

# creative



COMPREHENSIVE RESEARCH  
ABOUT THE ARTS IN MINNESOTA  
[creativeMN.org](http://creativeMN.org)

2019

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# INTRODUCTION

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## 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.

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

**74 PERCENT**  
of Minnesotans are attendees

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# 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](http://CREATIVEMN.ORG)

In addition to the statewide report, we also provide 11 new regional and 15 new local studies at [CreativeMN.org](http://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](http://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](http://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
<b>TOTAL ORGANIZATIONS</b>	<b>903</b>

#### 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



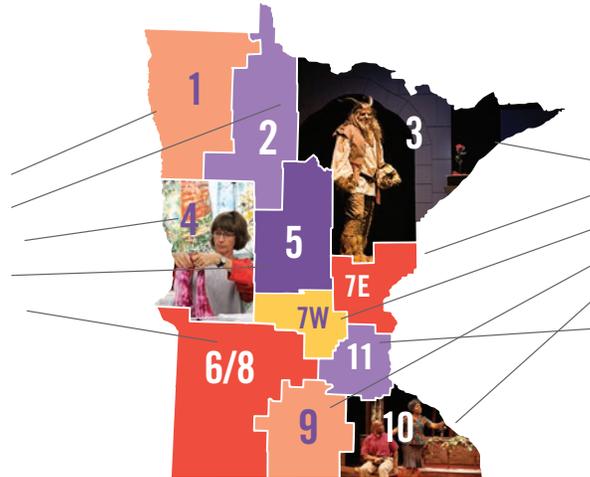
<b>PERFORMING ARTS</b>	<b>727</b>
MUSIC	380
THEATER	230
DANCE	97
OTHER	20
<b>ARTS MULTI/INTERDISCIPLINARY</b>	<b>272</b>
<b>VISUAL ARTS &amp; ARCHITECTURE</b>	<b>129</b>
LITERARY ARTS	36
MEDIA & COMMUNICATIONS	63
HISTORY & HISTORICAL PRESERVATION	290
HUMANITIES	9
<b>OTHER</b>	<b>377</b>
SCIENCE, NATURE 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
<b>TOTAL ORGANIZATIONS IN 2016</b>	<b>1,903</b>
<b>ADDITIONAL ORGANIZATIONS INCLUDED SINCE 2014<sup>(1)</sup></b>	<b>▲ 302</b>

\*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

RAC 1: 99,714  
 RAC 2: 155,963  
 RAC 4: 316,450  
 RAC 5: 302,690  
 RAC 6/8: 279,319



RAC 3: 1,541,470  
 RAC 7E: 284,855  
 RAC 7W: 647,640  
 RAC 9: 879,364  
 RAC 10: 1,024,876  
 RAC 11: 17,695,113

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.<sup>(2)</sup>

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<sup>(3)</sup>

ON AVERAGE EACH MINNESOTAN ATTENDS ARTS & CULTURE EVENTS

# 4 TIMES PER YEAR



MILLIONS OF STUDENTS SERVED

# 894,496

K-12 STUDENTS IN MINNESOTA<sup>(4)</sup>

# 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

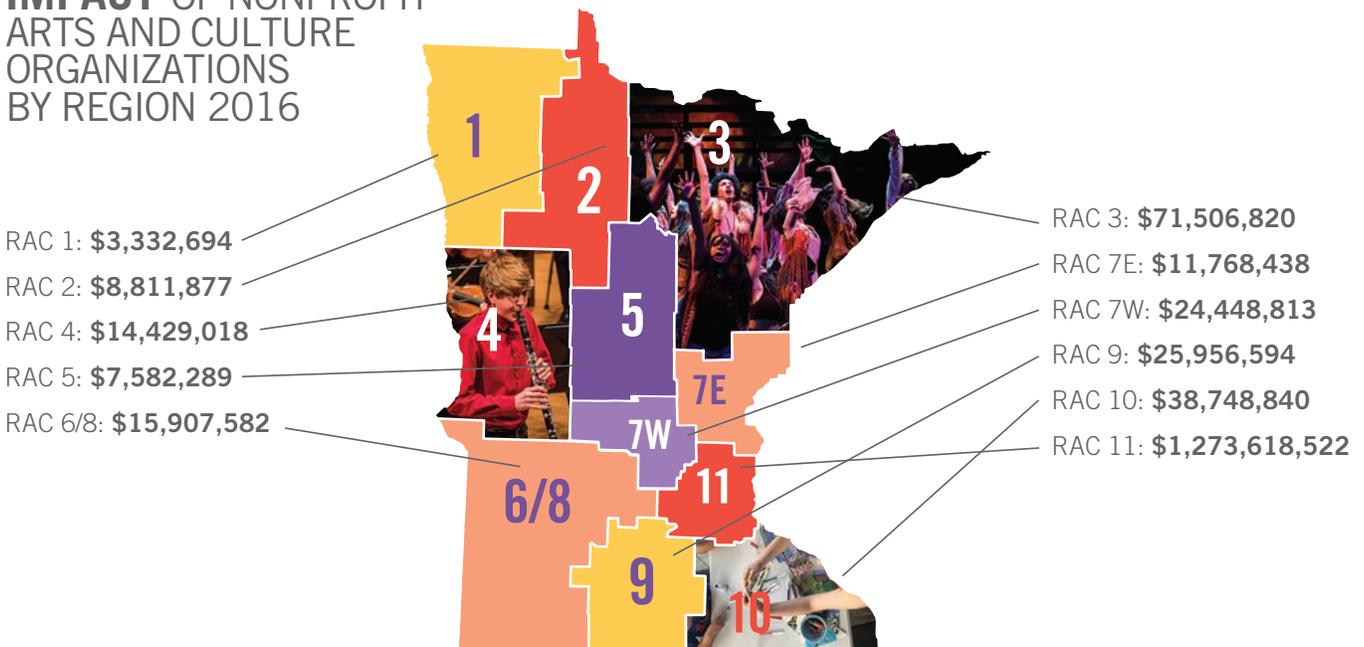
**\$1.5 BILLION**



ECONOMIC IMPACT INCREASE  
SINCE 2014 STUDY

**\$114 MILLION**

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



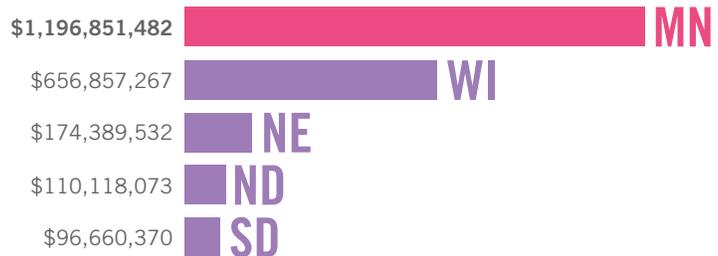
# MINNESOTA'S ARTS ECONOMY OUTSHINES ALL SURROUNDING STATES

Americans for the Arts' *Arts and Economic Prosperity*<sup>(5)(6)</sup> 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

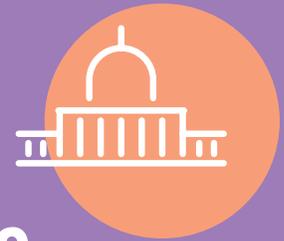


State population: United States Census Bureau for 2015, the year the studies were done.

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



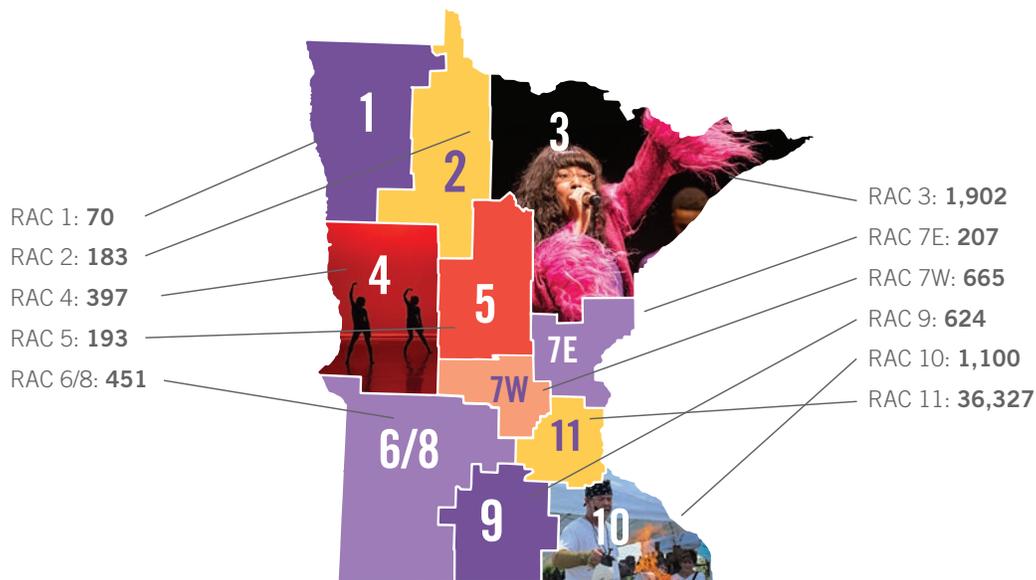
GROWTH IN GOVERNMENT REVENUES SINCE 2014

**\$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<sup>(8)</sup>

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
<b>2008: PASSAGE OF LEGACY AMENDMENT</b>					
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
<b>Change from 2006 to 2019</b>	<b>+1,475</b>	<b>+8,739,862</b>	<b>+\$657M</b>	<b>+\$64M</b>	<b>+20,023</b>

\*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<sup>(7)</sup>



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](http://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](mailto: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
<b>REGIONS</b>						
Iron Range*	\$12.3M	1	170,076	136,781	\$77.22	10
<b>CITY</b>						
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
<b>COUNTY</b>						
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<sup>(1)</sup> 74% YES

USA<sup>(2)</sup> 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<sup>(1)</sup> 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<sup>(1)</sup>

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

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

MN<sup>(1)</sup> 58% YES



# MINNESOTA COMPASS INDICATORS OF ARTS OPPORTUNITY<sup>(3)</sup>

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<sup>(3)</sup>**, 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](http://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](http://mncompass.org/arts-and-culture/overview).*

# WHAT AMERICANS BELIEVE ABOUT THE ARTS<sup>(4)</sup>

*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<sup>(5)</sup>

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.



Blandin Foundation™  
STRENGTHENING RURAL MINNESOTA

# IMPACT OF MINNESOTA'S ARTISTS AND CREATIVE WORKERS<sup>(1)</sup>

## ARTISTS AND CREATIVE WORKERS ARE EVERYWHERE

MINNESOTA IS HOME TO AN ASTONISHING

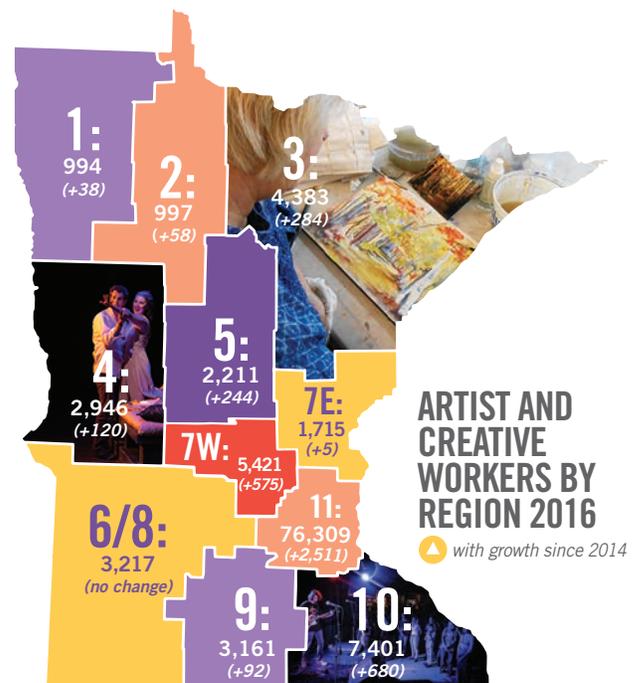
# 108,755

## 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.

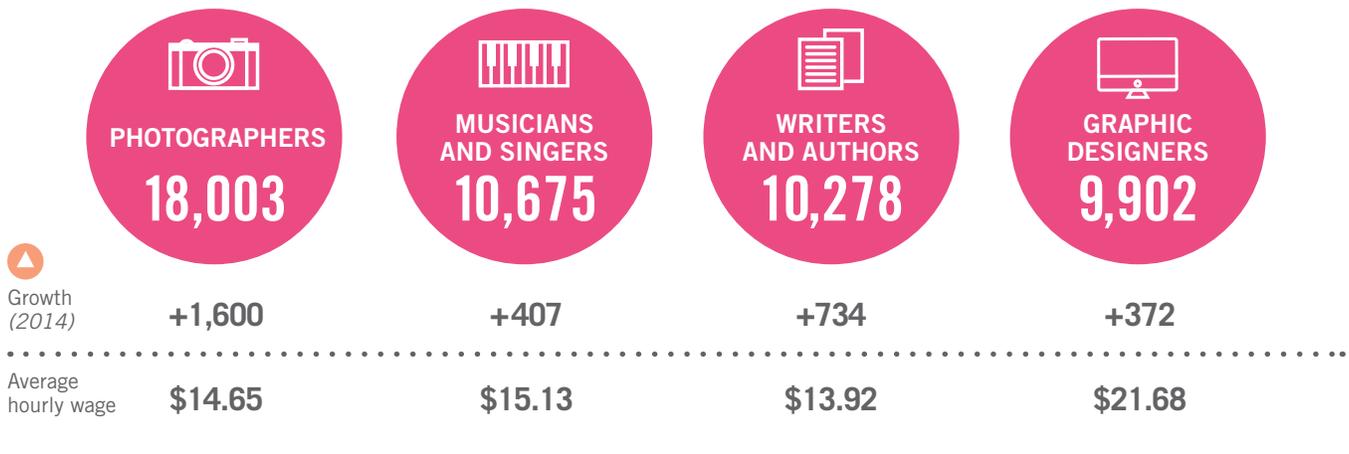


## WHO ARE CREATIVE WORKERS?

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 <sup>(2)</sup>	DIFFERENCE BETWEEN CREATIVE WORKFORCE AND THE ENTIRE MINNESOTA WORKFORCE
<b>WHERE THEY LIVE</b>				
Twin Cities 7-County Region	76,309	70.2%	56.3%	13.9%
Greater MN	32,446	29.8%	43.7%	-13.9%
<b>RACE/ETHNICITY</b>				
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%
<b>AGE</b>				
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%
<b>GENDER</b>				
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<sup>(3)</sup>

*(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<sup>(3)</sup>



**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

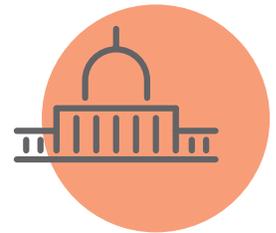


**9%**  
OTHER

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

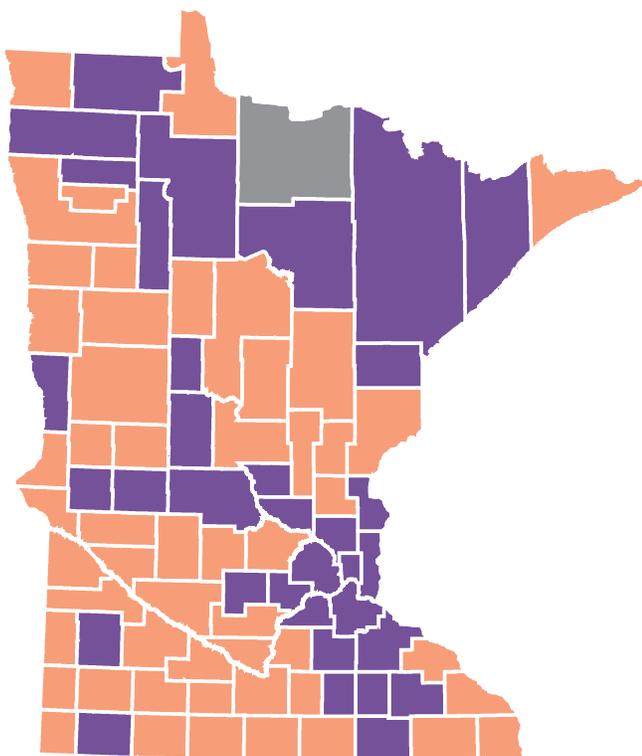
**\$515 MILLION**  
▲ INCREASE FROM 2014: **\$21 MILLION**

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<sup>(4)</sup> 2016  
**\$25.78** ▲ UP \$1.08/HOUR FROM 2014<sup>(5)</sup>

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

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

# 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.<sup>(12)</sup>

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<sup>(1)</sup>** 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<sup>(2)</sup>** 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 21<sup>ST</sup> 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 21<sup>st</sup> 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 21<sup>ST</sup> CENTURY WORK SKILLS?

The Partnership for 21<sup>st</sup> Century Skills (P21) is a national organization of business, education and government leaders working as a catalyst to prepare every child for the 21<sup>st</sup> century. Their mission is clear: "Every child in the U.S. needs 21<sup>st</sup> 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.<sup>(3)</sup>

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.<sup>(4)</sup>
- Studying fine art and clinical imagery can **improve observational skills** used to practice clinical medicine.<sup>(5)</sup>

### 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**.<sup>(6)</sup>

### COLLABORATION:

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

### 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."<sup>(8)</sup>

## 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**.<sup>(9)</sup>
- 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.<sup>(10)</sup>
- They also **attain higher GPAs and are far less likely to drop out of school** than students who lack arts experience.<sup>(10)</sup>
- 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.<sup>(10)</sup>

## 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.<sup>(11)</sup>

# 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.

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**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](http://CREATIVEMN.ORG).**

**AND YES, REPORTING IS MANDATORY.<sup>(12)</sup>**

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# 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 <b>OFFERING EACH DISCIPLINE</b>	63%	63%	21%	2%
PERCENT OF ALL STUDENTS IN ALL SCHOOLS KNOWN TO BE <b>PARTICIPATING IN EACH DISCIPLINE</b>	25%	22%	2%	0.47%
NUMBER OF STUDENTS REPORTED TO BE <b>PARTICIPATING IN EACH DISCIPLINE</b>	64,053	56,451	5,377	895
NUMBER OF STUDENTS WITHOUT REPORTED <b>ACCESS TO EACH DISCIPLINE</b>	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 <b>ACCESS TO ANY ARTS COURSES</b>	79%	75%	79%	61%
<b>PERCENT OF ALL STUDENTS WHO ARE IN SCHOOLS THAT HAVE REPORTED ACCESS TO THREE ARTS DISCIPLINES</b>	39%	43%	16%	33%
PERCENT OF ALL STUDENTS WHOSE SCHOOLS HAVE REPORTED <b>ACCESS TO SOME ARTS COURSES</b>	74%	66%	71%	51%
PERCENT OF ALL STUDENTS WHOSE SCHOOLS REPORT THEIR <b>PARTICIPATION IN ONE OR MORE ARTS DISCIPLINE</b>	44%	44%	48%	39%
REPORTED PARTICIPATION IN <b>VISUAL OR MEDIA ARTS</b>	26%	25%	28%	23%
REPORTED PARTICIPATION IN <b>MUSIC</b>	22%	23%	25%	20%
REPORTED PARTICIPATION IN <b>THEATER</b>	2%	2%	2%	4%
REPORTED PARTICIPATION IN <b>DANCE</b>	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
<b>SCHOOLS</b>			
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%
<b>STUDENTS</b>			
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](http://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](http://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](http://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](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](http://www.AmericansfortheArts.org)
- 6. Impact of arts in Nebraska, South Dakota:** Americans for the Arts: *Arts and Economic Prosperity 4, 2010*, [www.AmericansfortheArts.org](http://www.AmericansfortheArts.org)
- 7. Local studies:** *Creative Minnesota: City and County Studies 2017* can be found at [CreativeMN.org](http://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](http://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](http://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 A<sup>2</sup>X, 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](mailto: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](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](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](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

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## CITY OF MINNEAPOLIS

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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.



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