



creativeMN.org



2025

ECONOMIC IMPACT OF THE ARTS

creative
MN

MINNESOTA LOVES THE ARTS



WHY DO WE DO THIS?

This report proves that the arts aren't just inspiring—they power Minnesota's economy. The data shows how arts and culture create jobs, boost businesses, and drive millions in local spending. These numbers make a powerful case for continued investment and bold policies that ensure Minnesota's nationally recognized arts sector remains strong, resilient, and a driver of economic and community vitality.

When the arts win, we all win!

REPORT SUMMARY



\$1.6 BILLION

ECONOMIC IMPACT OF
THE NONPROFIT ARTS
SECTOR 2024

\$13.8 BILLION

NON-PROFIT & FOR-PROFIT
INDUSTRY IN MINNESOTA



17,754,847

TOTAL ARTS & CULTURE
ATTENDEES IN 2024



65%

OF MINNESOTANS
ARE ATTENDEES
OF THE ARTS



MINNESOTA ARTS AND CULTURE SECTOR CONTINUES TO GROW

\$1.6 BILLION

**ECONOMIC IMPACT OF THE
NONPROFIT ARTS SECTOR 2024**



Non-Profit and For-Profit Art is a \$13.8 Billion Industry in Minnesota

Industry Sectors Ranked by Impact

Retail: \$26.7 Billion / Construction: \$21 Billion

Transportation

\$15.5 BILLION

Arts & Culture

\$13.8 BILLION

Agriculture
& Forestry

\$11.5 BILLION

Utilities

\$7.3 BILLION



BIG IMPACT

Nonprofit Arts & Culture Organizations' Impact on Minnesota's Economy

Total Direct Expenditures by Nonprofit Arts Organizations 2024 **\$1 BILLION**

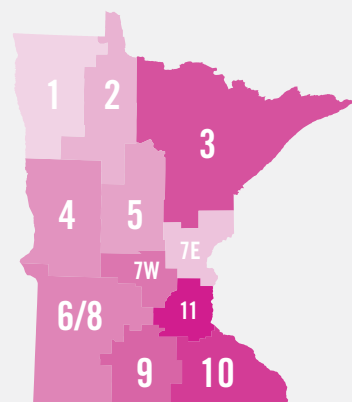
Total Arts and Culture Related Spending by Audiences 2024 **\$600 MILLION**

Total Economic Impact **\$1.6 BILLION**

Regional Arts Council (RAC)

Total Economic Impact of Nonprofit Arts and Culture Organizations by Region 2024

RAC 1 \$7,451,111	RAC 2 \$12,125,570	RAC 3 \$49,911,132	RAC 4 \$13,733,243
RAC 5 \$12,851,034	RAC 6/8 \$18,938,501	RAC 7E \$8,579,540	RAC 7W \$19,187,167
RAC 9 \$21,074,502	RAC 10 \$86,811,317	RAC 11 \$1,387,846,151	





Attendance at Arts & Cultural Events

THE AVERAGE ATTENDEE SPENDS \$33.04 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.

17,754,847

TOTAL ARTS & CULTURE ATTENDEES IN 2024



\$605 MILLION

ECONOMIC IMPACT OF AUDIENCES ALONE IN 2024

Total Annual Attendance by Region

RAC 1

93,742

RAC 2

71,616

RAC 3

589,578

RAC 4

171,959

RAC 5

182,252

RAC 6/8

210,286

RAC 7E

201,267

RAC 7W

213,057

RAC 9

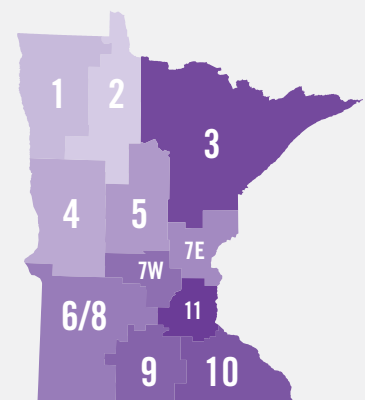
397,465

RAC 10

496,418

RAC 11

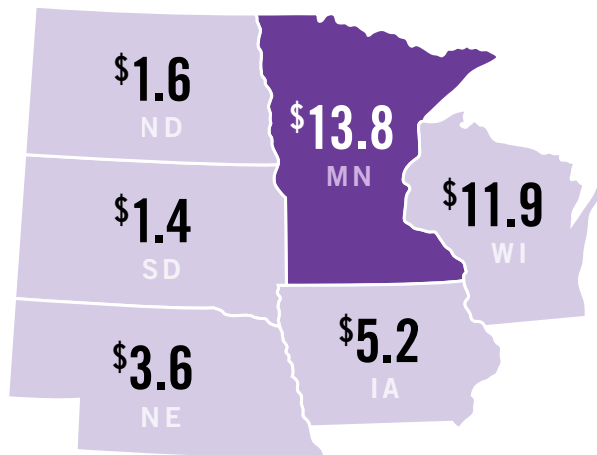
15,127,207





Minnesota's Arts Economy Outshines All Surrounding States

Total Economic Impact by State



Minnesota is the Epicenter of Arts and Culture in the Midwest

1.2x

**WISCONSIN
ARTS ECONOMY**

8.6x

**NORTH DAKOTA
ARTS ECONOMY**

9.8x

**SOUTH DAKOTA
ARTS ECONOMY**

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

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 Increases Government Revenue

Local Government Revenue

\$50.5 MILLION

State Government Revenue

\$110 MILLION

Federal Government Revenue

\$232 MILLION

Total Government Revenues 2024

\$392.5 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.



\$1 BILLION

RESIDENT HOUSEHOLD INCOME
GENERATED BY NONPROFIT ARTS
& CULTURE ORGANIZATIONS 2024



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

MAKING A DIFFERENCE

Impact of MN Artists & Creative Workers

MINNESOTA IS HOME TO

138,360

ARTISTS & CREATIVE WORKERS

Jobs in the arts are located in all 87 counties in Minnesota!

There is a concentration of 70% of creative jobs 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

THE MINNESOTA ARTS EDUCATION DATA PROJECT

Why study access to arts education?

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

Creative Minnesota launched a 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 2023/2024 school year, in high school grades 9 through 12, from 482 public and charter schools serving 252,181 students. There are no private schools in the data. Information on more grades will become available over time. While the results are summarized here, much more information is available at creativeMN.org, including details from each reporting school.

Both State and Federal Law Require Schools to Provide Arts Education

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

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

- Public elementary and middle schools must offer at least three and require at least two of the following four arts areas: dance; music; theater; and visual arts.
- Public high schools must offer at least three and require at least one of the following five arts areas: media arts; dance; music; theater; and visual arts.

- Students...must successfully complete the following high school level credits for graduation... one credit of the arts sufficient to satisfy all of the state or local academic standards in the arts."

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

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

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

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

Why does it matter if students are getting access to their state-mandated arts education?

THE ARTS PROVIDE 21ST CENTURY WORK SKILLS

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

that require the creative skills that the arts develop. These real-world benefits, alongside the simple and profound gift of art-making in a child's life, make the arts essential.

WHAT ARE 21ST CENTURY WORK SKILLS?

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

Critical Thinking and Problem Solving:

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

Communication:

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

Collaboration:

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

Creativity and Innovation:

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

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

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

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

AMERICANS SHOW OVERWHELMING SUPPORT FOR ARTS EDUCATION

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

Is Your School Providing Art Education?

Check the online dashboard to see if your schools are providing the required access: creativeMN.org

Sources, Definitions & Methodology

About This Study

SURVEYS OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS

Detailed information was collected from 16,399 eligible organizations about their fiscal year 2022 expenditures (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as their event attendance, in-kind contributions, and volunteerism. Surveys were collected from February through July 2023. Some organizations only provided total expenditures and attendance (they are included in the study). Responding organizations had budgets ranging from a low of \$0 to a high of \$375 million. Response rates for the 373 communities averaged 43.9% and ranged from 5% to 100%. It is important to note that each study region's results are based solely on the survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the State of Minnesota, 1,414 of the 1,514 total eligible nonprofit arts and culture organizations identified by provided the FY2024 financial and attendance information required for the study analysis—an overall participation rate of 93.4%.

SURVEYS OF NONPROFIT ARTS AND CULTURE AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 373 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Attendees and participants were asked to complete a short survey while attending an event. Nationally, a total of 224,677 attendees completed the survey for an average of 602 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging, as well as socioeconomic information, ZIP code of primary residence, and four social impact questions. Data was collected from May 2022 through June 2023 at a broad range of both paid and free events. The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.41 people, this data represents the spending patterns of 541,472 attendees.

In the State of Minnesota, a total of 4,128 valid audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, exhibits, and special events during the period from May through December 2024.

STUDYING ECONOMIC IMPACT USING INPUT-OUTPUT ANALYSIS

The nation's economy is shaped by complex interactions among businesses, workers, and communities. To derive the most reliable

economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for multiple Nobel Prizes in economics. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics.

Americans for the Arts uses the IMPLAN platform to create the customized models for each of the 373 study regions. Input-output models calculate the interdependencies between various sectors or industries within a region. The model quantifies how changes in one sector's output and demand for inputs affect other sectors in the economy. IMPLAN's models are based on detailed tables that represent the flow of goods and services between different industries.

IMPLAN relies on region-specific and industry-specific data to customize input-output models for different areas and sectors, allowing for more accurate analysis.

In short, this analysis traces how many times a dollar is re-spent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for AEP studies because it can be customized specifically to each participating community, region, or state.

To complete this analysis for the State of Minnesota, the researchers used the IMPLAN platform to build customized input-output models for each of the 11 unique arts regions in the State of Minnesota.

CALCULATION OF THE NATIONAL ECONOMIC IMPACT ESTIMATES

The national estimates were derived using the following steps:

1. The 130 cities and towns that participated in the study were stratified into six population cohorts, and average economic impact results were calculated for each cohort. Ten communities were excluded from the calculation of the averages due to their comparably high levels of economic activity relative to the other participating communities in their cohort. This was done to avoid inflating the national estimates.
2. The nation's largest 13,189 incorporated places were assigned to one of the six groups based on their population, as supplied by the U.S. Census Bureau, and assigned the economic impact average for its population group.
3. The average economic impact values of the cities and towns were added together to determine estimated national economic impact findings.

A comprehensive description of the methodology used to complete this national study is available at www.AEP6.AmericansForTheArts.org.

Glossary

BIPOC AND ALAANA

These acronyms are used to reference individuals or communities of color: BIPOC (Black, Indigenous, People of Color) and ALAANA (African, Latino, Asian, Arab, Native American). While these terms do not fully encompass or represent the complicated and multi-layered nature of indigeneity or ethnic and racial identities, they are the most commonly used terms in our work.

CULTURAL TOURISM

Travel directed toward experiencing and engaging with the arts, culture, heritage, traditions, and special character of a place. It may involve visiting an arts and culture organization, attending festivals, and experiencing the cuisine.

DIRECT ECONOMIC IMPACT

A measure of the economic effect of the initial expenditure within a community. For example, when a symphony pays its players, each

musician's salary and the associated payroll taxes paid by the nonprofit represent direct economic impact.

DIRECT EXPENDITURES

The first round of expenditures in the economic cycle (the money buyers pay to sellers in exchange for goods or services). A ballet company's purchase of dance shoes is an example of direct expenditures.

ECONOMETRICS

The process of using statistical methods and economic theory to develop a system of mathematical equations that measures the flow of dollars between local industries. The input-output model customized for each AEP6 community is an example of an econometric model.

HOUSEHOLD INCOME (OR PERSONAL INCOME)

The salaries, wages, and entrepreneurial income residents earn and use to pay for food, mortgages, and other living expenses. It is important to note that resident household income is not just salary. When a business receives money, for example, the owner usually receives a percentage of the profit, resulting in income for the owner. Household income also includes benefits and employer-paid payroll taxes (social security, unemployment, etc.).

IMPLAN

AEP6 study uses IMPLAN for its economic analysis. IMPLAN is short for "Impact analysis for PLANning." It is a widely used economic modeling and impact analysis tool. Using the IMPLAN economic modeling platform, input-output analysis models were customized for all 373 study regions. These quantitative models measure the economic relationships between hundreds of different industries in each geographic area. IMPLAN is a well-regarded system that is used by more than 1,000 U.S. companies and governments.

INDIRECT AND INDUCED IMPACT

AEP6 measures the economic impact of the arts using a methodology that enables economists to track how many times a dollar is re-spent within the local economy and thus, to measure the economic impact generated by each round of spending. For example, when a theater company purchases paint from the local hardware store, there is a measurable economic effect of that initial expenditure within a community. However, the economic benefits typically do not end there because the hardware store uses some of its income to pay the clerk that sold the paint (induced impact), as well as to pay other businesses such as the electric bill (indirect impact). The indirect and induced economic impacts are the effects of the subsequent rounds of spending by businesses and individuals, respectively.

INPUT-OUTPUT ANALYSIS

A system of mathematical equations that combines statistical methods and economic theory in an area of economic study called econometrics. Economists use this model (occasionally called an inter-industry model) to measure how many times a dollar is re-spent in, or ripples through, a community before it leaks out (see Leakage). The model is based on a matrix that tracks the dollar flow between hundreds of finely detailed industries in each community. It allows researchers to determine the economic impact of local spending by nonprofit arts and culture organizations on jobs, household income, and government revenue.

JOBS (EMPLOYMENT)

Employment data in IMPLAN is an annual average headcount of full time, part time, and seasonal employment. Note that a person can hold more than one job, so the job count is not necessarily the same as the count of employed persons. While IMPLAN employment adjusts for seasonality, it does not indicate the number of hours worked per day. It is not, therefore, equal to full time equivalents. This is the same definition used by the U.S. Bureau of Economic Analysis Regional Economic Accounts and the U.S. Bureau of Labor Statistics Census of Employment and Wages.

LEAKAGE

Leakage refers to the money that is spent outside of a community. This is measured because nonlocal spending has no economic impact within the community, whereas dollars spent within the community continue to have an economic local impact. A ballet company purchasing shoes from a nonlocal manufacturer is an example of leakage. If the shoe company were local, the expenditure would remain within the community and create another round of spending (and local economic impact) by the shoe company.

SOCIAL IMPACT

In AEP6, social impact refers to the effect that the nonprofit arts and culture industry has on the well-being of individuals and their community, such as social connections, community pride and identity, physical and emotional health, and community livability.

TAX REVENUE TO LOCAL, STATE, AND FEDERAL GOVERNMENTS

The IMPLAN economic modeling platform used in AEP6 provides a measure of government tax income based on the transactions of the tracked economic activities. It includes taxes paid by both businesses and individuals such as sales tax, income tax, corporate tax, and property tax.

Frequently Asked Questions

WHAT IS THE SIGNIFICANCE OF THE AEP6 STUDY?

Americans for the Arts provides the trusted knowledge and information tools that leaders need to advocate for increased funding for arts and culture, inclusive equitable policies and programs, and a thriving local arts agency field. Building on its 30-year legacy as the largest and most inclusive study of its kind, Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nation's nonprofit arts and culture industry. The study provides detailed findings on 373 regions from across all 50 states and Puerto Rico—ranging in population from 4,000 to 4 million—and represents rural, suburban, and large urban communities. AEP6 uses a rigorous methodology to document the

economic contributions of the arts and culture industry, demonstrating locally as well as nationally that arts and culture is a critical economic driver of vibrant communities. Americans for the Arts partnered with 297 local, regional, and statewide organizations that represent the 373 study regions in AEP6. This study absolutely could not have been completed without them. This collective effort across the country fosters diverse and inclusive collaborations that can influence sustainable policy change and more arts funding. AEP6 is released with important national partners—organizations of public and private sector leaders that steer billions of dollars into arts and culture funding and create arts-friendly policies. These include:

- Actors' Equity Association
- African Diaspora Consortium

- Arts & Planning Division (American Planning Association)
- Black Legislative Leaders Network
- Department for Professional Employees, AFL- CIO (American Federation of Labor and Congress of Industrial Organizations)
- Destinations International
- International City/County Management Association
- Independent Sector
- National Association of Counties
- National Conference of State Legislatures
- National Alliance of Community Economic Development Associations
- National Independent Venue Association
- National Organization of Black Elected Legislative Women
- Race Forward
- Recording Industry Association of America
- The Conference Board
- U.S. Conference of Mayors

WHAT ARE THE KEY FINDINGS FROM AEP6?

AEP6 uses a highly regarded, conservative approach to analyze the economic impact of the nonprofit arts and culture industry, which generates a significant amount of economic activity by its organizations and event-related spending by its audiences. The message is clear: a vibrant nonprofit arts and culture community not only keeps residents and their discretionary spending close to home, but it also attracts visitors who spend money and help local businesses thrive.

Local Impact

What continues to set AEP6 apart from other national studies is exactly why it is so useful. It is local. Every study region uses the same rigorous methodology, and each receives its own customized report. Surveys from 16,399 nonprofit arts and culture organizations and 224,677 of their attendees were collected by local and statewide research partners, and a customized input-output economic model was built for each region.

Arts and Culture Audience Impact

AEP6 is the only national study that incorporates the event-related spending by arts and culture audiences. When attendees go to an arts and culture event, they may also pay for parking, eat dinner at a restaurant, enjoy dessert after the show, and return home to pay child or pet care. The typical attendee spends \$38.46 per person, not including the cost of admission.

Visitor Impact

Vibrant arts and culture communities attract visitors who spend money and help local businesses thrive. The study found that one-third of attendees (30.1%) were from outside the county in which the arts event took place. They spent an average of \$60.57, twice that of their local counterparts (\$29.77)—all vital income for local merchants. For 77% of respondents, the primary purpose of their visit was to attend that cultural event. When we asked arts and culture event attendees what they would have done if the event where they were surveyed had not been available, 51% of local attendees said they would have “traveled to a different community to attend a similar arts or cultural activity,” and 64% of nonlocal visitors would have selected another community as well.

Social Impact

For the first time, AEP6 asked audiences social impact questions. Beyond its economic and financial impacts, arts and culture provides social contributions that benefit the wider community, such as neighborhood pride and cultural identity. Surveys completed by attendees demonstrate a deep appreciation for how

arts and culture impacts the development and well-being of communities and their residents.

- 89% of respondents agreed the activity or venue they were attending was “a source of neighborhood pride for the community.”
- 86% said they would “feel a sense of loss if that activity or venue was no longer available.”
- 86% felt it important that future generations also be able to have that cultural experience. This high level of appreciation is found across all socioeconomic groupings.

Equity and Inclusion

AEP6 included an expectation—for the first time—that our research partners would collect a portion of audience surveys from attendees to events that were presented, produced, or hosted by BIPOC and ALAANA organizations. The study found:

- Spending by attendees at BIPOC and ALAANA organizations was nearly identical to the overall national average (\$38.29 and \$38.46 per person, respectively).
- Social impact survey results were also nearly identical. For example, 81.2% of attendees at BIPOC and ALAANA organizations agreed, “This venue or facility is an important pillar for me within my community.” The figure for all attendees was 81.4%.
- These findings should initiate critical funding conversations about BIPOC and ALAANA organizations receiving fair and proportional financial support.
- A 2019 report by Americans for the Arts, for example, found that among local arts agency grantmaking organizations, the largest 16% of grant recipients (by budget) received 73% of the dollars awarded.
- The 2022 survey found that the pandemic’s impact was not felt equally. Organizations serving and representing BIPOC communities were more likely to report lacking the financial resources needed to return to in-person programming than non-BIPOC organizations (55% vs. 38%).
- Ensuring equitable funding for arts and culture organizations is a vital step in creating an inclusive, balanced, and vibrant cultural landscape.

WHAT ARE THE PROBLEMS OR CHALLENGES THAT AEP6 HELPS TO ADDRESS?

Like all nonprofits, arts and culture organizations have a public purpose: to make their cultural product broadly accessible so everyone can share in its benefits. And, like all nonprofits, they depend on financial support from the government and the private sector to deliver on that promise. We are in a time, however, when many leaders feel challenged to fund the arts. Shrinking budgets, mandates to prioritize jobs and economic growth, and pressing community development issues make for difficult decision making. AEP6 brings a welcome message: when we invest in the arts, we are investing in an industry that strengthens the economy and builds more livable communities.

Past AEP studies have focused primarily on the financial, economic, and tourism contributions of the nonprofit arts and culture industry. A result of this has been an underrepresentation and underrecognition of arts and culture organizations that primarily serve communities of color and their audiences. For the first time, AEP6 expands beyond the economic and financial data to learn about the arts’ social impact on the overall well-being of communities and the importance of affirming spaces in BIPOC- and ALAANA-identifying communities. With the goal of making AEP6 more inclusive and reducing systemic bias, Americans for the Arts transformed its approach and expanded the inclusion and

participation of organizations serving or representing communities of color by:

- Hiring an AEP6 community engagement and equity research director
- Adding an equity consultant to the research team
- Establishing an AEP6 Equity Task Force composed of leaders from all segments of the industry
- Completing a full review and restructure of the methodology
- Ensuring publishing accessibility guidelines were met and providing inclusive language offerings (e.g., the audience survey was available in 25 languages)
- Creating a series of community engagement tools to help our research partners identify, approach, and establish new and strengthen existing relationships with organizations representing BIPOC- and ALAANA-identifying communities

WHY DID AEP6 DO A FOCUSED ANALYSIS OF THE BIPOC AND ALAANA ORGANIZATIONS AND THEIR AUDIENCES?

There are many identities and communities that are marginalized, persecuted, and discriminated against across the nation. For the purposes of AEP6, we identified BIPOC and ALAANA organizations as a starting place, as the social construct of race has been historically pervasive and at the bedrock of prejudice since well before the 1700s. We also acknowledge that there are intersectionalities within BIPOC and ALAANA people that span many other marginalized groups. AEP6 provides a baseline for future studies to explore and potentially expand.

WHAT IMPACT DID THE COVID-19 PANDEMIC HAVE ON AEP6?

AEP6 was postponed for 16 months due to the pandemic. Data collection for AEP6 was originally scheduled to be completed by December 2021 and based on budget and attendance information for the 2020 fiscal year. The study now focuses on fiscal year 2022. The pandemic had a devastating impact on the arts sector. According to national survey work by Americans for the Arts, 99% of producing and presenting arts and culture organizations canceled events during the pandemic—representing the loss of an estimated 557 million ticketed admissions. A secondary impact of the pandemic is the continued stress faced by the arts and culture industry. This includes continued reduced staffing levels needed to complete the organizational survey as well as fewer volunteers and staff to conduct the audience surveys.

WHAT TRENDS DO YOU SEE BETWEEN THE LAST AEP5 STUDY (2017) AND THIS CURRENT AEP6 STUDY (2023)?

The pandemic occurred in the time between the AEP5 and AEP6 fiscal years of analysis (2015 and 2022, respectively). While analyses of the pandemic's impact on the arts will continue for years to come, the challenges it brought had an undeniable effect on the industry. Thus, study-to-study comparisons of AEP findings are not recommended. Because of the robust samples of audience surveys that were collected for each study (212,671 for AEP5 and 224,677 for AEP6), it is appropriate to make comparisons with some of the audience data. Nationally, the average per person event-related expenditure increased from \$31.47 in AEP5 to \$38.44 in AEP6 (+22%), a change that keeps pace with inflation. Conversely, the percentage of nonlocal attendees decreased from 34% in AEP5 to 30% in AEP6 (-11.5%).

WHAT IS NEW IN 2022 VERSUS PREVIOUS YEARS?

The prioritization of financial and economic analyses in past AEP studies typically resulted in high rates of inclusion by large-budget organizations (often focused on Eurocentric culture) and an underrepresentation of arts and culture organizations that primarily

serve communities of color. Two changes were made to the AEP6 methodology with the goal of mitigating this imbalance.

1. The first was building a larger and more inclusive universe of organizations eligible to be surveyed in AEP6. Local and statewide research partners used new protocols to make contact with organizations that they may have had no previous relationship with and identify new ones they were unaware of. Research partners also sought to identify arts and culture programs under the umbrella of a non-arts organization or facility (e.g., social service agency, faith-based institution, or library). Expanding the terminology to “arts and culture” was also a deliberate equity strategy. This is because “arts” organizations and “culture” organizations are used synonymously in some communities of color.
2. AEP6 included an expectation—for the first time—that our local and statewide research partners would collect a portion of audience surveys at events that were presented, produced, or hosted by BIPOC and ALAANA organizations. A requested sample size was determined for each community based on the U.S. Census Bureau's percentage of the population that identifies as “White only, not Hispanic or Latino.” For example, if the census estimates that 20% of a community's population identifies as something other than “White only, not Hispanic or Latino,” the research partner representing that community was asked to collect at least 20% of their total sample of audience surveys from attendees to BIPOC and ALAANA organizations. The requested minimum sample was “at least 25%” for nearly two-thirds of the 373 participating communities. While just 141 of the 373 study regions were able to meet the data collection goal (38%), it yielded a robust national sample of 37,805 respondents.

WHO IS THE SAMPLE GROUP FOR THE RESEARCH?

In 2021, Americans for the Arts published a call for communities interested in participating in the AEP6 study. Study partners agreed to complete the study's four participation criteria. Some partners requested that multiple study regions be included in their study (e.g., a county as well as a specific city within the county). As a result, 297 study partners represent a total of 373 participating study regions.

HOW WERE THE ELIGIBLE ARTS ORGANIZATIONS IN EACH COMMUNITY SELECTED?

Each of the 297 study partners identified the universe of nonprofit arts and culture organizations located in their region(s). Eligibility was determined using the Urban Institute's National Taxonomy of Exempt Entities (NTEE) coding system as a guideline. Communities were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, literary, and media arts. These include government-owned or operated cultural facilities and institutions, municipal arts agencies or councils, living collections (such as zoos and botanical gardens), university museums and presenters, and arts programs that are embedded under the umbrella of a non-arts organization or facility. For-profit businesses and individual artists were excluded from this study. In short, if it displays the characteristics of a nonprofit arts and culture organization, it was included.

To assist the 297 study partners, Americans for the Arts provided a sample list of the eligible organizations that are located in each of the 373 participating communities using secondary source data. For communities in the six New England states (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont), a list of eligible organizations was provided by our research partner the New

England Foundation for the Arts via its CreativeGround database, a dynamic regional directory that celebrates and reflects the vital work of New England's artists, creatives, culture bearers, and creative organizations and businesses. For communities in all other states, a list of eligible organizations was licensed from Candid's GuideStar database of 1.8 million IRS-recognized tax-exempt organizations. Each study partner reviewed, cleaned, and supplemented the list for their community using their own data sources, then returned a final list of eligible organizations to Americans for the Arts.

WHAT IS THE STUDY METHODOLOGY? WHAT TYPE OF ECONOMIC ANALYSIS WAS DONE TO DETERMINE THE STUDY RESULTS?

AEP6 uses a highly regarded, conservative approach to analyze the economic impact of the arts and culture industry, which generates a significant amount of event-related spending and tax revenue. Researchers—together with local and statewide AEP6 study partners—collected expenditure and attendance data from 16,399 arts and culture organizations and 224,677 of their attendees to measure total industry spending. Using the IMPLAN economic modeling platform, input-output analysis models were customized for each study region. These quantitative models measure the economic relationships between hundreds of different industries in each geographic area. This, in turn, enables localizable economic impact results to be derived.

Why this level of rigor? Quite simply, \$50 spent in two different cities, even if in the same state, may have two very different sets of economic impact outcomes. It takes more than one million calculations to derive the economic impact data for each community. IMPLAN's methodology utilizes a highly regarded method of economic analysis that ensures reliable and actionable localized results.

WILL ELECTED OFFICIALS, ECONOMISTS, AND OTHER COMMUNITY DECISION-MAKERS TRUST THE VALIDITY AND RIGOR OF THE AEP6 STUDY?

Yes, the AEP6 study makes a strong argument to legislators, but you may need to provide them with some extra help. It will be up to the user of this report to educate the public about economic impact studies in general and the results of this study.

- The user may need to explain the study methodology used and the

IMPLAN system that provides a customized input-output model for each of the 373 study regions. You can be confident that the input-output analysis used in this study is a highly regarded model in the field of economics.

- It is also valuable to mention the conservative approach used by AEP6. For example, organizational expenditures are based only on the data collected. No estimates are made for nonresponding organizations. The audience surveys are conducted at a broad range of cultural events to ensure a representative sample, and not just at the highest priced venues, which would inflate the audience spending averages.
- The AEP6 national partners are organizations of public and private sector leaders that steer billions of dollars into arts funding and create arts-friendly policies. They are partners because (1) they too believe the arts are a fundamental component of a healthy community, and (2) they view the methodology and study findings worthy of their members' attention. Partners are listed on the back cover of every AEP6 report.
- The AEP6 methodology was developed and vetted by economists. As in any professional field, however, there are differing opinions about procedures, jargon, and the best way to determine results. Ask ten artists to define art, and you can expect ten different answers. Ask ten economists the best way to measure the economic impact of arts and culture, and you can expect a similar range of responses. Some economists, for example, prefer to exclude spending by residents in the economic analysis and only track the impact of spending by visitors (often considered the purest form of economic development). Others, however, include resident spending because it plays a significant role in understanding the industry's overall economic contributions to local businesses and the community. In AEP6, both local and nonlocal impacts are counted in the analysis.

The data tables in the report appendix provide details about both local and nonlocal economic impacts. This provides full transparency of the work and offers the opportunity for others to find additional insights from the study.

WHO FUNDS THIS RESEARCH?

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MINNESOTA CITIZENS FOR THE ARTS (AND CREATIVE MN)

This study would not have been possible without Minnesota Citizens for the Arts (and Creative Minnesota), our research partner in the State of Minnesota, which was responsible for the local implementation and data collection requirements.

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AEP6 EQUITY TASK FORCE

The AEP6 Equity Task Force provided invaluable advisory support and guidance throughout the study. Their insights and expertise are reflected in everything from the methodology to the survey design to community engagement tools used by local research partners to language usage and narrative messaging of the report, thereby helping to ensure the inclusion of BIPOC and ALAANA arts and culture organizations and communities in the study. The Task Force has enabled Americans for the Arts to begin to address its history of underrepresenting BIPOC and ALAANA arts and culture organizations as part of the AEP studies. We are most grateful.

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- David Pankratz, Arts Policy and Research Advisor

MILES PARTNERSHIP

- Melissa Cherry, Chief Diversity & Inclusion Officer and Senior Vice President
- Najauna White, Vice President, Diversity, Equity & Inclusion
- Juan F. Vargas, Diversity, Equity & Inclusion Account Director

AMERICANS FOR THE ARTS STAFF

A study of this magnitude is a total organizational effort. Appreciation is extended to the entire staff and board of Americans for the Arts. The Research Department was responsible for the production of this study—Benjamin Davidson, Dr. Genna Styles-Lyas, and Randy Cohen.

THE PARTICIPATING ARTS AND CULTURE ATTENDEES

Additionally, this study could not have been completed without the cooperation of the 4,128 people who graciously took the time to complete the AEP6 audience-intercept survey while attending a performance, event, or exhibit—or otherwise visiting a cultural event or facility—in the State of Minnesota during the period from May 2022 through June 2023.

THE PARTICIPATING NONPROFIT ARTS AND CULTURE ORGANIZATIONS

This study could not have been completed without the cooperation and participation of the 1,414 nonprofit arts and culture organizations in the State of Minnesota, listed below, that provided the financial and attendance information necessary for the analysis.

10th Wave Chamber Music Collective; 180 Degrees, Inc; 30,000 Feet; 4 Community Theatre; 4Unity; 510 Art Lab; 728 Cadets Corp; 826 MSP; AAPI Youth Voices Incorporation; Absolute Theatre; Actors Repertory Theatre; Actors Theater of Minnesota; ActUp Theater; Ada Chamber of Commerce; Ada-Borup School District; Adaptive Recreational Services; Advocating Change Together, Inc; Afoutayi Haitian DanceMusic and Arts Company; African Economic Development Solutions; African Global Roots LLC; Afrocontigbo; Aitkin County Friends of the Arts; AI Opland Singers; Albert Lea Community Band; Albert Lea Community Theatre; Alexandria Area Arts Association, Inc; Alexandria Festival of the Lakes; Alexandria Public Schools Community Education; Alive and Kickin; All City Music; All of the Above; Alliance of Chinese Culture and Arts USA; Alliance of Minnesota Chinese Organizations; Alternative Motion Project; American Association of Woodturners; American Choral Directors; American Craft Council; American Swedish Institute; Amez Dance; Amherst H. Wilder Foundation; AMP; An Opera Theatre; Analog Dance Works; Ananya Dance Theatre; Anderson Center for Interdisciplinary Studies, Inc; Angelica Cantanti Youth Choirs; Angry Deaf People; Anna Marie's Alliance; Annandale Art and Textile Center; Anoka-Hennepin Community Education; Aparna Ramaswamy and Musical Ensemble; APIA MN Film Collective; Apple Valley Arts Foundation; April Sellers Dance Collective; Apsara; Arcata Press; ARENA Dances, Inc; Arlington Area Chamber of Commerce; Armory Arts and Music Center; Armstrong Boulevard Brass Quintet; Arrowhead Regional Arts Council; Art Buddies; Art Experiment 56340; Art from the Inside; Art in Motion on the Lake Wobegon Trail; Art is My Weapon; Art of the Lakes Association, Inc; Art on the Ave; Art Shanty Projects; Art To

Change The World, Inc; Artaria; Articulture; Artists Collective for Community Collaborations; Arts Center of Saint Peter, Inc; Arts Midwest; Arts Nest; Artspace Projects, Inc; ArtStart; ARTS-Us; ASH: Sacred Arts; Ashland Productions, Inc; Asian Dance Network; Asian Economic Development Association; Asian Women United of Minnesota, Inc; Association of Sino-American Neocultural Exchange; Atlas of Blackness LLC; Austin Area Commission for the Arts; Austin Community Band; Austin Public Library; Austin Public Schools; Austin Symphony Orchestra; Autism SIBS Universe; Average Mohamed; Avivo; Avon Hills Folk School; Away Runakuna; Bach Roots Festival; Badger School District; Bagley Area Arts Collaborative, Inc; Bakken Museum; Ballet Co.Laboratory; Ballet Works, Inc; Banfill-Locke Center for the Arts; BANS Productions; BareBones Productions; Bavarian Blast; Bell Museum; Bells of the Bluffs Handbell Ensemble; Belwin Conservancy; Bemidji Chorale, Inc; Bemidji Community Arts Council, Inc; Bemidji Community Theater; Bemidji Sculpture Walk; Bemidji State University; Bemidji Symphony Orchestra; Bemidji Woodcarvers Club; Benson Community Education; Berne Summer Concert Series; Bert Raney Elementary School; Betsy Tacy Society; Big Brothers Big Sisters of the Greater Twin Cities; Big Lake Schools Community Education; Bird Island Cultural Centre; Biwabik Area Civic Association; Black Bold and Brilliant; Black Storytellers Alliance; Bloomington Theatre and Art Center; Blue Earth Area Community Education; Blue Earth Area Schools; Blue Earth Review; Blue Earth Valley Concert Association; Blue Mound Area Theatre; Bluff Country Studio Art Tour; Bohemian Way; Bonanza Education Center; Border CrosSing; Borikén Cultural Center; Boundary Waters Choral Festival; Boys and Girls Clubs of Central Minnesota; Boys of America-Finnish American Brass Band; Bridge Chamber Music Festival; BRKFST Dance Company; Brownbody; Browns Valley Public Schools; BuckSlam Minnesota; Buffalo Community Orchestra, Inc; Buffalo Community Theater; Buffalo Library; Buffalo Ridge Chorale; Byron Community Education; CAAM Chinese Dance Theater; Calliope Theatre Company; Calumet Players, Inc; Camp Masala; Canby Area Arts Council; Cannon Arts Board; Cannon Valley Regional Orchestra; Cantus; CAPI USA; Care and Share of Crookston, Inc; Carleton College; Cass Lake-Bena Public Schools; Cassia; Cedar Mountain Schools; Celebration of a City; Center for Broadcast Journalism; Center For Community Services; Center for Hmong Arts and Talent; Center for Performing Arts Minneapolis; Center for the Arts; Central High School; Central Lakes College Foundation; Central Lakes College-Brainerd; Central Lakes Symphony Orchestra; Central Minnesota Boys Choir; Central Minnesota Theatre LLC; Central Minnesota Youth Orchestra; Central Square, Inc; Centro Tyrone Guzman; Cerenity Senior Care; Cha-Ami Japanese Cultural Center; Chamber Music Live; Chamber Music Society of Saint Cloud, Inc; Chaska Valley Family Theatre; Chatfield Brass Band; Chatfield Center for the Arts, Inc; Chicago Avenue Fire Arts Center; Children's Dance Theatre; Children's Museum of Southern Minnesota; Children's Performing Arts; Children's Theatre Company; Chin Ye Yamni (Three Dakota Brothers); Chinese American Association of Minnesota; Chinese American Chamber of Commerce-Minnesota; Chinese American Culture and Friendship; Chinese Community Center; Chione Quintet; Chisago County Historical Society; CHOICE Unlimited; CHOICE, Inc; Chops, Inc; Choral Arts Ensemble of Rochester; Christmas in the Country; Circus of the Star; Citizens for Backus AB; City Center Partnership; City of Annandale; City of Argyle; City of Austin; City of Bemidji Parks and Recreation; City of Center City; City of Chisholm; City of Clearbrook; City of Eagan Parks and Recreation; City of Eden Valley; City of Elk River; City of Faribault; City of Fosston; City of Granite Falls; City of Green Isle; City of Hallock; City of Halstad; City of Hendrum; City of Hinckley; City of Holdingford; City of Isanti; City of Janesville; City of Lake Crystal; City of Lancaster; City of Madison; City of Mahanomen; City of Mantorville; City of Montgomery; City of Monticello; City of Moorhead Parks and

Recreation; City of Mora; City of New Prague; City of North Branch; City of Northfield; City of Onamia; City of Pelican Rapids; City of Peterson; City of Pine City; City of Rochester Music Department; City of Roseau; City of Saint Cloud; City of Saint Paul; City of Saint Peter; City of Silver Lake; City of Slayton; City of Spicer; City of Sunburg; City of Tracy; City of Vergas; City of Wadena; City of Waldorf; City of Warren; City of Whalan; City of Winona; City of Winthrop; City of Worthington; Clean River Partners; Clear Waters Life Center; CLIMB Theatre, Inc; Clinton Graceville Beardsley Community Education; Clinton Graceville Beardsley Schools; Coffee House Press; Colla Voce Choir, Inc; College of Saint Benedict; COLLIDE Theatrical Dance Company; CommonBond Communities; Commonweal Theatre Company; Community Legacy Foundation; ComMUSICation; Como Zoo; COMPAS, Inc; Comunidades Latinas Unidas en Servicio; Concordia University Saint Paul; Constellation Arts Collective; Contempo Physical Dance; Continental Ballet Company; Cook County Historical Society; CornerStone; County Seat Theater Company; Cow Tipping Press; Creatives After Curfew; Crescendo Youth Orchestra; Crookston Area Senior's Association, Inc; Crookston High School; Crossing Arts Alliance; Crosslake Art Club; CrossRoads Panorama; Crow River Players, Inc; Crow River Singers; Crow Wing Stories Project; Cuban American Youth Orchestra; Cultural Awareness Organization; CultureWin; Curio Dance Company; Curiosity Studio; Cuyuna Lakes Chamber of Commerce; Dakota Meadows Middle School; Dakota Wicohan; Dala Heritage Society; DalekoArts; Dance Conservatory of Southern Minnesota; Dance Projects by ME; Dance TV; Dance With Purpose Dance Company; DanceBARN Collective; DanceMN; DanSan Creatives; Dark Muse Performing Arts; Dassel-Cokato Music Boosters; Davori Production Company; Dawson-Boyd Arts Association; Dayton's Bluff Neighborhood Housing Services; Deep Valley Book Festival; Delano Area Council for Arts and Culture; Delano Dramatic Company (Our Town Community Theatre); DEMO, Inc; Denfeld Drama; Department of Public Transformation; Detroit Lakes High School; DisabiliTease Festival; Division of Indian Work; DJ-U; DLCCC, Inc; Douglas County Library; Downtown Crookston Development Partnership; Drag Story Hour Minnesota; Drama Interaction; Dreamery Rural Arts Initiative; Dreams United Suenos Unidos; Dreams United Suenos Unidos, Inc.; Duluth ALL Souls Night; Duluth Art Institute; Duluth Ballet; Duluth Chamber Music Festival; Duluth Children's Museum; Duluth Fiber Guild; Duluth Folk School; Duluth Playhouse; Duluth Street Art Initiative; Duluth Superior Symphony Association; Eagle Bluff Environmental Learning Center; East Central Minnesota Pride; East Central Public Schools; East Grand Forks Campbell Library; East Grand Forks Music Boosters, Inc; East Grand Forks Public Schools; East Metro Symphony Orchestra; East Polk Heritage Center; East Side Arts Council; East Side Freedom Library; East Side Neighborhood Development Company; East Side Neighborhood Services; Ebenezer Society Foundation; Ecumen Lakeview Commons; Edge Center for the Arts; Edge of the Wilderness Community Center; Elk River High School; Ellsworth Public School; Ely Artwalk; Ely Folk School; Ely TV; Ely Winter Festival; Elys Historic State Theater; Embarrass Region Fair Association; Emerging Curators Institute; Encore Wind Ensemble; Encouraging Leaders; Engage Winona; Epic Enterprise, Inc; Episcopal Homes Foundation of Minnesota; ESHARA; Ethnic Fest Committee; Evansville Arts Coalition; Exposed Brick Theatre; Eye of the Heart Center; Eyota Days, Inc; Face to Face Health and Counseling Service, Inc; Fairfax Economic Development Authority; Fairmont Opera House, Inc; Faith United Church of Christ; FamilyMeans; Fargo-Moorhead Choral Artists; Faribault Art Center, Inc; Faribault Community Education; Faribault County Fair; Faribault County Historical Society; Faribault Parks and Recreation; Fergus Area College Foundation; Fergus Falls Band Boosters; Fergus Falls Center for the Arts, Inc; Fergus Falls Civic Orchestra; Fertile-Beltrami School District; Festival de las Calaveras;

Fillmore Central Public Schools; Film Score Fest; FilmNorth; FinnFest USA Events; Firehouse Performing Arts Center; Fireweed Community Woodshop; First United Methodist Church of the Saint Cloud Region; Five Wings Arts Council; Flip the Script Festival; FOCI Minnesota Center for Glass Arts; Foley Economic Development Committee; Foley High School; Folk School Warroad; Folk Will Save Us; Folktopia; Forecast Public Artworks; Fortune's Fool Theatre; Fosston Community Library and Arts Association; Franciscan Sisters of Little Falls; Franconia Sculpture Park; Frank Theatre; Freeborn County Arts Initiative; FreeWriters MN; Freshwater Dance Collective; Friends of Peterson; Friends of Sherburne National Wildlife Refuge, Inc; Friends of the Arts; Friends of the Auditorium, Inc; Friends of the Bohemian Brick Hall; Friends of the Edgerton Public Library; Friends of the Finland Community; Friends of the Minnesota Sinfonia; Friends of the Orchestra; Frogtown Gardens; Frogtown Tuned-In; Frozen River Film Festival; Full Circle Theater Company; FungusAmongus Players; Funny Asian Women Collective; Fusion Drumline Parent Booster Organization; Gage Elementary School; Gallery 24 Artists Collaborative; Gary Cares; Gay-Lesbian-Bisexual-Transgender Pride/Twin Cities; Gaylord Area Chamber of Commerce; General Federation of Women's Clubs Zehlans; Germanic-American Institute; Giving Voice Initiative; Good Harbor Hill Players; Goodman Farewell Concert Project; Goodridge Public School; Goodridge Veterans Memorial Park; Gooseberry Park Players; Govenaires Performing Arts Association; Grace House of Itasca County; Grace Minnesota; Grand Center for Arts and Culture; Grand Marais Art Colony; Grand Marais Playhouse; Grand Rapids Arts; Grand Rapids Players, Inc; Granite Area Arts Council; Granite City Folk Society; Granite Falls Historical Society; Graywolf Press; Great Expectations School; Great Lakes Aquarium; Great Northern Theatre Company; Great Northern Union; Great River Arts; Great River Children's Museum; Great River Chorale; Great River Educational Arts Theatre; Great River Shakespeare Festival; GREAT Theatre; Greater Lakes Area Performing Arts; Greater Litchfield Opera House Association, Inc; Greater Minnesota Family Services; Greater Rochester Arts and Cultural Trust; Greater Twin Cities Youth Symphonies; Green Card Voices; Green Island; Green Isle; Green Isle Community School; Greenbush-Middle River School District; Grygla School District; GSR Fine Art Festival; Gunflint Trail Historical Society; Guthrie Theater; Hands Across the World; Hatch Dance; Headwaters School of Music and the Arts; Heart of Dance; Heartland Arts; Heartland Concert Association; Heartland Symphony Orchestra; Heijeu; Henderson Lions Club; Henderson Sauerkraut Days; Hennepin Arts; Hennepin Theatre Trust; Henning Landmark Center, Inc; Her Voice Productions; Hermann Monument Society; Hiawatha Valley Mental Health Center; Higher Ground Church of God in Christ; Higher Works Collaborative; Highland Friendship Club; Highpoint Center for Printmaking; Hinckley Fire Museum; Hinckley-Finlayson Public Schools; Hindu Society of Minnesota; Hinterhands Puppet Company; Hispanic Advocacy and Community Empowerment through Research; Hispanic Outreach of Goodhue County; Historic Holmes Theatre; Historical and Cultural Society of Clay County; History Alive Lanesboro; History Theatre, Inc.; HLWW Theatre Arts Boosters; Hmong Cultural Center; Hmong Museum; Hmong Outreach Network; Holdingford American Legion; Hollywood Studio of Dance; HoneyWorks; Honors Choirs of Southeast Minnesota; Hope Community, Inc; Hopewell Music Cooperative North; Hopkins Center for the Arts; Hornets Hive; House of Dance Foundation; Hovland Arts Festival; Howard Lake Waverly Winsted Theatre Arts Boosters; Hubbard County Developmental Achievement Center, Inc; Huge Improv Theater; Hutchinson Center for the Arts; I A.M. Arts; I Cantanti Chamber Choirs; Illusion Theater and School, Inc; Imagine Martin; Imagine Recovery Retreat; Impact Services; In Black Ink; In Progress; In Progress; In the Heart of the Beast Puppet and Mask Theatre; Independent Music Collaborative of Central Minnesota; Independent

School District 281; Independent School District 508 Community and Family Education; Independent School District 883; Independent School District 885; Independent School District 94; India Association of Minnesota; Indian Cultural Association of Minnesota; Indian Music Society of Minnesota; Indigenous Peoples Task Force; Indigenous Roots; Interact Center for the Visual and Performing Arts; Internal Housing Assistant; International Cello Institute; International Festival of Burnsville; International Friendship Through the Performing Arts; International Indigenous Youth Council-Twin Cities Chapter; International Owl Center; Intro To Success; Iraqi and American Reconciliation Project; Irish Fair of Minnesota; Iron Range Original Music Association; Iron Range Partnership for Sustainability; Ironworld Development Corporation; Itasca Choral Society; Itasca Life Options; Itasca Orchestra and Strings Program; Ivanhoe Independent School District 403; Iyaloshas; Jackson Center for the Arts; Jagged Moves; James Sewell Ballet/ Ballet Works; Japan America Society of Minnesota; Jaques Art Center; Jardindor, Inc; Jazz Access; Jessie F. Hallett Memorial Library; J-HAP; John Marshall Band Boosters; Jungle Theater; Juxtaposition, Inc; Ka Joog Nonprofit Organization; Kaddatz Galleries LTD; KAIROS ALIVE!; Kalpulli KetzalCoatlucue; Kalpulli Tlalocetcutli; Kanabec County Historical Society; Karen Organization of Minnesota; Kasson-Mantorville Public Schools; Katha Dance Theatre; Keane Sense of Rhythm, Inc; Kearney International Center; Kennedy Community School; Kenyon-Wanamingo Community Education; Kenyon-Wanamingo High School; Kerkhoven Arts Council; Kevin Kling and Company; Keystone Community Services; Kicks Band of Fargo Moorhead; Kinship of Rivers; Kittson Central School District; KSMQ; Kulture Klub Collaborative; Lac Qui Parle County Independent School District 378; Ladylike Exhibits; Ladyslipper Ensemble; Lafayette Band; Lake Benton Opera House, Inc; Lake City Area Arts; Lake Crystal Community Band; Lake Crystal Wellcome Memorial Community Education; Lake of the Woods Art Guild; Lake of the Woods County Fair Association; Lake Region Arts Council; Lake Street Council; Lake Superior Chamber Orchestra; Lake Superior Modern Quilt Guild; Lake Superior Writers; Lake Superior Youth Chorus; Lakeland PBS; Lakes Area Music Festival; Lakes Area United Way; Lakes Bluegrass Festival; Lakes Chamber Music Society; Lakeshore Players, Inc; Lakeview Public Schools; Lakeville Area Arts Center; Lakeville City Ballet; Lamplighter Community Theatre; Lancaster Public Schools; Lanesboro Arts Center; Lanesboro Barn Dance; Lanesboro Businesses Promotion Group; Lanesboro Community Theatre; Language Attitude; Lao Assistance Center of Minnesota; Lao Culture Dance and Traditional Fashion Show LLC; L'Association des Français du Nord; Laurentian Arts and Culture Alliance; Le Grande Bande and Chorus; Le Sueur County Fair; Le Sueur Henderson Elementary School; LEAP, Inc; Lee Carlson Center for Mental Health and Well-Being; Leech Lake Area Chamber of Commerce; Legacy Chorale of Greater Minnesota; Les Jolies Petites School of Dance; Leslie Parker Dance Project; Light in the Well; Lightning Rod; Lil Chompers Child Care; Listen Up Youth Radio, Inc; Litchfield Community Theatre; Litchfield Opera House; Literacy Minnesota; Little Earth Residents Association; Little Falls Community Service; Little Falls Theatre Company; Locally Grown Theatre; Loft, Inc; Long Prairie Chamber of Commerce; Long Prairie Chamber Orchestra; Longville Arts Center; Loon Country Arts Collective; Loose Gravel Music Festival; Lower Phalen Creek Project; Lundstrum Center for the Performing Arts; Lutheran Social Service of Minnesota; Luverne High School; Lyndale Community School; Lyon County Historical Society; Lyra Baroque Orchestra; Lyric Arts Company of Anoka, Inc; Lyric Opera of the North; Lyricality; MACCRAY Public Schools; MacPhail Center for Music; MacRostie Art Center; Madelia Area Chamber of Commerce; Madhatters Community Theatre, Inc; Madison Arts Council; Madison Healthcare Services; Magic Smelt Puppet Troupe; Maia Maiden Productions; Maine Prairie Studio;

Mainspring; Make a Scene Scenario Festival LLC; Makes Room For Them; Malung Township; Mamá Papaya; Mamas Ignite Collective; Mankato and North Mankato ACT on Alzheimer's; Mankato Area Arts Council; Mankato Area Community Band; Mankato Area Community Education; Mankato Area Messiah Chorus; Mankato Area Public Schools; Mankato Area Youth Choirs; Mankato Ballet Company; Mankato Children's Chorus; Mankato East Senior High School; Mankato Figure Skating Club; Mankato Suzuki School of Music, Inc; Mankato Symphony Orchestra Association, Inc; Mankato Youth Symphony Orchestra; Manoomin Arts Initiative; Mantorville Art Guild; Mantorville Theatre Company; Marine Mills Folk School; Marshall Area Farmers Market; Marshall Area Fine Arts Council; Marshall County Agricultural Association; Marshall County Central Schools; Marshall County Historical Society; Marshall Public Schools; Martin County Historical Society; Martin County Preservation Association; Martin Luther College; Mask and Rose Women's Theater Collective; Matchbox Children's Theatre; McKinley Area Learning Center; Meander Art Crawl; Med City Art Festival, Inc; Medalist Concert Band; Melrose Area Arts Council; Memorialize the Movement; Mendota Mdewakanton Dakota Community; Merely Players Community Theatre, Inc; Merrick, Inc; Merrill Arts Center; Mesabi Community Orchestra; Mesabi Musical Theatre; Metro Work Center, Inc; Metropolitan Regional Arts Council; Mid Minnesota Association of Woodturners; Mid West Music Fest; Middle River Community Theatre; Midway Contemporary Art; Midwest Art Catalyst; Midwest Special Services, Inc; Milan Village Arts School; Milkweed Editions, Inc; Mille Lacs County Agricultural Society; Million Artist Movement; Millstream Arts Festival, Inc; Minhua Chorus; Minneapolis American Indian Center; Minneapolis Burlesque Festival; Minneapolis Choir Co-Op; Minneapolis Park and Recreation Board; Minneapolis Pops Orchestra Association; Minnesota Access Alliance; Minnesota Annual Conference Iglesia Piedra Viva UMC; Minnesota Association for Children's Mental Health; Minnesota Association of Community Theatres; Minnesota Bluegrass and Old Time Music Association; Minnesota Boychoir; Minnesota Center Chorale; Minnesota Center for Book Arts; Minnesota Children's Museum; Minnesota Chinese Music Ensemble; Minnesota Chorale; Minnesota Connect Aphasia Now; Minnesota Dance Ensemble; Minnesota Dance Theatre and School; Minnesota Fringe Festival; Minnesota Hard Bop Collective; Minnesota Historical Society/History Center; Minnesota Humanities Center; Minnesota Independence College and Community; Minnesota Krump; Minnesota Landscape Arboretum; Minnesota Makers And Artists Guild; Minnesota Marine Art Museum; Minnesota Museum of American Art; Minnesota Music Coalition; Minnesota New Country School; Minnesota Opera Company; Minnesota Orchestral Association; Minnesota Over 60 Band; Minnesota Philharmonic; Minnesota Polish Medical Society; Minnesota Pottery Festival; Minnesota Prison Writing Workshop; Minnesota Public Radio; Minnesota River Bend Brass Choir; Minnesota Salsa Fiesta; Minnesota Science Museum; Minnesota Shorts Play Festival; Minnesota State Fiddlers Association; Minnesota State Old Time Fiddle Championships; Minnesota State University-Mankato; Minnesota State University-Moorhead; Minnesota Symphonic Winds; Minnesota Tamil Sangam; Minnesota Valley Area Learning Center; Minnesota Valley Chorale; Minnesota Valley Community Concert Association; Minnesota Youth Media; Minnesota Youth Symphony; Minnesota Zey Zog; Minnesota Zoo; Minnetonka Center for the Arts; Mixed Blood Theatre Company; Mixed Precipitation; MIXTAPE Dance MN; Mizna; MN Original Music Festival; Mni Sota Arts; MNProv; Monkeybear's Harmolodic Workshop; Montevideo Community Education; Monticello Community Strings; Moonplay Cinema; Moorhead Area Public Schools; More Than a Single Story; Moreland Arts and Health Sciences Magnet School; Mountain Lake Public Library; MOVO SPACE; MPLSART.COM; Munsinger Clemens Botanical Society; Murray County

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Americans for the Arts is a national arts service organization based in Washington, D.C., with an office in New York City. Founded in 1960, it serves, advances, and provides leadership to the network of organizations and individuals who cultivate, promote, sustain, and support the arts and arts education in America.

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Regional and Local Reports are also available at creativeMN.org

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

About Creative MN

Creative MN 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.

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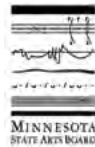


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