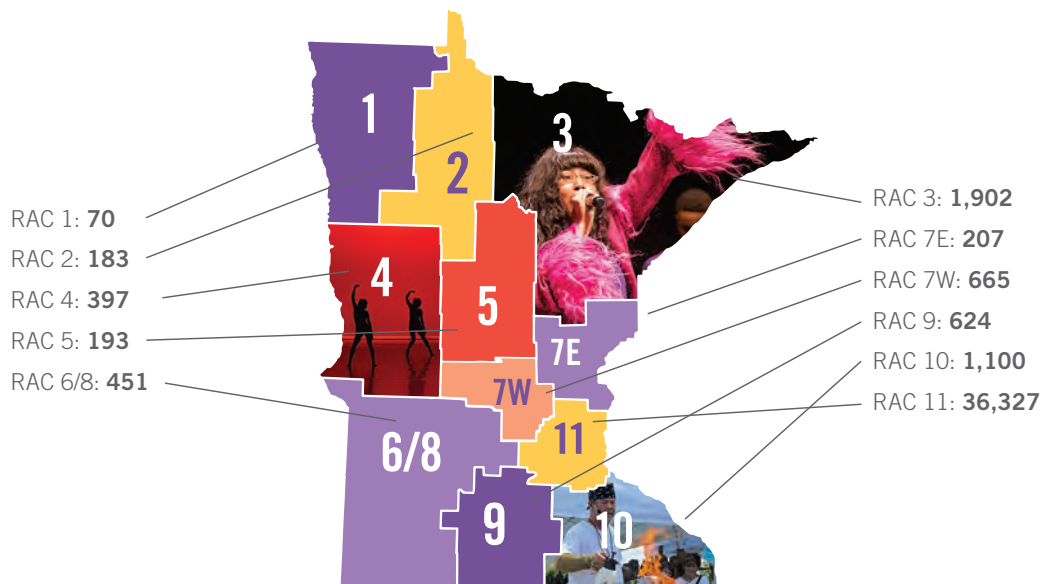
GROWTH IN GOVERNMENT REVENUES SINCE 2014

\$19.5 MILLION

Revenue to State and Local Government includes all funds collected by Minnesota's city, county and state governments, schools and special districts created by the spending of nonprofit arts and culture organizations and their audiences in the community. It's not exclusively tax revenue (e.g., income tax, sales tax, property tax); it also includes license fees, utility fees, filing fees, etc.



JOBS SUPPORTED BY NONPROFIT ARTS AND CULTURE ORGANIZATIONS AND THEIR AUDIENCES 2016



TOTAL JOBS SUPPORTED 42,118

FTE Jobs Supported means Full-Time Equivalent labor employed in Minnesota that is supported by the spending of nonprofit arts and culture organizations and their audiences. Two people working half-time would equal one FTE, for example.

**RESIDENT HOUSEHOLD INCOME
GENERATED BY NONPROFIT ARTS
AND CULTURE ORGANIZATIONS 2016**

Resident Household Income Supported means the personal income, which includes salaries, wages and entrepreneurial income paid to Minnesota residents.

\$1 BILLION

10 YEARS OF LEGACY INVESTMENTS

In 2008, Minnesota passed the first-in-the-nation statewide referendum called the Clean Water, Land and Legacy Amendment to increase investments in the state's land, clean water, parks and arts and culture. The Legacy Amendment created a new Art and Cultural Heritage Fund, and gave the legislature the job of appropriating it. On the 10-year anniversary of the Amendment it is timely to look back at the impact the state's voters have had on the access to and the impact of the arts in the state.

Before the Amendment passed, in 2006, Minnesota Citizens for the Arts, the State Arts Board and Regional Arts Councils collaborated with the McKnight Foundation and Americans for the Arts on an economic impact study of nonprofit arts and culture organizations and their audiences in Minnesota. It used the same methodology as the current Creative Minnesota studies, which allows us to see how the arts sector has grown since the passage of the Legacy Amendment.

The state's investments from the Legacy Arts and Cultural Heritage Fund are primarily made by the 11 Regional Arts Councils and Minnesota State Arts Board system. The granting decisions are made by panels of members of the public, responding to applications from the public. Grantmaking is also done by the Minnesota Historical Society, and smaller direct appropriations are made by the legislature to children's museums and other nonprofit cultural organizations.



It's important to note that in this time period many other arts-supporting organizations have also invested in Minnesota's arts sector. It is also notable that we have greatly improved our methods of finding and accounting for nonprofit arts and culture organizations in the state, so some of the growth is real growth, and some is due to better data, particularly about smaller organizations.

What a difference 10 years have made! We can document that many more Minnesotans are participating in the arts now. There are more nonprofit arts and culture organizations making a larger economic impact in our communities. Government revenues and jobs created by the arts have also increased significantly.

CHANGES OVER THE 10 YEARS OF LEGACY INVESTMENTS⁽⁸⁾

RESEARCH REPORTS	NUMBER OF ARTS & CULTURE ORGANIZATIONS INCLUDED IN STUDY**	ANNUAL ATTENDANCE	ANNUAL ECONOMIC IMPACT***	GOVERNMENT REVENUES GENERATED BY SPENDING OF ORGS AND AUDIENCES ANNUALLY	FTE JOBS SUPPORTED BY SPENDING OF ORGS AND AUDIENCES ANNUALLY
2006 <i>"The Arts: A Driving Force in Minnesota's Economy"</i>	428	14,487,592	\$839M	\$94M	22,095
2008: PASSAGE OF LEGACY AMENDMENT					
2015 <i>"Creative Minnesota"</i>	1,269	18,903,738	\$1,200M	\$127M	33,381
2017 <i>"Creative Minnesota"</i>	1,601	21,856,425	\$1,400M	\$139M	38,739*
2019 <i>"Creative Minnesota"</i>	1,903	23,227,454	\$1,496M	\$158M	42,118
Change from 2006 to 2019	+1,475	+8,739,862	+\$657M	+\$64M	+20,023

*Revised figure 1.14.19

**The 2006 study included all of the largest several hundred arts and culture organizations with the largest budgets and largest number of attendees, but available data on smaller organizations was less comprehensive.

***Includes the impact of nonprofit arts and culture organizations and their audiences only, does not including impact of artists and creative workers.

LOCAL CREATIVE MINNESOTA STUDIES 2017⁽⁷⁾



Creative Minnesota conducted 15 local economic impact studies in 2017 for communities across the state, ranging from the hills of the Iron Range to the prairies of Rock County, from the riverside community of Hastings to the booming arts community of Detroit Lakes. Everywhere we looked there was a significant impact from the arts and culture sector, regardless of the size of the community.

The 15 cities, counties and regions “opted in” to the project, so not all Minnesota areas have been studied. More information, as well as 17 previous local reports, are available at CreativeMN.org. Creative Minnesota may do another round of local studies in 2019 if funding is available. Minnesota cities or counties interested in being notified when another round is scheduled should contact staff@artsmn.org.

LOCAL ECONOMIC IMPACT OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS AND THEIR AUDIENCES (not including the economic impact of artists and creative workers)

	TOTAL ECONOMIC IMPACT	RANK IN ECONOMIC IMPACT AMONG STUDY AREAS	POPULATION	TOTAL ATTENDEES	ECONOMIC IMPACT PER CAPITA FROM ORGANIZATIONS	RANK IN PER CAPITA IMPACT AMONG STUDY AREAS
REGIONS						
Iron Range*	\$12.3M	1	170,076	136,781	\$77.22	10
CITY						
City of Eagan	\$4.9M	4	67,509	104,845	\$72.15	11
City of Faribault	\$2.1M	10	23,700	80,140	\$88.67	7
City of Hastings	\$2.4M	8	22,687	48,696	\$103.94	5
City of Hopkins	\$11.2M	2	19,227	255,042	\$581.29	1
City of Hutchinson	\$2.2M	9	14,170	61,896	\$155.80	3
COUNTY						
Becker County	\$2.7M	7	33,567	72,197	\$80.44	9
Big Stone County	\$.16M	15	5,054	4,564	\$31.66	15
Clay County	\$6.6M	3	62,181	159,357	\$106.14	4
Hubbard County	\$.77M	13	20,679	23,865	\$37.24	13
Kanabec County	\$1.14M	12	15,908	31,797	\$71.66	12
Morrison County	\$3.2M	6	32,786	128,346	\$97.60	6
Otter Tail County	\$4.7M	5	57,679	100,249	\$81.49	8
Renville County	\$.49M	14	14,965	17,269	\$32.74	14
Rock County	\$1.7M	11	9,601	55,576	\$177.06	2

Population source: US Census

*Itasca, Lake and St. Louis Counties, excluding Duluth



“ As a rural community seeking opportunities, we see the strength of arts and culture as a whole new period of our journey. This impact study should provide a look into the economy we can experience as we embrace the arts to brand our area, defining it as a desirable place to not only visit, but to live.”

– **Becky Parker**
President of Big Stone Arts Council and President of the Ortonville Economic Development Authority Board

“ We were excited to partner with the Historic Holmes Theatre through the Creative Minnesota study to learn about the impact of the arts in Detroit Lakes. One of the goals of the city is to facilitate how the arts can have a larger impact on our community and region. We believe that the arts can help our city grow and be more attractive for businesses, residents and tourists.”

– **Kelcey Klemm**
City Administrator for Detroit Lakes

“ I see investment in art as a win-win for my city. My citizens expressed interest in more art in our community. It’s a quality of life issue for them. The double-win for my city is that art is also an economic development driver. It is my goal to make art an integral part of Moorhead’s growth and plans to move forward. This study will help connect the dots between development and art.”

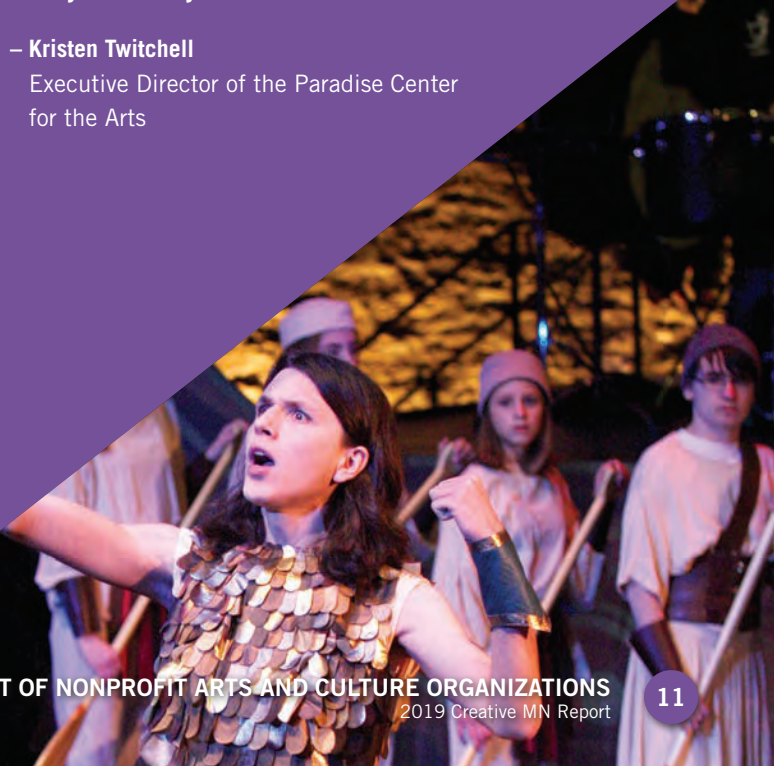
– **Del Rae Williams**
Mayor of the City of Moorhead

“ One of the things that make Faribault so impressive is the number of artists and creatives who have chosen to make Faribault their home. I am excited for Faribault and our extended community to see the true economic and cultural impact of the artistic programming here, but also the important role residential artists and creatives play creating a strong, healthy community.”

– **Kristen Twitchell**
Executive Director of the Paradise Center for the Arts

“ The Recharge the Range – Creative Communities Committee is excited to partner with Creative Minnesota on the “Iron Range Creative Minnesota Study.” This study reviews and analyzes current data and potential future trends on the importance of arts and culture as a growing segment of our region’s economy.”

– **Mary Finnegan**
Deputy Commissioner of Iron Range Resources and Rehabilitation



PUBLIC OPINION POLLING ABOUT THE ARTS AND PARTICIPATION

A high percentage of Minnesotans are engaged in the arts and would like to do more, according to recent statewide polling from the University of Minnesota. Minnesotans continue to attend and participate at a higher rate than other Americans.

IN THE PAST YEAR, HAVE YOU OR ANYONE ELSE IN YOUR HOUSEHOLD...

“... attended an ARTS activity at a theater, auditorium, concert hall, museum, gallery or similar location?”

MN⁽¹⁾ 74% YES

USA⁽²⁾ 54% YES

ARE YOU INVOLVED IN THE ARTS BY DOING ANY CREATIVE ACTIVITY IN YOUR EVERYDAY LIFE?

“People are involved in the arts in many ways as part of their everyday lives, such as singing, woodworking, weaving or sewing, dancing, creating music or videos, writing poetry, playing an instrument or painting.”

MN⁽¹⁾ 55% YES

ARE THERE ANY ARTS OR CREATIVE ACTIVITIES OR EVENTS THAT YOU WOULD LIKE TO DO MORE OFTEN, BUT DON'T? WHAT ARTS OR CREATIVE ACTIVITIES OR EVENTS WOULD YOU LIKE TO DO MORE OFTEN?

More Minnesotans described wanting to attend or appreciate art than those who said they wanted to create art themselves⁽¹⁾

The most common artistic disciplines Minnesotans wanted to attend or appreciate more were theater, music and visual arts⁽¹⁾

The most common artistic disciplines Minnesotans wanted to make or create more were crafts, music and visual arts⁽¹⁾

MN⁽¹⁾ 58% YES



MINNESOTA COMPASS INDICATORS OF ARTS OPPORTUNITY⁽³⁾

Minnesota Compass is a social indicators project that measures progress in our state, its seven regions, 87 counties and larger cities. Compass tracks trends in topic areas such as education, economy and workforce, health, housing, public safety and a host of others. Creative Minnesota worked in partnership with Minnesota artists and arts organizations to develop an Arts and Culture section of Minnesota Compass.

MINNESOTA COMPASS ARTS INDICATORS

Each indicator, **based on national data⁽³⁾**, shows a facet of Minnesota’s arts and culture sector and its contributions to quality of life. (Due to differences in the way data is collected, national results differ from the state-based polling). For more detail on each indicator, visit www.mncompass.org.

Attendance of artistic and cultural events: Just over half, 55 percent of Minnesotans attended an artistic or cultural performance in the previous year, compared to 44.8 percent of Americans. That puts Minnesota in the top 10 states for art and culture attendance, ranking fifth nationally.

A vibrant arts community relies on art appreciators. Attendance at art and culture events ensures that Minnesota will continue to have a vibrant arts sector. Community attendance at art and culture events provides artists with the support to continue creating and contributes economically to an artistic sector where residents want to live. Learning who and how many Minnesotans attend art and culture events provides insight into one way people access art and culture opportunities in our state, and whether these communities reflect the changing demographics of our state.

Youth arts participation: Among Minnesota families with school-age children, 86 percent of the children participated in an arts or culture activity in the past year, compared to 74 percent of all American youth.

These include taking an art or music class; visiting a museum; or attending a live music, theater or dance performance. Providing opportunities for youth to participate in the arts educates and inspires future artists, art and culture appreciators and audience members. Research has demonstrated that the arts have a key role to play in positive youth development. Youth arts education has been shown to build key skills needed for our workforce and is connected to improved educational outcomes, health and wellbeing.

Creating or performing art: Two in five Minnesotans (45 percent) created or performed an artistic activity in the past year, compared to 35 percent of Americans.

Women and residents with a college education reported higher rates of creating and performing art. The creation and expression of arts and culture by individuals and communities, either for personal fulfillment or employment, adds value to everyday lives. Research demonstrates that artistic expression can fuel creativity and learning, as well as improve health and well-being. Measures on creating or performing art gets at the “How?” and “Who?” of Minnesota residents engaging in artistic expression.



These indicators were calculated by Wilder Research as part of the Arts and Culture section at Minnesota Compass: mncompass.org/arts-and-culture/overview.

WHAT AMERICANS BELIEVE ABOUT THE ARTS⁽⁴⁾

Americans Speak Out About the Arts in 2018 is one of the largest national public opinion surveys of American perceptions and attitudes towards the arts and arts funding. New key findings include:



THE ARTS GIVE THE NATION'S COMMUNITIES IDENTITY AND UNITY

72% believe the arts unify communities regardless of age, race and ethnicity, up from 67% during the past two years. These quality-of-life and well-being benefits are not limited to the wealthy, educated or a racial or ethnic group; they cut across all demographics.

73% agree the arts help them understand other cultures better, an 11% increase compared to 2015.

THE ARTS IMPROVE PERSONAL WELL-BEING AND PROVIDE MEANING TO CITIZENS' LIVES

69% of the population believe the arts “lift me up beyond everyday experiences”

73% feel the arts give them “pure pleasure to experience and participate in”

81% say the arts are a “positive experience in a troubled world”

GOVERNMENT FUNDING FOR THE ARTS IS VIEWED FAVORABLY

64% of Americans approve of arts funding by the National Endowment for the Arts

60% of Americans approve of arts funding by local government

58% of Americans approve of arts funding by state government

The majority of Americans would approve of increasing federal government spending on nonprofit arts organizations from 45 cents to \$1 per person (53% approve versus 22% who disapprove).

CULTURAL INSTITUTIONS ADD VALUE TO OUR COMMUNITY

Whether people engage in the arts or not:

90% believe cultural facilities (theaters, museums, sculpture parks, neighborhood arts centers) improve quality of life

86% believe cultural facilities are important to local business and the economy

RURAL MINNESOTANS ACCESS TO RECREATIONAL AND ARTS OPPORTUNITY⁽⁵⁾

A community's health is made up of many separate but inter-related dimensions. The Blandin Foundation's *Rural Pulse 2016* breaks down rural Minnesotans' perceptions of a healthy community by nine dimensions. One of the nine dimensions is **Recreational and Artistic Opportunity**, “where everyone has access to a variety of recreational and artistic opportunities. People of all ages, abilities and interests have access to recreational and artistic opportunities that meet their needs. The variety of opportunities available expresses the cultural backgrounds, talents and experience of all community members.”

Rural Pulse 2016 showed that **63% of rural Minnesotans feel that their community provides diverse cultural and arts opportunities**. This is an increase of 4 percent since 2013. Most rural Minnesota regions show improvement in this area over 2013 findings, with those in the Southeast (RAC regions 9 and 10) and Northwest (RAC regions 1 and 2) regions being the most likely to feel that their communities do an adequate job considering culture and the arts.



IMPACT OF MINNESOTA'S ARTISTS AND CREATIVE WORKERS⁽¹⁾

ARTISTS AND CREATIVE WORKERS ARE EVERYWHERE

MINNESOTA IS HOME TO AN ASTONISHING

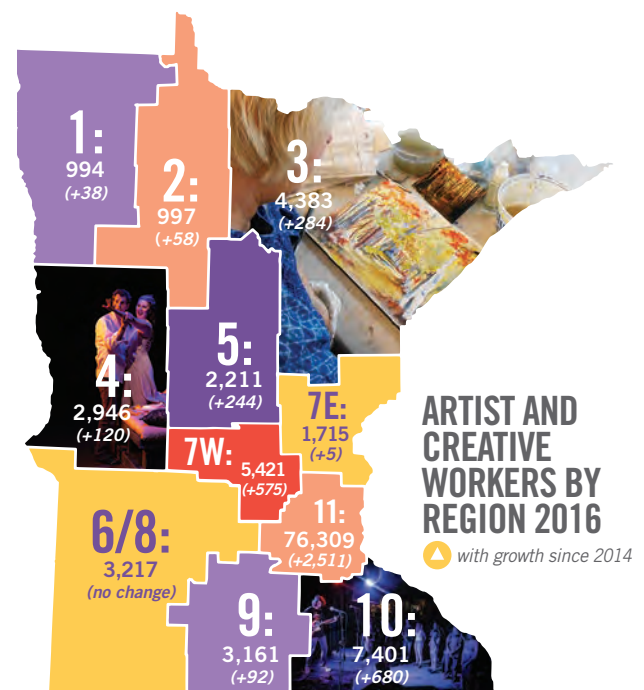
108,755

ARTISTS AND CREATIVE WORKERS

And they make their living in every county.

▲ This is an increase of **4,607 creative workers** from two years ago, when the total was 104,148.

While Minnesota's artists and creative workers live in every county, **70 percent** of all Minnesota artists and creative workers are concentrated in the seven-county metro area.



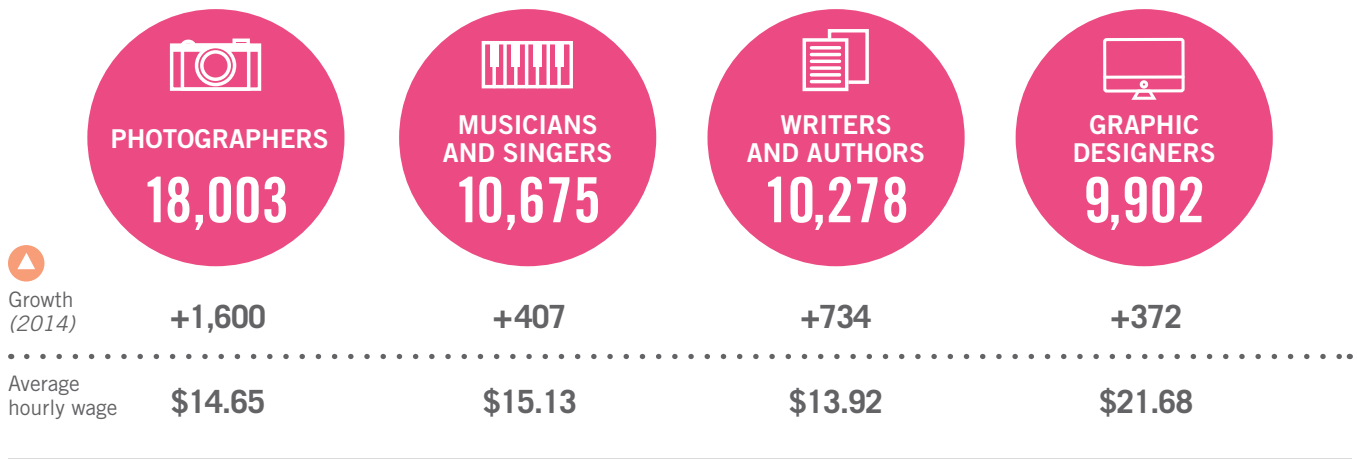
WHO ARE CREATIVE WORKERS?



We define artists and creative workers as people who make their living wholly or in part by working for for-profits, non-profits, or are self-employed in one of the following **40 creative occupations:**

architects • landscape architects • directors of religious activities and education (for example, choir directors) • curators • librarians • art directors • craft artists • fine artists including painters, sculptors and illustrators • multimedia artists and animators • commercial and industrial designers • fashion, floral, graphic and interior designers • merchandise displayers and window trimmers • set and exhibition designers • actors • producers and directors • dancers • choreographers • music directors and composers • musicians and singers • radio and television announcers and public relations specialists • editors • technical writers • writers and authors • media and communications workers • audio and video equipment technicians • broadcast technicians • sound engineering technicians • photographers • camera operators • television • video and motion picture • film and video editors • media and communication equipment workers • theatrical and performance makeup artists • musical instrument repairers and tuners • advertising and promotions managers • public relations and fundraising managers • agents and business managers of artists and performers

CREATIVE OCCUPATIONS WITH THE GREATEST NUMBER OF JOBS IN 2016



There were 39.46 creative jobs per 1,000 workers in Minnesota in 2016. ▲ This is a growth of 2.46 jobs per 1,000 since 2014.

ARTIST WORKFORCE DEMOGRAPHICS 2016

	NUMBER OF ARTISTS AND CREATIVE WORKERS	PERCENT OF TOTAL ARTISTS AND CREATIVE WORKERS	DISTRIBUTION OF WORKERS OF ALL TYPES IN THE ENTIRE MINNESOTA WORKFORCE ⁽²⁾	DIFFERENCE BETWEEN CREATIVE WORKFORCE AND THE ENTIRE MINNESOTA WORKFORCE
WHERE THEY LIVE				
Twin Cities 7-County Region	76,309	70.2%	56.3%	13.9%
Greater MN	32,446	29.8%	43.7%	-13.9%
RACE/ETHNICITY				
White (non-Hispanic)	95,613	88.0%	82.4%	5.6%
Black or African American	3,487	3.2%	5.4%	-2.2%
American Indian/AK Native	153	0.1%	1.0%	-0.9%
Asian	3,610	3.3%	4.9%	-1.6%
Hispanic or Latino	3,524	3.2%	4.6%	-1.4%
Two or more races	2,325	2.1%	1.9%	0.2%
AGE				
16–24	5,534	5.0%	18.0%	-13%
25–34	23,005	21.2%	21.1%	0.1%
35–44	23,482	21.6%	19.1%	2.5%
45–54	25,555	23.5%	21.6%	1.9%
55–99	31,154	28.7%	20.2%	8.5%
GENDER				
Female	53,163	48.9%	49.9%	-1.0%
Male	55,568	51.1%	50.1%	1.0%



THE ECONOMIC IMPACT OF ARTIST SPENDING

TOTAL ECONOMIC IMPACT FROM ARTISTS AND CREATIVE WORKERS 2016

\$671 MILLION

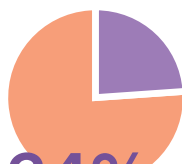
Artistic spending by Minnesota's 108,755 full-time and part-time artists and creative workers has a far-reaching impact. Artists buy supplies, contract for services, rent studios and more. These actions, in turn, support jobs, create income and generate government revenue. These results send a strong signal that when we support Minnesota's creative workers we not only enhance our quality of life, but also invest in Minnesota's economic well-being. Individual artists and creative workers comprise a significant industry in Minnesota.

ANNUAL AMOUNT SPENT PER ARTIST ON THEIR ART⁽³⁾

(not including hobbyists, students or retired)

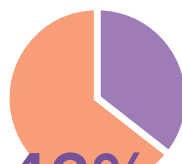
 FULL-TIME ARTISTS **\$12,588**
 PART-TIME ARTISTS **\$4,699**
 ALL ARTISTS ON AVERAGE **\$6,116**

PERCENT OF ARTISTS THAT ARE FULL-TIME VS PART-TIME⁽³⁾



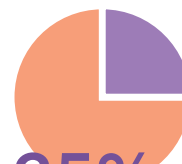
24%
FULL-TIME ARTIST

ENTIRELY SUPPORTED THROUGH THEIR CREATIVE WORK



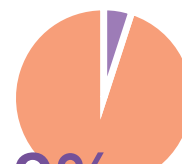
42%
PART-TIME ARTIST

PARTIALLY SUPPORTED THROUGH THEIR CREATIVE WORK



25%
HOBBY ARTIST

NO INCOME FROM THEIR CREATIVE WORK

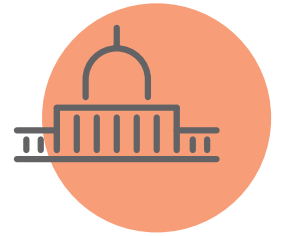


9%
OTHER

STUDENT OR RETIRED

GOVERNMENT REVENUES AND OTHER IMPACTS FROM ARTIST SPENDING CONTINUE TO GROW

2016 GOVERNMENT REVENUE GENERATED BY ARTIST SPENDING



LOCAL GOVERNMENT REVENUE GENERATED **\$19 MILLION** + STATE GOVERNMENT REVENUE GENERATED **\$68 MILLION**

TOTAL GOVERNMENT REVENUES = **\$87 MILLION**

▲ INCREASE FROM 2014: **\$3.5 MILLION**

Revenue to State and Local Government includes all funds collected by Minnesota's city, county and state governments, schools and special districts. It's not exclusively tax revenue (e.g., income tax, sales tax, property tax); it also includes license fees, utility fees, filing fees, etc.

FULL-TIME EQUIVALENT JOBS SUPPORTED BY ARTIST SPENDING

18,300 ▲ INCREASE FROM 2014: **747**

Full-Time Equivalent (FTE) Jobs describes the total amount of labor employed within the State of Minnesota that is supported by the artistic spending of individual artists and creative workers. Economists measure FTE jobs, rather than the total number of employees, because it is a more accurate measure that accounts for both full-time and part-time employment. They include jobs in all industrial sectors that are supported each time the money from the original artistic expenditure is "re-spent" within Minnesota.

RESIDENT HOUSEHOLD INCOME GENERATED BY ARTIST SPENDING

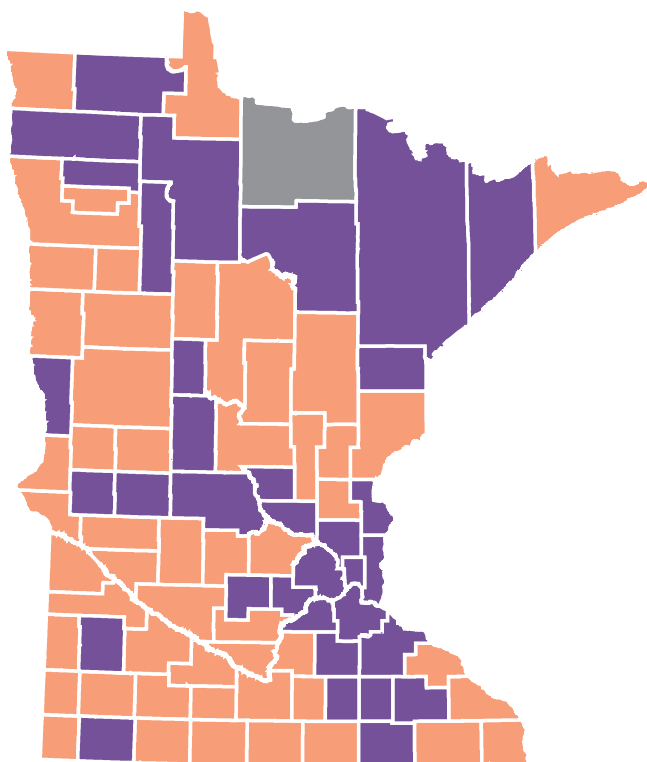
\$515 MILLION
▲ INCREASE FROM 2014: **\$21 MILLION**

Resident Household Income (also called Personal Income) includes salaries, wages and entrepreneurial income paid to Minnesota residents. It is the money that residents earn and use to pay for food, housing, other living expenses and disposable income. This is the income paid on behalf of the full-time equivalent jobs supported by artistic expenditures.

CREATIVE WORKER WAGES

In many rural Minnesota counties, **the creative worker average wage is higher than the average wage** for all other occupations in that county. In most metro counties, the opposite is true. However, overall **artist and creative worker wages are highest in the seven county metro area.**

AVERAGE HOURLY WAGES FOR CREATIVE ECONOMY WORKERS, 2014



- Above average wage
- Below average wage
- Same as average wage

WHILE THE RISING ECONOMY IN BOTH MINNESOTA AND THE UNITED STATES HAS PUSHED THE AVERAGE WORKER WAGE HIGHER OVER THE LAST TWO YEARS, THE AVERAGE CREATIVE WORKER WAGE IN MINNESOTA HAS DECREASED SLIGHTLY.

USA AVERAGE HOURLY WAGE⁽⁴⁾ 2016
\$25.78 ▲ UP \$1.08/HOUR FROM 2014⁽⁵⁾

MN AVERAGE HOURLY WAGE⁽⁴⁾ 2016
\$26.10 ▲ UP \$1.30/HOUR FROM 2014⁽⁵⁾

MN AVERAGE ARTIST AND CREATIVE WORKER HOURLY WAGE 2016
\$22.13 ▼ DOWN \$.09 FROM 2014⁽⁶⁾

ARTS EDUCATION

K–12 ARTS EDUCATION: EMOTIONAL INTELLIGENCE, CREATIVITY AND THE VALUE OF BEING SEEN

“If you want the full effect, close your eyes,” suggests choreographer Rosy Simas, director of Rosy Simas Danse. “I’ll tell you when to open them again.” Immediately, the sonorous sound of water, the sensation of listening to waves from beneath the water’s surface, resounds not only in one’s ears but settles deeply and rhythmically within the body. We’re a small group of people gathered in a studio at the Ivy Arts Building in Minneapolis to witness an open rehearsal of “Weave,” Simas’ new work combining story, movement, image and sound.

When Simas invites us to open our eyes, five individuals are before us. Of different races, physicality and movement styles, each one mesmerizes with meaning-filled gestures. They convey a sense of meticulous investigation while communicating an inner narrative. They thoughtfully balance action and reaction while negotiating shared space with patient inquiry. What we’re watching is, quite literally, a meditative weaving together of distinct personalities—with each performer recognizing and responding to the others with an unequivocal sense of equality. “Weave” is also a work borne of Simas’ K–12 educational experiences.

Of the Haudenosaunee, Seneca, Heron clan, Simas attended Red School House in St. Paul, where she learned pow wow dancing, and her language and culture teacher encouraged students to participate in drum and dance. She also attended Southeast Free School, Children’s Theatre Company school and private dance intensives. Some teachers discouraged her for “not having the right dancer’s body,” Simas recalls. Others encouraged her to explore her artistic interests, and for them she is grateful.

“I make work that comes from my sense of knowing who I am and where I am, literally and metaphorically,” Simas explains. “Everything is a process of inquiry. It has a lot to do with philosophies about equality; building authentic relationships with audiences and with ourselves, in which no one is

competitive and everyone is equal.” Because of her early educational experiences, Simas believes that, “The more individual attention creative students can get in K–12, and the more they can experience community and mentorship around those interests—without being pigeonholed by body type or within a single discipline—the better.”

“Arts education needs to embrace all students, provide a well-roundedness and encourage individualism without competitiveness or comparison with one another,” she continues, a perspective that is borne out beautifully in her work, including in “Weave.” “College is not the place to begin.”

STARTING EARLY: THE VALUE OF MENTORS

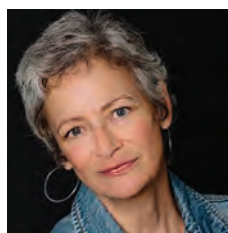


Rick Shiomi

Rick Shiomi agrees. The playwright and co-artistic director of Full Circle Theater, who attended public school in Canada, says, “I clearly remember from elementary school that I wanted to tell stories somehow.” And yet, as a minority child, “I never felt like my story was important enough.”

Not until he attended college and studied political science, then embraced his Japanese-Canadian roots, “did I realize I had a story to tell that is of importance to our whole society.”

Today, as he auditions young people for his productions, Shiomi says, “I see the direct connection between arts education and a positive career trajectory into professional theater. By supporting arts education, particularly in high school, kids enjoy the opportunities, experiences and sense of what an art career entails, which allows them to envision the arts as a college and career choice.”



Sally Wingert

For Sally Wingert, a Twin Cities actor who attended Robbinsdale schools and whose credits range from Broadway to the Guthrie Theater, “To say that arts education in public school had an influence on me is an understatement. It’s the reason I saw the potential in acting as a career.



Carolyn Holbrook



Kao Lee Thao

Those field trips to the Guthrie Theater were literally when I decided to become a stage actor.” For Monica Hansmeyer, a jewelry designer in Turtle River, opportunities through her Long Prairie school to attend Minnesota Orchestra concerts and shows at the Chanhassen Dinner Theatres were eye opening. But the artist-in-residence program at her school had the biggest impact.

“We so looked forward to having artists from someplace else come to our school,” Hansmeyer recalls. “They not only broadened my perspectives on art and art-making but helped us realize how we could make a living as an artist.” Singer, spoken-word artist and writer Dessa agrees. “Kids need a model,” she says. “They need to see that people can make a living in the arts, in order to demonstrate to their parents, their family and the greater culture that it’s a viable career path.”



Jim Brandenburg

Having a mentor, in other words, is key to finding one’s way to a life in the arts. The earlier K–12 teachers can recognize and support budding artists, the better. “Mentors are crucial to your success, to push, inspire and encourage you with grace and love,” says photographer

Jim Brandenburg, who attended public school in Luverne and now lives near Ely. “I was turned off by school, but my art classes and teachers were great. Kids need to be around someone they admire, who gives them time and respect. When someone says, ‘You’ve changed my life,’ that’s much more important than money, fame or celebrity.”

BEING SEEN, FINDING A VOICE

Author and teacher Carolyn Holbrook (pictured above) says her family was made up of artists, including a mom who designed and made their clothes, a sister who did “crazy fashion things,” and her stepfather. “He was a left-handed guitar player, but his day job was as the first black auditor in the Minnesota Department of Agriculture,” she recalls. “Watching him live his life helped me realize I could be a successful writer. I was the quiet one in the family. Writing was the thing I gravitated toward.”

But Holbrook also realizes that without Ms. Johnson, her eighth-grade teacher in the South Minneapolis public schools, her writing career wouldn’t have happened. “She recognized something in me. She encouraged my 8th-grade poems. She gave me books to read. She didn’t know anything about black writers, but back then that wasn’t the point. There weren’t many black kids and we were always overlooked. But she saw me. I credit her with becoming what I became.”

Can one put a value on artistic mentorship during the K–12 years? “No,” Holbrook says. “You can’t put a price tag on it. Having even just one person hold your hand and lead you along the way, see you and help you navigate your creativity, well there’s no value that can be placed on that. That’s how huge it is.”

For Greg Milliren, a flutist with the Minnesota Orchestra, Mr. Buck, the 5th-grade band teacher, led the way. Growing up in the Milwaukee area, Milliren wanted to play music, but he was small in size. “I guess Mr. Buck decided I wasn’t big enough to hold a tuba,” Milliren says with a laugh, “so he suggested the flute.”

Milliren took to the instrument. “I was rather introverted, and flute gave me a voice that I felt comfortable speaking through. Plus, Mr. Buck fostered a fun environment in which to learn the instrument.” Milliren’s high school band director and his private flute teacher, in addition to performing with the Milwaukee Youth Orchestra, encouraged the young musician “to make a career out of it. I also discovered and felt a powerful connection to symphonic music.”

Kao Lee Thao (pictured above), who creates watercolor, acrylic, animated and 3-D art, was shy in her classes in the Savage public schools. Being a minority student intensified that shyness. As a result, Thao says, she had an ardent desire to “find a way to escape. I found a sanctuary in my art work.” In high school, she found a mentor. “Miss Stenson embraced my work and encouraged me to explore different mediums, which was a lot of fun,” Thao recalls. Art may have been a creative escape, but also provided Thao with a way to speak. “Everyone would gravitate toward my art,” she says, “which helped me create meaningful connections with people.”

Because of her experience, Thao remains a firm believer in the importance of arts education in public schools. “Kids need a creative break from everything else going on,” even when they don’t have artistic inclinations, she says. “If kids don’t have a creative outlet, school is like a 9–5 job. Art gives you time to regenerate your energy, find out things about yourself and put yourself out there. Having classes that allow you to do that is so important.”

INSPIRING EMOTIONAL INTELLIGENCE

Today in the U.S., K–12 public education is often laser focused on limited subjects such as science, math, reading and test taking skills. Many students face pressure as early as middle school to abandon their creative lives in order to plan for a specific career goal, often in STEM (Science, Technology, Engineering and Math). Yet, researchers are increasingly demonstrating that arts are fundamental to brain development, along with the development of personality, imagination and emotional intelligence.

“Even if a student doesn’t end up in the arts as a profession,” Milliren says, “nurturing creativity is as important to the jobs of the future as STEM. The jobs of the future are the ones that connect the human to the technological. Arts education

is more necessary than ever so today’s students have the skills they need in 20 years to be competitive. Music is especially good at giving you the mental space to look at life in fresh way. It reenergizes your brain and frees it up to take on the tasks of life.”

“Arts and cultural literacy,” Wingert adds, “unlocks creativity and problem solving. It’s an essential way to look at the world. If we talk about a soul or what raises the human spirit, nothing speaks to that like the arts. Music, especially, speaks to every kid in school. And there’s nothing that unlocks the emotionally blocked adolescent like a theater class. An emotional IQ is raised when students engage with the arts.”

Which, in turn, results in such emotionally resonant performances as Simas’ “Weave.” As an artist, Simas says, “It’s our responsibility to help cultivate the next generation of artists, both through the schools and through activities in the community.” To that end, “Weave” is not only a performance, but a process that involves community engagements including workshops and open rehearsals. Along the way, everyone involved—not just the performers—will have “the time to reflect, listen and connect to specific cultural values,” Simas says. “Everyone is unique but is encouraged to create lovely relationships with each other. To create the thread of connection that allows everyone to be valued and seen.”





THE MINNESOTA ARTS EDUCATION DATA PROJECT

WHY STUDY ACCESS TO ARTS EDUCATION?

How do parents know their students have access to arts education in their schools? How do community members or prospective residents review offerings available to young people? It has been challenging to find the answer. Under both state and federal law, schools and districts must report students' access to arts courses and instruction to the state. Minnesota, along with all other states, now collects this data.⁽¹²⁾

Creative Minnesota launched a new partnership with the Minnesota Department of Education and the Perpich Center for Arts Education to bring this information to light, while giving parents and communities new tools to understand if their young people have equitable access to arts education.

This study covers one year of data from the **2016/2017 school year, in high school grades 9 through 12, from 482 public and charter schools serving 252,181 students.** There are no private schools in the data. Information on more grades will become available over time. While the results are summarized here, much more information is available at CreativeMN.org, including details from each reporting school.

BOTH STATE AND FEDERAL LAW REQUIRE SCHOOLS TO PROVIDE ARTS EDUCATION

Minnesota law⁽¹⁾ has required the arts as part of all students' education for over two decades. The state statutes that describe required access to arts education read as follows:

"The following subject areas are required for statewide accountability..."

- Public **elementary and middle schools must offer at least three and require at least two** of the following four arts areas: dance; music; theater; and visual arts.
- Public **high schools must offer at least three and require at least one** of the following five arts areas: media arts; dance; music; theater; and visual arts.
- Students...**must successfully complete the following high school level credits for graduation...one credit of the arts** sufficient to satisfy all of the state or local academic standards in the arts.

(1) MN Statutes 2014, Section 120B.021, subd. 1 and 120B.024 Subd. 1 (6).

Federal law⁽²⁾ has also included the arts as core subjects since the passage of the *Goals 2000 Education Reform Act* in 1994 and also the *No Child Left Behind Act* of 2001. Currently, the *Every Child Succeeds Act (ESSA)* of 2015 includes the arts as part of a well-rounded education:

*"(52) WELL-ROUNDED EDUCATION.—The term 'well-rounded education' means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, **arts**, history, geography, computer science, **music**, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of **providing all students access** to an enriched curriculum and educational experience."*

(2) Every Child Succeeds Act, Title VIII, Section 800

WHY DOES IT MATTER IF STUDENTS ARE GETTING ACCESS TO THEIR STATE-MANDATED ARTS EDUCATION?

1. THE ARTS PROVIDE 21ST CENTURY WORK SKILLS

The arts are required by law because the arts are a core subject area and they are beneficial for students in multiple ways. Students who study the arts are more prepared for employment opportunities in the 21st century knowledge economy and in creative industries. As explored earlier in this report, artists and creative workers are an important and growing part of our state's economy. Without access to the skills and experiences that a strong arts education provides, students will be unprepared to take on creative sector jobs, as well as other jobs that require the creative skills that the arts develop. These real-world benefits, alongside the simple and profound gift of art-making in a child's life, make the arts essential.

WHAT ARE 21ST CENTURY WORK SKILLS?

The Partnership for 21st Century Skills (P21) is a national organization of business, education and government leaders working as a catalyst to prepare every child for the 21st century. Their mission is clear: "Every child in the U.S. needs 21st century knowledge and skills to succeed as effective citizens, workers, and leaders." They understand that the workplace is dramatically changing and will continue to demand innovation and creativity in order for our students to succeed in the global economy. To meet this challenge, they have identified skills and knowledge important for success in the workplace and in life. Their focus on these skills is supported by hard data and multiple studies (with just a sampling below) that show arts education develops the skills that students need.⁽³⁾

They include:

CRITICAL THINKING AND PROBLEM SOLVING:

- Music training **stimulates nearly every region of the brain**, strengthening those regions used for complex math and abstract-thinking skills.⁽⁴⁾
- Studying fine art and clinical imagery can **improve observational skills** used to practice clinical medicine.⁽⁵⁾

COMMUNICATION:

- Dance **increases awareness of the body and movement**.
- Visual art **promotes expressive skills**.
- Drama **enhances empathy and valuing others**.
- Music **increases active listening skills**.⁽⁶⁾

COLLABORATION:

- Music students **gain the skills employers most want of collaboration, communication and problem-solving**.⁽⁷⁾

CREATIVITY AND INNOVATION:

- **Nobel Prize winners in science are 2.85 times more likely** than average scientists to act, sing or dance. "The more accomplished a scientist is, the more likely they are to have an artistic hobby."⁽⁸⁾

2. THE ARTS ALSO KICK-START THE SUCCESS OF STUDENTS IN SCHOOL

Arts education courses spur **student achievement**, including the transfer of skills from arts to other content areas:

- **Students in strong school music programs score higher on standardized tests compared to peers in schools with less developed music education programs**. Strong music programs help **reduce the achievement gap, regardless of the socioeconomic level of the school or school district**.⁽⁹⁾
- Students with high arts involvement **perform better on standardized tests** than students with low arts involvement. Students with one or more years of high school music experience **improve their ACT scores** by 4 percent on Math and 7 percent in English.⁽¹⁰⁾
- They also **attain higher GPAs and are far less likely to drop out of school** than students who lack arts experience.⁽¹⁰⁾
- Students who had high arts involvement in high school were also **3 times more likely to receive a bachelor's degree** than students with low arts involvement.⁽¹⁰⁾

3. AMERICANS SHOW OVERWHELMING SUPPORT FOR ARTS EDUCATION

Ninety-one percent of Americans indicated they believe the arts are part of a well-rounded education for K–12 students. Nine in 10 believe it is important for students to receive an education in the arts, including dance, media arts, music, theater and visual arts. This remains true whether asked about elementary school (94 percent), middle school (94 percent), or high school (93 percent) education.⁽¹¹⁾

UNEVEN REPORTING LIMITS OUR UNDERSTANDING OF STUDENT ACCESS TO ARTS EDUCATION

Our first report on the availability of arts education in Minnesota schools is incomplete because so many schools have not complied with the mandatory reporting requirements. We cannot definitively say what percentage of students do not have access to the three arts courses that should be available to them in high school. It may be that their school has reported that they are not providing the courses, or it may be that the schools have not reported in at all. The data we have so far does not allow us to tell the difference.

The statute says, *“high schools must offer at least three and require at least one of the following five arts areas: media arts; dance; music; theater; and visual arts.”* For the purpose of this report, we will be calling the “areas” **“disciplines.”**

- So far **165 schools, representing 24 percent of Minnesota’s high school students, have not yet submitted their data.**
- Only **20 percent of high schools** have affirmatively reported that they are providing access to the required arts education offerings. They serve just 37 percent of Minnesota’s 252,181 high school students.
- **The level of access may be lower, or even higher.** The schools that have not reported are of many different sizes and locations so it’s hard to predict what the data would look like if they had.
- The good news is that between 2015 and 2017 **there was an increase in the number of schools that reported into the Department of Education,** decreasing the number of students whose access to arts education is unreported from 66,518 students to 61,203.

The requirement for schools to report arts courses offered and student participation is relatively new in Minnesota and many other states. Reporting on arts courses for grades 9 through 12 began in the 2010–2011 school year and reporting on kindergarten through eighth grade started in the 2017–2018 school year. These new requirements presented a learning curve for schools and communities, slowing their reporting.

This is a major limitation in this report that we hope will be corrected over time as more schools meet the mandatory reporting. We can see that the state system has work to do to get all schools to report, and the good news is that they are working to be sure all districts and schools know about these requirements. While we acknowledge these limitations, the information in this report provides an important first look into what schools are offering. We expect that in the near future the reporting will be more robust.

It is also important to note that change is coming. The state recently began requiring reporting on arts courses for kindergarten through eighth grade, so in a few years we will have a broader picture of access to arts education. In addition, new Minnesota K–12 Academic Standards in the Arts are going through the rulemaking process now, and it is estimated they will be implemented by the 2021–2022 school year. These standards have shifted from grade-banded (multiple grades reported together) to grade level for kindergarten through eighth grade. This change will likely affect course offerings as districts work to ensure that students have access to the required number of arts disciplines at each grade.

WE CAN GET A MORE COMPLETE UNDERSTANDING OF THE AVAILABILITY OF ARTS EDUCATION IN MINNESOTA’S SCHOOLS IF WE ALL MAKE A CONCERTED EFFORT TO ENCOURAGE OUR SCHOOL AND DISTRICT OFFICIALS TO COMPLY WITH THE MANDATORY REPORTING REQUIREMENT. THERE IS WORK TO DO. YOU CAN FIND OUT IF YOUR SCHOOL HAS COMPLIED WITH THE MANDATORY REPORTING REQUIREMENTS AT CREATIVEMN.ORG.

AND YES, REPORTING IS MANDATORY.⁽¹²⁾



SO, FROM OUR LIMITED DATA, WHAT DO WE KNOW ABOUT HIGH SCHOOL STUDENT ACCESS TO THE REQUIRED THREE ARTS DISCIPLINES?

Note that the law says that high schools must **offer** at least three arts disciplines during the school day **and that students are required to complete one arts credit for graduation**. Whether or not students are **participating** in the courses, and why, are different questions altogether. Therefore, it is important to look both at how many schools are complying with the law and how many students are participating in the required number of arts disciplines.

- Only **20 percent of schools** report that they provide access to at least three arts disciplines.
- Only **37 percent of students** are in schools that report that they provide the three required arts disciplines.
- However, **76 percent of students** are in schools that report they provide at least some arts instruction.
- **Traditional public schools are doing much better than Charter schools in providing access to arts courses.** Only **6 percent of Charter Schools** report they provide access to three arts disciplines required by Minnesota Statute, compared to **23 percent of Traditional Public Schools**

which have reported the same. Stated in terms of the percentage of students in each type of school, **11 percent of students** at Charter Schools, compared to **38 percent of students** at Traditional Public Schools, have been reported to have access to the three arts disciplines.

- From the data submitted so far, we can see that where a student lives and attends school can have an impact on availability of arts education. There seems to be a “donut effect” to the access of arts education offerings. **Schools in the suburban ring tend to report offering better access to arts education**, with inner city schools and rural schools reporting less access. High-access outliers are sprinkled across the state.

TYPE OF COMMUNITY*	SCHOOLS					STUDENTS		
	NUMBER OF HIGH SCHOOLS IN THIS GROUP	PERCENT OF NON-REPORTING HIGH SCHOOLS	NUMBER OF NON-REPORTING HIGH SCHOOLS	HIGH SCHOOLS THAT REPORT THEY MEET STATE STANDARDS BY PROVIDING ACCESS TO THREE ARTS DISCIPLINES	PERCENT OF HIGH SCHOOLS THAT REPORT THEY PROVIDE AT LEAST SOME ARTS ACCESS	PERCENT OF ALL STUDENTS KNOWN TO HAVE ACCESS TO THREE ARTS DISCIPLINES	PERCENT OF ALL STUDENTS KNOWN TO HAVE ACCESS TO AT LEAST SOME ARTS COURSES	PERCENT OF ALL STUDENTS KNOWN TO BE PARTICIPATING IN ANY ARTS COURSES
LARGE CITY	52	62%	32	17%	38%	30%	47%	31%
MID-SIZED CITY	6	50%	3	50%	50%	96%	96%	45%
SMALL CITY	17	29%	5	18%	71%	38%	83%	44%
LARGE SUBURB	81	36%	29	31%	64%	42%	75%	41%
MID-SIZED SUBURB	5	20%	1	40%	80%	75%	100%	62%
SMALL SUBURB	1	0%	0	0%	100%	0%	100%	68%
FRINGE TOWN	21	10%	2	33%	90%	42%	90%	55%
DISTANT TOWN	42	38%	16	26%	62%	45%	78%	50%
REMOTE TOWN	30	27%	8	17%	73%	36%	86%	53%
FRINGE RURAL	45	27%	12	20%	73%	26%	80%	46%
DISTANT RURAL	73	37%	27	15%	63%	19%	71%	43%
REMOTE RURAL	109	28%	31	10%	72%	12%	72%	49%
ALL SCHOOLS	482	34%	165	20%	66%	37%	76%	44%

*Large city: Territory inside an urbanized area and inside a principal city with population of 250,000 or more. Mid-sized city: Territory inside an urbanized area and inside a principal city with population less than 250,000 and greater than or equal to 100,000. Small city: Territory inside an urbanized area and inside a principal city with population less than 100,000. Large suburb: Territory outside a principal city and inside an urbanized area with population of 250,000 or more. Mid-sized suburb: Territory outside a principal city and inside an urbanized area with population less than 250,000 and greater than or equal to 100,000. Small suburb: Territory outside a principal city and inside an urbanized area with population less than 100,000. Fringe town: Territory inside an urban cluster that is less than or equal to 10 miles from an urbanized area. Distant town: Territory inside an urban cluster that is more than 10 miles and less than or equal to 35 miles from an urbanized area. Remote town: Territory inside an urban cluster that is more than 35 miles from an urbanized area. Fringe rural: Census-defined rural territory that is less than or equal to 5 miles from an urbanized area, as well as rural territory that is less than or equal to 2.5 miles from an urban cluster. Distant rural: Census-defined rural territory that is more than 5 miles but less than or equal to 25 miles from an urbanized area, as well as rural territory that is more than 2.5 miles but less than or equal to 10 miles from an urban cluster. Remote rural: Census-defined rural territory that is more than 25 miles from an urbanized area and is also more than 10 miles from an urban cluster.

REPORTED ACCESS AND PARTICIPATION IN ARTS DISCIPLINES

Of those schools that have reported, **participation in Visual or Media Arts (25 percent) and Music (22 percent) were highest** among the artistic disciplines. It is likely that it is because **Visual or Media Arts and Music are also the most widely offered** of the arts disciplines. High school students are required to take one credit in the arts (equivalent to one year of study) and they may take it in any of their high school years, so it is not surprising that participation would be less than 100 percent in any given year.

	VISUAL OR MEDIA ARTS	MUSIC	THEATER	DANCE
PERCENT OF HIGH SCHOOLS KNOWN TO BE OFFERING EACH DISCIPLINE	63%	63%	21%	2%
PERCENT OF ALL STUDENTS IN ALL SCHOOLS KNOWN TO BE PARTICIPATING IN EACH DISCIPLINE	25%	22%	2%	0.47%
NUMBER OF STUDENTS REPORTED TO BE PARTICIPATING IN EACH DISCIPLINE	64,053	56,451	5,377	895
NUMBER OF STUDENTS WITHOUT REPORTED ACCESS TO EACH DISCIPLINE	63,547	64,488	159,810	238,718

REPORTED STUDENT ACCESS AND PARTICIPATION IN HIGH AND LOW POVERTY SCHOOLS

Of those schools that have reported, **access to Art and Music programs is lower** for students in schools where more than 75 percent of students receive Free/Reduced Price Lunch when compared to other students. **Non-reporting schools are most likely to be located where more than 75 percent of students receive Free/Reduced Price Lunch.** Participation rates, however, did not vary significantly.

PERCENTAGE OF STUDENTS ELIGIBLE FOR FREE OR REDUCED LUNCH*	1–25% LOW POVERTY SCHOOLS	26–50% MID-LOW POVERTY SCHOOLS	51–75% MID-HIGH POVERTY SCHOOLS	76%+ HIGH POVERTY SCHOOLS
PERCENT OF SCHOOLS REPORTING THAT THEY PROVIDE ACCESS TO ANY ARTS COURSES	79%	75%	79%	61%
PERCENT OF ALL STUDENTS WHO ARE IN SCHOOLS THAT HAVE REPORTED ACCESS TO THREE ARTS DISCIPLINES	39%	43%	16%	33%
PERCENT OF ALL STUDENTS WHOSE SCHOOLS HAVE REPORTED ACCESS TO SOME ARTS COURSES	74%	66%	71%	51%
PERCENT OF ALL STUDENTS WHOSE SCHOOLS REPORT THEIR PARTICIPATION IN ONE OR MORE ARTS DISCIPLINE	44%	44%	48%	39%
REPORTED PARTICIPATION IN VISUAL OR MEDIA ARTS	26%	25%	28%	23%
REPORTED PARTICIPATION IN MUSIC	22%	23%	25%	20%
REPORTED PARTICIPATION IN THEATER	2%	2%	2%	4%
REPORTED PARTICIPATION IN DANCE	0.6%	0.1%	0.1%	1%

*The percentage of students eligible for free or reduced-price lunch (FRPL) under the National School Lunch Program provides a proxy measure for the concentration of low-income students within a school. Children from families with incomes at or below 130 percent of the poverty level are eligible for free meals. Those from families with incomes that are between 130 percent and 185 percent of the poverty level are eligible for reduced-price meals.

REPORTED STUDENT ACCESS AND PARTICIPATION IN SCHOOLS SERVING MAJORITY STUDENTS OF COLOR

Approximately 10 percent of Minnesota schools serve majority students of color or indigenous students. While there are smaller differences in most categories, the biggest difference between these schools and schools serving majority white students is in whether schools report **they provide access to any arts courses**.

	SCHOOLS SERVING MAJORITY STUDENTS OF COLOR	SCHOOLS SERVING MAJORITY WHITE STUDENTS	ALL SCHOOLS/ ALL STUDENTS
SCHOOLS			
SCHOOLS REPORTING THAT THEY PROVIDE ACCESS TO THREE REQUIRED ARTS DISCIPLINES	15%	20%	20%
SCHOOLS REPORTING THAT THEY PROVIDE ACCESS TO ANY ARTS COURSES	43%	68%	66%
STUDENTS			
STUDENTS IN SCHOOLS REPORTING ACCESS TO THREE REQUIRED ARTS DISCIPLINES	33%	37%	37%
STUDENTS WITH ACCESS TO ANY REPORTED ARTS COURSES	65%	77%	76%
REPORTED STUDENT PARTICIPATION IN ONE OR MORE ARTS DISCIPLINE	38%	40%	44%
REPORTED PARTICIPATION IN VISUAL OR MEDIA ARTS	26%	22%	25%
REPORTED PARTICIPATION IN MUSIC	15%	21%	22%
REPORTED PARTICIPATION IN THEATER	2%	2%	2%
REPORTED PARTICIPATION IN DANCE	.84%	.42%	.47%

WHAT CAN I DO NOW?

As a parent or community member you can look at the school-by-school information on CreativeMN.org to see if your student is getting access to the arts education required by law, or if your school has not yet reported whether or not they are offering the required arts disciplines.

If you find that your school or district is not reporting, or not offering, the required amount and variety of arts courses you may be interested to know that education leaders in your community—the school board and administrators—make these decisions. Whether these decision makers are not aware of arts education requirements under the law or chose to prioritize other areas is unknown. Minnesota has very strong “local control” laws that make sure most decisions are made at the school board level. This can be good because it allows school boards to respond to local needs. However, local control also means that any two students in the state may receive very different educational experiences. Local control means that if your school is not meeting the arts requirements it may be they are not aware of the requirements, or they may have chosen to fund other things than the required arts education courses.

SO, WHAT CAN YOU DO ABOUT THAT? IT'S SIMPLE, REALLY. CONTACT YOUR SCHOOL BOARD MEMBERS AND ASK THEM TO:

- 1 Comply with mandatory reporting, so you can know if they are offering the required arts education opportunities, and if they are not,
- 2 Ask them to make sure your school is providing the required arts education opportunities.

Parents and community members are the most important voices in your school.

WANT TO LEARN MORE?

SCHOOL BY SCHOOL ANALYSIS AND MUCH MORE INFORMATION IS AVAILABLE AT CREATIVEMN.ORG.

SOURCES, DEFINITIONS AND METHODOLOGY

SECTION I. IMPACT OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS

Developed in collaboration with the Minnesota State Arts Board, Regional Arts Councils, Minnesota Historical Society and Americans for the Arts.

This section is based on Creative Minnesota's 2019 analysis of newly collected data on the nonprofit arts and culture sector as described below. Go to CreativeMN.org to see the full list of 1903 participating organizations.

WHAT WAS STUDIED?

The Creative Minnesota team identified eligible public and nonprofit organizations to conduct arts and cultural programming located in the state of Minnesota in 2016, which included a total of 1903 organizations. For-profit arts organizations and individual artists were excluded. For this update only data on physical address, annual expense budget and annual audience served at physical events were collected for all participating organizations.

HOW WAS DATA GATHERED?

Multiple sources were used in order to reach the widest possible range of organizations. The numbers cited of participating organizations per data source is after de-duping.

- **1,471 organizations, 77% of total:** Basic data about 2016 grantees of the Minnesota State Arts Board and Minnesota's 11 Regional Arts Councils were supplied by these funding agencies.
- **30 organizations, 2% of total:** Additional information was collected from organizations participating in the City and County studies conducted by Creative Minnesota in 2017.
- **95 organizations, 5% of total:** Basic data about 2016 Legacy grantees of The Minnesota Historical Society were supplied by this agency.
- **307 organizations, 16% of total:** Data were compiled by Creative Minnesota from direct phoning and emails to nonprofit arts and culture organizations whose information was not yet collected through the other methods, including science and children's museums and public broadcasting organizations. Budget and audience data for FY2016 for these organizations were also gathered by studying organization 990s, websites and annual reports.

HOW WAS THE DATA ANALYZED?

Creative Minnesota conducted economic impact studies of the arts and culture sector in the state in 2015. For that project, in-depth economic modeling was conducted of the 11 regions of the state and provided to the Creative Minnesota project by Americans for the Arts' *Arts and Economic Prosperity* studies. That project produced formulas which allow us to determine the economic impact per \$100,000 of nonprofit arts and culture organizational spending, as well as the economic impact per audience attendee. Once the data on the FY2016 budgets and attendance of the 1903 organizations had been collated and de-duped by Creative Minnesota, the total annual expense budgets and total attendees were added up for each region. Using the formulas provided in the 2015 studies, results were found for each region. These figures were added together to find the statewide totals.

LIMITATIONS

Limitations are the conditions or characteristics of a study that constrain how we may interpret the results. All studies have such constraints and articulate them in order to avoid making claims that are unsupported by data.

Because this study was neither a complete census nor a random sample of the arts and cultural nonprofit sector, these findings may not be representative of the sector as a whole.

Because some findings reported here were addressed by only a smaller subset of respondents, it would be inappropriate to claim these findings reflect the sector as a whole. Rather, that sub-set of findings reflect the responding institutions, and they may suggest an even stronger overall sector that is yet to be fully documented.

The limitations of non-census, non-representative sampling arise in two different ways:

First, the data collected document only those organizations that took part in the study, rather than the sector as a whole. It is thus possible that this study under-reports findings that represent aggregate totals (e.g., total students served, total revenue and expenses).

Second, because the data collected reflect only some organizations, it is impossible to know whether proportional findings (e.g., average spending per audience member, the percentages of public vs. private funding in aggregate, etc.) reflect the sector as a whole. These findings could either over- or under-represent actual overall conditions and may have differed had other organizations participated in the study.

NOTES

- 1. Comparisons to 2014 data:** 2014 figures are from the *2017 Creative Minnesota Report* which was based on 2014 data.
- 2. Attendee Spending levels from audience surveys:** *Creative Minnesota: The Impact and Health of the Nonprofit Arts and Culture Sector, 2015*. CreativeMN.org.
- 3. Total number of Minnesota residents 2016:** Minnesota State Demographer <https://mn.gov/admin/demography/data-by-topic/population-data/our-estimates/>
- 4. Total number of Minnesota students:** Minnesota Department of Education https://w20.education.state.mn.us/ibi_apps/WFServlet?PG_REQTYPE=REDIRECT&PG_MRSaved=false&PG_Func=GETBINARY&PG_File=orgxttol.pdf
- 5. Impact of arts in Minnesota, Wisconsin, North Dakota:** Americans for the Arts: *Arts and Economic Prosperity 5, 2017*, www.AmericansfortheArts.org
- 6. Impact of arts in Nebraska, South Dakota:** Americans for the Arts: *Arts and Economic Prosperity 4, 2010*, www.AmericansfortheArts.org
- 7. Local studies:** *Creative Minnesota: City and County Studies 2017* can be found at CreativeMN.org
- 8. Pre-and Post-Legacy Impact Comparisons:** 2006 DATA SOURCES: Statewide and 11 Regional Reports "*The Arts: A Driving Force in Minnesota's Economy*," 2006, published by Minnesota Citizens for the Arts, the Forum of Regional Arts Councils and Americans for the Arts. Downloads available on "Other Studies" page on CreativeMN.org 2015, 2017, and 2019 DATA SOURCES: Statewide and Eleven Regional Reports "*Creative Minnesota*" 2015, 2017 and 2019. Download available on "Main Page" of CreativeMN.org

NOTES ON DATA SOURCES COMPARING PRE- AND POST-LEGACY AMENDMENT IMPACTS: Comparing the results of two similar studies in 2006 (Pre-Legacy) and 2017 (Post-Legacy) gives us a useful look at the impact of Legacy investments from 2009–2016. (2009 is when the Legacy Amendment revenue was first available, and 2014 is the data year included in the study completed in 2017). There were no studies available from 2007–2009.

LIMITATIONS: The 2006, 2015, 2017 and 2019 studies all used the same underlying methodology for modeling the state's arts economy, as performed by Americans for the Arts for their "*Arts and Economic Prosperity*" studies. The only difference is that we are becoming more capable at finding organizations, particularly small organizations, and getting their data into the research. So, some of the growth is actual growth, and other growth is in additional organizations that may have existed in 2006 but had not yet been accounted for.

DEFINING ECONOMIC IMPACT

Each time a dollar changes hands, there is an economic impact. Direct economic impact is a measure of the economic effect of the initial expenditure within the community. However, when people and businesses receive money, they re-spend much of that money locally. Indirect and induced economic impact measures this re-spending on jobs, household income, and local and state government. Consider this example:

When a Minnesota creative worker purchases \$200 of supplies from the local art supplies store, the store owner uses some of the money to pay the sales clerk (that is a *direct* economic impact). The sales clerk then re-spends some of the money for groceries; the grocery store in turn uses some of the money to pay the cashier; the cashier uses some of the money to pay his utility bill; and so on (these are *indirect* and *induced* economic impacts).

Thus, the original \$200 from the artist has been “re-spent” several times. The local expenditures will continue to have an economic impact on Minnesota’s economy until the money eventually “leaks out” of the state (i.e., is spent with merchants or individuals located outside Minnesota). The total economic impact is the combination of the direct, indirect and induced impacts.

Using this study’s methodology, economic impact is defined as employment, resident household income, and government revenue that is supported or generated by the dollars spent in Minnesota by individual artists and creative workers who reside in Minnesota.

- Full-Time Equivalent (FTE) Jobs describes the total amount of labor employed within the State of Minnesota that is supported by the artistic spending of individual artists and creative workers. Economists measure FTE jobs, rather than the total number of employees, because it is a more accurate measure that accounts for both full-time and part-time employment. They include jobs in all industrial sectors that are supported each time the money from the original artistic expenditure is “re-spent” within Minnesota.
- Resident Household Income (also called Personal Income) includes salaries, wages and entrepreneurial income paid to Minnesota residents. It is the money that residents earn and use to pay for food, housing, other living expenses and disposable income. This is the income paid on behalf of the full-time equivalent jobs supported by artistic expenditures.
- Revenue to State and Local Government includes all funds collected by Minnesota’s city, county and state governments, schools and special districts. It’s not exclusively tax revenue (e.g., income tax, sales tax, property tax); it also includes license fees, utility fees, filing fees, etc.

Studying Economic Impact Using Input-Output Analysis

To derive the most reliable economic impact data, the study economists used the method of input-output analysis to measure the impact of artistic expenditures by the Minnesota’s individual artists and creative workers. This method is a standard procedure for demonstrating the impact of expenditures on communities (and has also been the basis for two Nobel Prize awards in economics). It is well suited for this study because the models can be customized specifically to the unique economic factors of each of Minnesota’s 11 arts regions to measure the industry directly as well as indirectly through the additional ancillary commerce that the industry creates. An input-output model is a system of mathematical equations that combines statistical methods and economic theory. It traces how many times a dollar is “re-spent” within the economy of the region of study, and the economic impact of each of those rounds of spending.

The models for each of Minnesota’s 11 arts regions were customized by using detailed data on employment, incomes and government revenues provided by the U.S. Department of Commerce (e.g., County Business Patterns, Regional Economic Information System, Survey of State and Local Finance), local tax data (sales taxes, property taxes, income tax, other local option taxes and applicable fees), as well as the survey data collected from the 2,139 responding individual artists and creative workers.

The Input-Output Process

The input-output model is based on a table of 533 finely detailed industries showing local sales and purchases. The local and state economy of each community is researched so the table can be customized for each community. The basic purchase patterns for local industries are derived from a similar table for the U.S. economy for 2011 (the latest detailed data available from the U.S. Department of Commerce). The table is first reduced to reflect the unique size and industry mix of the local economy, based on data from County Business Patterns and the Regional Economic Information System of the U.S. Department of Commerce. It is then adjusted so that only transactions with local businesses are recorded in the inter-industry part of the table. This technique compares supply and demand, and estimates the additional imports

or exports required to make total supply equal total demand. The resulting table shows the detailed sales and purchase patterns of the local industries. The 533-industry table is then aggregated to reflect the general activities of

32 industries plus local households (a total of 33 industries). To trace changes in the economy, each column is converted to show the direct requirements per dollar of gross output for each sector. This direct-requirements table represents the “recipe” for producing the output of each industry in the economy.

The economic impact figures for the study were computed using what is called an “iterative” procedure. This process uses the sum of a power series to approximate the solution to the economic model. This is what the process looks like in matrix algebra:

$$T = IX + AX + A^2X + A^3X + \dots + A^nX$$

T is the solution, a column vector of changes in each industry’s outputs caused by the changes represented in the column vector X. A is the 33 by 33 direct-requirements matrix. This equation is used to trace the direct expenditures attributable to individual artists. A multiplier effect table is produced that displays the results of this equation. The total column is T. The initial expenditure to be traced is IX (I is the identity matrix, which is operationally equivalent to the number 1 in ordinary algebra). Round 1 is AX, the result of multiplying the matrix A by the vector X (the outputs required of each supplier to produce the goods and services purchased in the initial change under study). Round 2 is A²X, which is the result of multiplying the matrix A by Round 1 (it answers the same question applied to Round 1: “What are the outputs required of each supplier to produce the goods and services purchased in Round 1 of this chain of events?”). Each of columns 1 through 12 in the multiplier effects table represents one of the elements in the continuing but diminishing chain of expenditures on the right side of the equation. Their sum, T, represents the total production required in the local economy in response to arts activities. Calculation of the total impact of expenditures by individual artists on the outputs of other industries (T) can now be converted to impacts on the final incomes to local residents by multiplying the outputs produced by the ratios of household income to output and employment to output. Thus, the employment impact of changes in outputs due to arts expenditures is calculated by multiplying elements in the column of total outputs by the ratio of employment to output for the 32 industries in the region. Changes in household incomes, local government revenues, and state government revenues due to nonprofit arts expenditures are similarly transformed. The same process is also used to show the direct impact on incomes and revenues associated with the column of direct local expenditures.

SECTION II. PUBLIC OPINION POLLING ABOUT THE ARTS

Developed in collaboration with the Minnesota State Arts Board, Americans for the Arts, Minnesota Compass and the Blandin Foundation.

(1) Minnesotan Involvement in the Arts: Minnesota Center for Survey Research, *2017 Minnesota State Survey*. This annual omnibus survey reaches approximately 800 households per year to complete computer assisted telephone interviews; respondents are randomly selected using a dual frame sample of both landline telephone and cell phone numbers assigned to Minnesota area codes.

(2) USA Attendance: *U.S. Trends in Arts Attendance and Literary Reading: 2002–2017, A First Look at Results from the 2017 Survey of Public Participation in the Arts, National Endowment for the Arts, 2018.*

(3) Minnesota Compass Arts Indicators: Minnesota Compass is a social indicators project that measures progress in our state, its seven regions, 87 counties and larger cities. Compass tracks trends in topic areas such as education, economy and workforce, health, housing, public safety and a host of others. Compass gives everyone in our state – policy makers, business and community leaders and concerned individuals who live and work here – a common foundation to identify, understand and act on issues that affect our communities. For more information about the data including methodologies or margins of error, please contact mnCompass@wilder.org

SOURCE: Annual Arts Benchmarking Survey supplement of the Current Population Survey, a program conducted by the U.S. Census Bureau for the Bureau of Labor Statistics.

- **ATTENDANCE:** In the Annual Arts Benchmarking Survey, an arts and culture event refers to a live music, theater or dance performance; a live book reading or a poetry or storytelling event; an art exhibit, such as paintings, sculpture, pottery, graphic design, or photography; or visiting buildings, neighborhoods, parks or monuments for their historical, architectural or design value.

- **YOUTH ARTS PARTICIPATION:** Youth arts education refers to participation or attendance in any of the following activities: art or music class inside of school, art or music class outside of school and attendance at an art museum, gallery, live music, theater, or dance performance. *Survey of Public Participation in the Arts* supplement of the *Current Population Survey*, a program conducted by the U.S. Census Bureau for the Bureau of Labor Statistics.

- **CREATING AND PERFORMING ART:** In the Annual Arts Benchmarking Survey, “creating or performing art” refers to creation or performance of any of the following activities: working with pottery, ceramics or jewelry; leatherwork, metalwork or woodwork; weaving, crocheting, quilting, needlepoint, knitting or sewing; playing a musical instrument; performing or practicing as an actor; performing or practicing dance; performing or practicing singing; creating films or videos as an artistic activity; taking photographs as an artistic activity; creating visual art, such as painting, sculpture or graphic designs; creative writing such as: fiction, non-fiction or writing plays.

(4) **Americans Speak Out About the Arts in 2018:** A national sample of 3,023 adults were polled online by Ipsos in May 2018 on arts topics. The last public opinion poll by Americans for the Arts was conducted in 2015. Americans for the Arts is the leading nonprofit organization for advancing the arts and arts education in America. With offices in Washington, D.C. and New York City, it has a record of more than 55 years of service. Americans for the Arts is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. Additional information is available at <https://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/public-opinion-poll>

(5) **Rural Minnesotan Access to Recreational Arts Opportunity:** *Rural Pulse* is a research study that has been commissioned by the Blandin Foundation since 1998 to gain a real-time snapshot of the concerns, perceptions and priorities of rural Minnesota residents. This initiative was last conducted in 2013 and served to identify trends within significant, complex subject areas such as the economy, education, employment and quality of life. A healthy community is a place where all people can

- Meet their needs: economic, social, physical, cultural, and spiritual.
- Work together for the common good.
- Participate in creating their future.

<http://www.ruralpulse.org/about-rural-pulse/data-by-topic/recreational-and-artistic-opportunity/>

SECTION III: IMPACT OF ARTISTS AND CREATIVE WORKERS

Developed in collaboration with the Center for Urban and Regional Affairs (CURA) at the University of Minnesota, the City of Minneapolis Office of Cultural Affairs, and Americans for the Arts.

WHAT IS THE MAIN SOURCE OF ARTIST AND CREATIVE WORKER DATA FOR THIS STUDY?

(1) Economic Modeling Specialists International data. Descriptive names of Industries (NAICS codes) and Occupations (SOC codes) have been truncated. The information includes both for-profit and non-profit industries in 2016. Access to this data source provided by the City of Minneapolis Office of Cultural Affairs and analysis provided by the Center for Urban and Regional Affairs (CURA) at the University of Minnesota. Due to rounding some percent values may not equal 100%.

SOC Codes (40) 11-2011, 11-2031, 13-1011, 17-1011, 17-1012, 21-2021, 25-4012, 25-4021, 27-1011, 27-1012, 27-1013, 27-1014, 27-1021, 27-1022, 27-1023, 27-1024, 27-1025, 27-1026, 27-1027, 27-2011, 27-2012, 27-2031, 27-2032, 27-2041, 27-2042, 27-3011, 27-3031, 27-3041, 27-3042, 27-3043, 27-3099, 27-4011, 27-4012, 27-4014, 27-4021, 27-4031, 27-4032, 27-4099, 39-5091, 49-9063

NAICS Codes (72) 238150, 323111, 323113, 323117, 323120, 327110, 327212, 332323, 337212, 339910, 339992, 423940, 424920, 443142, 448310, 451130, 451140, 451211, 453110, 453310, 453920, 511110, 511120, 511130, 511191, 511199, 511210, 512110, 512120, 512131, 512191, 512199, 512210, 512220, 512230, 512240, 512290, 515111, 515112, 515120, 515210, 519110, 519120, 519130, 541310, 541320, 541340, 541410, 541420, 541430, 541490, 541810, 541850, 541860, 541890, 541921, 541922, 611610, 711110, 711120, 711130, 711190, 711310, 711320, 711410, 711510, 712110, 712120, 811420, 812921, 812922, 813410

Class of worker: Economic Modeling Specialists International: Extended Proprietors, Non-QCEW employees, QCEW Employees, Self-Employed.

HOW WAS THE DATA ANALYZED?

(A) Creative Minnesota conducted economic impact studies of the arts and culture sector in the state in 2015 in partnership with Americans for the Arts. For that project, in-depth economic modeling was conducted of the 11 regions of the state and provided to the Creative Minnesota by Americans for the Arts’ *Arts and Economic Prosperity* project. They produced formulas which gave us unique economic modeling required to determine the impact of spending in each of Minnesota’s 11 arts regions.

(B) The total number of Minnesota artists was found through Economic Modeling Specialists International data, as detailed above.

(C) An “*Artists and Creative Workers Survey*” was conducted by Creative Minnesota and Minnesota Citizens for the Arts and 194 organizational partners between March 1 and July 31, 2016 for the 2017 Creative Minnesota study which resulted in a determination of the per-artist and creative worker spending for each region. Only the 2153 completed surveys were included in the analysis, a very high response rate for this kind of survey. Americans for the Arts hosted the survey on its secure server, analyzed the results and provided the analysis and description of methodology that described above with “Defining Economic Impact.” The survey requested detailed information about the artist’s 2014 artistic expenditures, as well as information about artistic income, artistic discipline and artist quality of life indicators. The economic impact analysis in this report utilizes the survey data collected from full-time and part-time artists/creative workers only, because the then-universe of 104,148 Minnesota artists and creative workers excluded hobby artists and retired/student artists. An average artistic expenditure was calculated separately for full-time and part-time survey respondents in each of Minnesota’s 11 arts regions, and those averages were then multiplied by the universe of artists and creative workers who reside in each region. The regional totals were then summed to calculate the statewide findings.

WHAT OTHER SOURCES WERE USED IN THIS SECTION?

(2) **Minnesota Workforce Demographics 2016:** *Integrated Public Use Microdata Series* from the U.S. Census Bureau, *American Community Survey 2012–2016*, as provided by Minnesota Compass.

(3) **Average Spent Per Artist and Percent of Artists Full-Time Vs Part-Time:** *Creative Minnesota 2017 Report*, pages 9 and 12

(4) **2016 USA and Minnesota Average Worker Wages:** US Department of Labor, Bureau of Labor Statistics, *Quarterly Census of Employment and Wages, 2016* https://data.bls.gov/cew/apps/table_maker/v4/table_maker.htm#type=0&year=2016&qtr=A&own=0&ind=10&supp=1

(5) **2014 US and Minnesota Average Worker Wages:** US Department of Labor, Bureau of Labor Statistics, *Quarterly Census of Employment and Wages, 2014* https://data.bls.gov/cew/apps/table_maker/v4/table_maker.htm#type=0&year=2014&qtr=A&own=0&ind=10&supp=1

(6) **2014 Average Artist and Creative Worker Wage:** *Creative Minnesota 2017 Report*, page 6

SECTION IV: ARTS EDUCATION DATA PROJECT

Developed in collaboration with the Perpich Center for Arts Education, Minnesota Music Educators Association, Minnesota Department of Education, State Education Agency Directors of Arts Education and Quadrant Research.

Narrative: “*K–12 Arts Education: Emotional Intelligence, Creativity and the Value of Being Seen*” by Camille LeFevre

Narrative: “*Arts Education Data Project Overview*” by Sheila Smith, Mary Schaeffe, Pam Paulsen

Minnesota Arts Education Data:

The Minnesota Department of Education captures enrollment by grade level for arts courses delivered at Minnesota traditional public and charter schools from schools with grades 9 through 12. The source of data comes directly from information submitted by schools through the 2014–2015, 2015–2016 and the 2016–2017 annual data collection. While each school is required to submit their data there are many that did not report. These schools are included in this analysis. The data does not include any arts instruction provided by non-school entities. The data were provided to Quadrant Research for analysis. Each record contained the school, district, course name, teacher, grade level, and student enrollment. Additionally, unique enrollment by discipline and unique total

arts enrollment data were provided. The unique enrollment used student-level records to determine unique counts of students within a discipline and across all disciplines to eliminate counting students who would be enrolled in more than one course within a discipline or enrolled in courses across multiple disciplines. Demographic data is from the Common Core of Data file from the National Center for Education Statistics.

WHAT OTHER SOURCES WERE USED IN THIS SECTION?

(1) **Minnesota Law:** MN Statutes 2014, Section 120B.021, subd. 1 and 120B.024 Subd. 1 (6).

(2) **Federal Law:** Every Child Succeeds Act, Title VIII, Section 8002.

Supporting Research:

(3) **The 4Cs Research Series, P21 Partnership for 21st Century Learning.** <http://www.p21.org/our-work/4cs-research-series>

(4) **Short Term Music Training Enhances Verbal Intelligence and Executive Function,** Sylvain Moreno, Ellen Bialystok, Raluca Barak, E. Glenn Schellenberg, Nicolas J Sepeda, and Tom Chau, *Psychological Science*, 2011; and **Neuroanatomical Correlates of Musicianship as Revealed by Cortical Thickness and Voxel-Based Morphometry, Cerebral Cortex**, July 2009; 19:1583–1596 by Patrick Mertudez et al.

(5) **Formal art observation training improves medical students' visual diagnostic skills,** *Journal of General Internal Medicine* 23(7) 991-7Naghshineh, S., Hafner, J.P., Miller, A.R., Blanco, M.A., Lipsitz, S.R., Dubroff, R.P., ... Katz, J.T. 2008.

(6) **Arts Education in Secondary Schools: Effects and Effectiveness.** National Foundation for Educational Research: The Mere, Upton Park, Slough, Berkshire, UK.; Harland, J., Kinder, K., Lord, P., Stott, A., Schagen, I., Haynes, J., ... Paola, R. (2000).

(7) **Top 10 skills children learn from the arts,** by Valerie Strauss, Jan. 22, 2013, *Washington Post*, quoting *"The Artistic Edge: 7 Skills Children Need to Succeed in an Increasingly Right Brain World"* by Lisa Phillips, 2012.

(8) **Arts Foster Scientific Success: Avocations of Nobel, National Academy, Royal Society, and Sigma Xi Members,** 2008, Robert Root-Bernstein, Leighanna Beach, Lindsay Allen, and Caitlin Russ.

(9) **Journal of Research in Music Education, Winter 2006,** vol. 54, No. 4, pgs. 293–307; *"Examination of Relationship between Participation in School Music Programs of Differing Quality and Standardized Test Results"* Christopher M. Johnson and Jenny E. Memmott, University of Kansas

(10) **Doing Well and Doing Good by Doing Art: A 12-Year National Study of Education in the visual and performing arts - Effects on the Achievements and Values Of Young Adults** by James S. Catterall Professor of Education University of California at Los Angeles, October 2009, AND **Arts Education and the High School Dropout Problem.** *Journal of Cultural Economics*, 39 (4): 327–339. Thomas. M. K., Singh, P. & Klopfenstein, K. 2015.

(11) **Polling: Americans Speak Out About the Arts in 2018,** Americans for the Arts.

(12) **Minnesota Common Course Catalogue (MCCC)** The MCCC is being implemented to meet state and federal requirements, including: Minnesota Statutes, section 120B.35 - Student Academic Achievement and Growth; Minnesota Session Laws 2009, Chapter 96, Article 2, Section 60 - Implementing Rigorous Coursework Measures Related to Student Performance; and HR 2272 America COMPETES Act of 2007 SEC. 6401. Required Elements of a Statewide Longitudinal Data System. <https://education.mn.gov/MDE/dse/datasub/MCCC/>. Schools are also required to have "a process to assess and evaluate each student's progress toward meeting state and local academic standards" as well as other requirements related to World's Best Workforce: https://www.revisor.mn.gov/statutes/2018/cite/120B.11?keyword_type=all&keyword=worlds+best+workforce.

(13) "Locale codes" are derived from a classification system originally developed by NCES in the 1980s to describe a school's location ranging from "large city" to "rural." The new locale codes used for analysis in this report incorporate changes in the way rural areas are defined, in agreement with geographic standards used in the 2000 decennial Census, based on the physical location represented by an address that is matched against a geographic database maintained by the Census Bureau. This database is the Topographically Integrated and Geographically Encoded Referencing system, or TIGER. In 2005 and 2006, NCES supported work by the Census Bureau to redesign the original locale codes in light of changes in the U.S. population and the definition of key geographic concepts.

SECTION VI

ACKNOWLEDGMENTS

CREATIVE MINNESOTA TEAM

CHAIR

Sheila Smith, Minnesota Citizens for the Arts

MEMBERS

Vickie Benson, McKnight Foundation
Andrea Brown, Jerome Foundation
Drew Digby, Arrowhead Regional Arts Council
David Glenn, Artist
Tish Jones, Artist
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Beth Schoeppler, The Loft Literary Center
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Sheila Terryll, Wiser Wolf
Jill Underwood, Children's Theatre Company
Renae Youngs, Minnesota State Arts Board

WRITTEN BY

Sheila Smith

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Kick, Minneapolis

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Kim Hocker at the Minnesota State Arts Board
Pam Paulson at Perpich Center for Arts Education
Doug Paulson at Minnesota Department of Education

FISCAL AGENT

Metropolitan Regional Arts Council

CURA

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CITY OF MINNEAPOLIS

Thank you to Gulgun Kayim, Brenda Kayzar of Urbane DrK Consulting, and the City of Minneapolis for access to the data provided by Economic Modeling Specialists International.

THANK YOU TO OUR SPONSORING PARTNERS



MCKNIGHT FOUNDATION

The McKnight Foundation arts program is founded on the belief that Minnesota thrives when its artists thrive. The McKnight Foundation supports working artists to create and contribute to vibrant communities.



PHOTO CREDITS

Front Cover (in order of appearance left to right): Minnesota Chorale, Greg Helgeson; Photo courtesy of Duluth Art Institute; Walker Art Center, Bobby Rogers; VocalEssence, Laura Alpizar; Kao Lee Thao, Bruce Silcox; **Inside Cover**: Capri Theatre, Pat Carney; **Page 1**: Minnesota Orchestra, Greg Helgeson; Children's Theatre Company, Dan Norman; **Page 2**: Walker Art Center, Galen Fletcher; Walker Art Center, Carina Lofgren; **Page 4**: RAC 3: Reif Center Grand Rapids, Jennifer Mariano; RAC 4: Lake Region Arts Council, Maxine Adams; RAC 10: Park Square Theatre, Petronella J. Ytsma; **Page 5**: RAC 3: Children's Theatre Company, Dan Norman; RAC 4: Minnesota Orchestra, Frank Mercklewitz; RAC 10: Photo courtesy of Duluth Art Institute, Genevieve Hircock; **Page 7**: Walker Art Center, Carina Lofgren; **Page 8**: VocalEssence, Caroline Yang; Park Square Theatre, Amy Anderson; RAC 3: Guthrie Theatre, Dan Norman; RAC 4: Reif Center Grand Rapids, Jennifer Mariano; RAC 10: Minnesota Pottery Festival, Morgan Baum; **Page 11**: Minnesota Citizens for the Arts, Scott Strebble; MN Opera, Sigrid Redpath; **Page 13**: Minnesota Orchestra, Tony Nelson; MN Opera, Chap Achen; **Page 15**: RAC 3: Photo courtesy of Artistry; RAC 4: Park Square Theatre, Petronella J. Ytsma; RAC 10: MacPhail Center for Music, Dan Gunderson; **Page 17**: Riversong Music Festival, Sky Studios; **Page 20**: Photo courtesy of Lia Chang; Photo courtesy of Sally Wingert; **Page 21**: Photo courtesy of Shannon Gibney; Photo courtesy of Bruce Silcox; Photo courtesy of Anthony Brandenburg; **Page 22**: Walker Art Center, Carina Lofgren; **Page 23**: Reif Center Grand Rapids, Jennifer Mariano; **Page 25**: VocalEssence, Laura Alpizar; Minnesota Orchestra, Matt Blewett; **Back Cover**: Stages Theatre Company, Bruce Challengren

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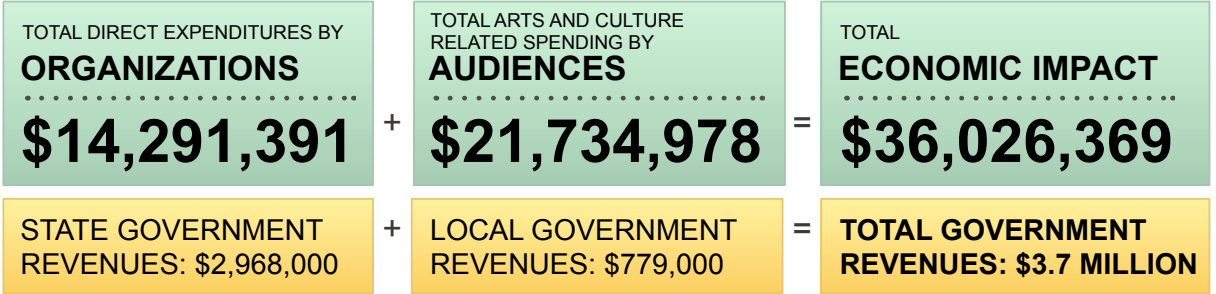


DULUTH


ARROWHEAD REGIONAL ARTS COUNCIL

This region benefits from over \$36 million dollars in economic impact from the nonprofit arts and culture.


IMPACT ON ECONOMY AND EMPLOYMENT



EMPLOYMENT

 FTE jobs supported: 922

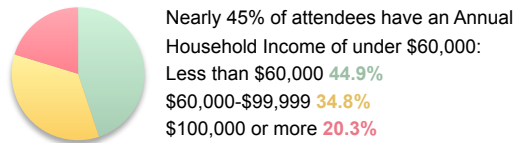
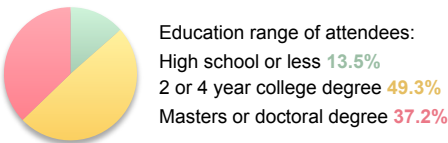
VOLUNTEERS of participating organizations

 Total number of volunteers: 1,949
Total volunteer hours: 73,542

Resident household income generated by arts and culture sector: **\$21,905,000**

Estimated aggregate value of volunteer time at \$22.55/hour: **\$1,658,372**

TOTAL AUDIENCE: 835,898 PEOPLE ANNUALLY



Non-local attendees to arts and cultural events in this region spend 126% more than local attendees.

LOCAL 75.5% of this region's audiences are local (attending event in same region where they live) who are spending an average of \$19.85 above the cost of their ticket.

NON-LOCAL 24.5% of this region's attendees are non-local (attending event in a region where they do not live) who are spending an average of \$44.96 per person. 22.2% of non-resident survey respondents reported that the primary reason for their trip was "specifically to attend this arts/cultural event," bringing dollars to the region that would not have otherwise been spent here.

Number of participating arts and culture organizations = 37

Participating organizations by BUDGET SIZE

\$1M-5M: **5 • 13.51%** \$100K-250K: **3 • 8.11%**
\$250K-1M: **8 • 21.62%** Under \$100K: **21 • 56.76%**

Participating organizations by DISCIPLINE

Performing Arts: **16** Arts Multi-purpose: **3**
Literary Arts: **1** Humanities: **0**
Media and Communications: **2** History and Historical Preservation: **3**
Visual Arts/Architecture: **5**
Other: **7**

For more information, please visit creativeMN.org.



The Impact and Health of the Nonprofit Arts and Culture Sector of DULUTH, MN

Released: October, 2015

Local Economic Impact: \$36M
City's 2010 Population: 86,265
Arts and Culture Economic Impact Per Capita: \$418

Participating Arts and Culture Organizations:

American Indian Community Housing Organization, Arrowhead Chorale, Arrowhead Regional Arts Council, City of Duluth, Common Language, Duluth Art Institute, Duluth Children's Museum, Duluth Festival Opera, Duluth Fiber Handcrafters Guild, Duluth Superior Symphony Association, Duluth-Superior Area Educational Television Corporation, Gimaajii Mino Bimaadizimin, Lake Superior Chamber Orchestra, Lake Superior Marine Museum Association, Lake Superior Suzuki Talent Program, Lake Superior Youth Chorus, Lyric Opera of the North, Magic Smelt Puppet Troupe, Matinee Musicale, Minnesota Ballet, Nordic Center,

Northern Bedrock Conservation Corps, Poetry Harbor, Prove Gallery, Ressler Dance!, Saint Louis County Historical Society, Sons of Norway, Sound Unseen International Duluth, Tamarack Dance Association, The College of Saint Scholastica, The Duluth Playhouse, Inc., Three Bridges International Chamber Music Festival, Tweed Museum of Art, Great Lakes Aquarium, Zeitgeist Arts, Glensheen Mansion, and Wise Fool Shakespeare

Local Sponsors:

Arrowhead Regional Arts Council and Duluth Public Arts Commission

Creative Minnesota

As the most comprehensive report ever done of the creative sector, *Creative Minnesota* is a new effort to fill the gaps in available information about Minnesota's cultural field and to improve our understanding of its importance to our quality of life and economy. It kicks off a new centralized, concentrated and long term endeavor to collect and report data on the creative sector every two years for analysis, education and advocacy.

Our first *Creative Minnesota* report, released in 2015, is a snapshot of the health and impacts of nonprofit arts and culture organizations in 2013 and looks at their spending and their audiences as well as other indicators of the sector's health and impact on the economy. It leverages new in-depth research made possible by Minnesota's participation in the Cultural Data Project (culturaldata.org).

The 29 state, regional and local studies done to date show **substantial economic impact from the arts and culture in every corner of the state**, from the Arrowhead to the plains of

Southwest Minnesota and from the Red River Valley to the river lands of the Southeast.

Creative Minnesota was developed by a collaborative of arts and culture funders in partnership with Minnesota Citizens for the Arts (MCA). The *Creative Minnesota* team includes Minnesota Citizens for the Arts, The McKnight Foundation, the Minnesota State Arts Board, the Forum of Regional Arts Councils of Minnesota, Target, the Bush Foundation, Mardag Foundation, and Jerome Foundation with in-kind support from the Minnesota Historical Society and others.

We hope that arts advocates, legislators, local government officials and arts and cultural organizations will use this report to find new ways to improve their lives and economies with arts and culture.

Find more at:

creativemn.org

Sheila Smith
Executive Director
Minnesota Citizens for the Arts

