



AMERICANS
for the ARTS

Arts & Economic Prosperity

The Economic Impact of Nonprofit Arts Organizations and Their Audiences



Summary

Funded by the American Express Company, the National Endowment for the Arts, and the 91 Community Partners

“Understanding and acknowledging the incredible economic impact of the nonprofit arts, we must always remember the fundamental value of the arts. They foster beauty, creativity, originality, and vitality. The arts inspire us, sooth us, provoke us, involve us, and connect us...but they also create jobs and contribute to the economy.”

—Robert L. Lynch, President and CEO, Americans for the Arts



The Arts Mean Business

Robert L. Lynch, President and CEO, Americans for the Arts

The *Arts & Economic Prosperity* study documents in unprecedented scope and detail the key role played by the nonprofit arts industry in strengthening our nation's economy. It dramatically alters the perception that the arts are luxuries—worth supporting in prosperous times but hard to justify when the economy is struggling. At a time when governments at all levels are making tough budget choices, this study sends an important message—that support for the arts does not come at the expense of economic development.

In 1994, Americans for the Arts published its first economic impact study and the results from that study became the most frequently used statistics in Congress and other arenas to demonstrate the value of the arts to our communities, our states, and our nation. In 2000, we set out to update those numbers with a new and larger study. Not only did we want to measure the impact of spending by nonprofit arts organizations, but also to quantify the economic impact of event-related spending by their audiences.

By all measures, the results are impressive! The nonprofit arts industry generates \$134 billion in total economic activity by arts organizations and their audiences. That's more than the gross domestic product of most nations in the world. This spending supports 4.9 million full-time equivalent jobs—a greater percentage of the U.S. workforce than is employed as accountants, lawyers, physicians, or computer programmers.

Our industry also generates \$24.4 billion in federal, state, and local government revenues annually. By comparison, federal, state, and local governments collectively spend less than \$3 billion on support for the arts each year—a financial return of more than 8-to-1.

When governments reduce their support for the arts, they need to understand that they are not cutting frills. They are undercutting a nonprofit industry that is a cornerstone of tourism and downtown revitalization. When governments increase their support for the arts, they are generating tax revenues, jobs, and the creative energies that underlie much of what makes America so extraordinary.

This message is equally important for the private sector to hear. The nonprofit arts, unlike most industries, leverage significant event-related spending by their audiences, with non-local audiences spending 75 percent more than their local counterparts. The arts attract visitors downtown and extend the business day: restaurants add dinner service, garages stay open until midnight, and stores draw more customers.

When we hear talk about reducing support for the arts, we should ask: Who will make up for the lost economic activity? Who will attract tourists to our community? Who will vitalize our downtowns seven nights per week? Who will provide the 8-to-1 return on investment that the arts provide to federal, state, and local treasuries? Who will replace the jobs that the arts support? The expression, “the arts mean business,” is not just a slogan; it's an economic reality that can no longer be dismissed.

“Our involvement in funding the arts has shown what an important role the arts play in the quality of the community. We also have seen how the arts are central to the economic growth and vitality of communities around the world. This study adds to the prior research and we hope it will be a tool that can continue to build the case that investing in the arts is good policy and good business.”

—Mary Beth Salerno, President, American Express Foundation



National Economic Impact of the Nonprofit Arts Industry

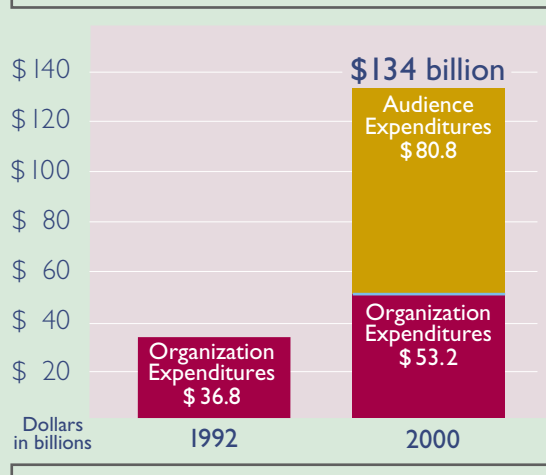
Arts & Economic Prosperity is an economic impact study of the nation's nonprofit arts organizations and their audiences. It provides compelling new evidence that the nonprofit arts are a significant industry in the United States—one that generates \$134 billion in total economic activity. This spending—\$53.2 billion by nonprofit arts organizations and an additional \$80.8 billion in event-related spending by their audiences—supports 4.9 million jobs and delivers more than \$24 billion in total government revenue. This economic impact study sends a strong signal to communities that when they support the arts, they not only enhance the quality of community life but also invest in their economic well-being.

Total Impact of the Nonprofit Arts Industry Includes organization and audience expenditures

Total Expenditures	\$ 134.0 billion
Full-Time Equivalent Jobs	4.85 million
Resident Household Income	\$ 89.4 billion
Local Government Revenue	\$ 6.6 billion
State Government Revenue	\$ 7.3 billion
Federal Income Tax Revenue	\$ 10.5 billion

Arts & Economic Prosperity is the most comprehensive study of its kind ever conducted. Ninety-one communities across 34 states participated. Detailed expenditure data were collected from 3,000 arts organizations and 40,000 arts attendees. Project economists customized input/output models for each of the 91 communities to provide specific and reliable data about each community's impact. The study focused solely on the economic impact of nonprofit arts organizations

Growth of the Nonprofit Arts Industry

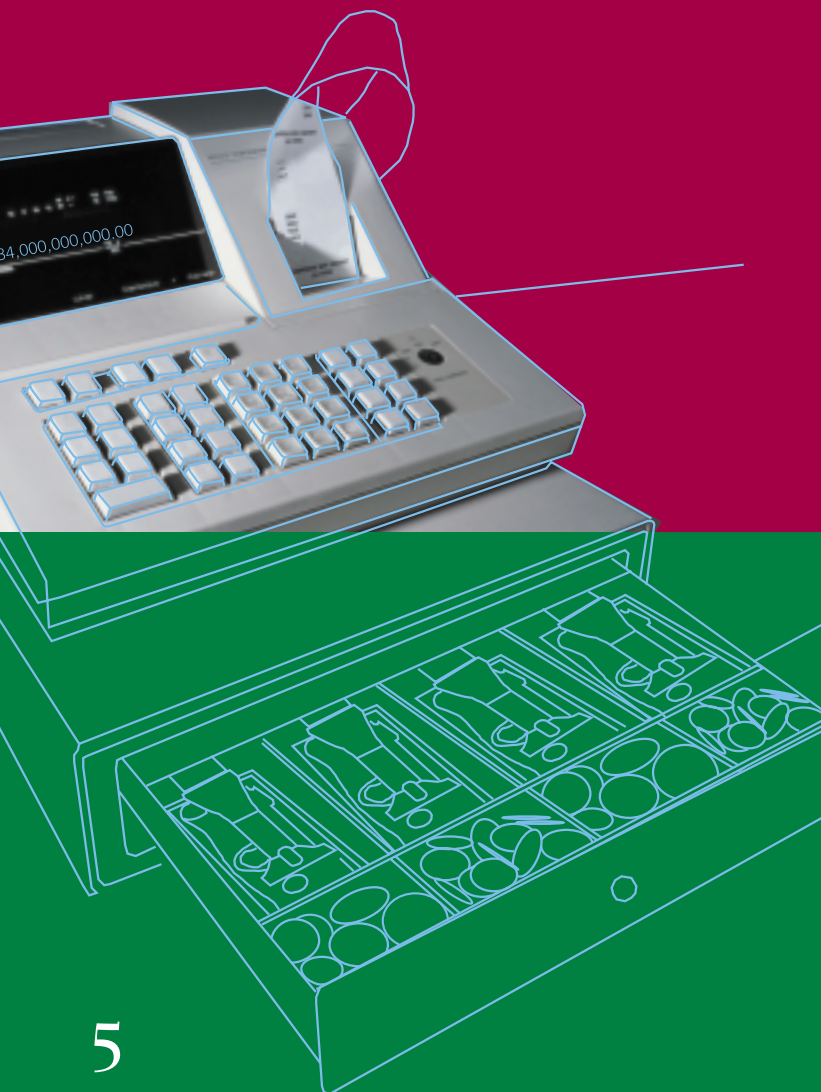


and their audiences, and excluded spending by individual artists, the for-profit arts and entertainment sector (e.g., Broadway or the motion picture industry), and arts produced by non-arts organizations (schools or community centers).

This study has striking national implications. Because of the variety of communities surveyed

“As chairman of the Oklahoma Chamber of Commerce, I have visited almost every city and town in the state. There is a visible difference in places with an active cultural community. I see people looking for places to park, stores staying open late, and restaurants packed with customers. The business day is extended and the cash registers are ringing.”

—Ken Fergeson, Chairman and CEO, NBanC, and President-Elect, American Bankers Association



and the rigor with which the study was conducted, national estimates of the impact of the nonprofit arts industry can be extrapolated. In this study, economic impact is defined as the employment (full-time equivalent jobs), resident household income (salary, wages, proprietary income), and government revenue (taxes, fees) generated by the dollars spent in the community by nonprofit arts organizations and their audiences. As shown below, spending by America’s nonprofit arts industry generates a significant economic impact.

Defining Economic Impact

Full-Time Equivalent (FTE) Jobs describes the total amount of labor employed. Economists measure FTE jobs, not the total number of employees, because it is a more accurate measure that accounts for part-time employment.

Resident Household Income (often called Personal Income) includes salaries, wages, and entrepreneurial income paid to local residents. It is the money residents earn and use to pay for food, mortgages, and other living expenses.

Revenue to Local and State Government includes all funds to city and county government, schools, and special districts. It’s not exclusively taxes (e.g., income, property, or sales); it also includes license fees, utility fees, filing fees, etc.

Economic Impact of Nonprofit Arts Organizations

Arts organizations are employers, producers, consumers, members of the chamber of commerce, and key participants in the marketing

and promotion of their cities and regions. Spending by nonprofit arts organizations—a fraction of the total arts and entertainment industry—was an estimated \$53.2 billion in fiscal 2000. The impact of this spending is far reaching: arts organizations pay their employees, purchase supplies, contract for services, and acquire assets within the local community. These actions, in turn, support local jobs, create household income, and generate revenue to the local, state, and federal governments.

The study's responding organizations ranged from opera companies, public radio stations, and historical museums to weaving societies and choral groups. Also included are public arts councils, public presenting facilities or museums, and embedded organizations that have their own budget and play a significant role in the cultural life of the community. Each organization provided detailed information about more than 40 expenditure categories for fiscal 2000 (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition) as well as their total attendance figures. Responding organizations had annual budgets ranging from \$0 to \$76.6 million.

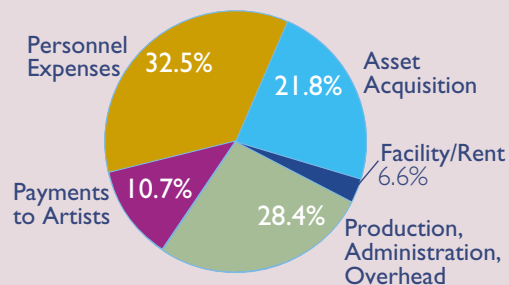
The Nonprofit Arts— A Growth Industry

Total spending by the nation's nonprofit arts organizations (not including audience spending) grew 45 percent between 1992 and 2000—from \$36.8 billion to \$53.2 billion¹. When adjusted for inflation, this growth still represents a healthy 25 percent increase. The 45 percent rate of growth is relatively consistent with other arts and economic indicators.

Impact of Nonprofit Arts Organizations

Total Expenditures	\$ 53.2 billion
Full-Time Equivalent Jobs	2.09 million
Resident Household Income	\$ 47.4 billion
Local Government Revenue	\$ 2.4 billion
State Government Revenue	\$ 3.0 billion
Federal Income Tax Revenue	\$ 5.6 billion

Average Fiscal 2000 Expenditures for Nonprofit Arts Organizations



- The Gross Domestic Product² (GDP) grew 55 percent between 1992 and 2000.
- Corporate support to the arts increased from \$875 million to \$1.6 billion between 1994 and 2000—an 83 percent increase.³
- State arts agency budgets increased from \$213.4 million to \$399.9 million from 1992 to 2000—an 87 percent increase.⁴
- Foundation giving to the arts doubled from \$1.8 billion in 1996 to \$3.7 billion in 2000.⁵
- Private sector giving to the arts increased from \$9.32 billion in 1992 to \$11.5 billion in 2000—a 23.4 percent increase.⁶
- Local government support increased from an estimated \$600 million to \$775 million between 1992 and 2000—a 30 percent increase.⁷

“Nonprofit arts organizations in the United States support millions of jobs and generate billions in government revenue. We now know this is only part of the story. Arts audiences pump an additional \$80 billion in event-related spending to local businesses each year.”

—Mayor Bart Peterson, Indianapolis, and Chair, Arts, Parks, Entertainment & Sports Committee, United States Conference of Mayors



“**Whereas**, findings from the *Arts & Economic Prosperity* study reveal that America’s nonprofit arts industry generates \$134 billion in economic activity every year—\$53.2 billion in spending by arts organizations and an additional \$80.8 billion in event-related spending by arts audiences. This economic activity results in a significant impact on the nation’s economy.

Now, therefore be it resolved that the United States Conference of Mayors endorses the *Arts & Economic Prosperity* study and urges mayors across the country to invest in nonprofit arts organizations through their local arts agencies as a catalyst to generate economic impact, stimulate business development, spur urban renewal, attract tourists and area residents to community activities, and to improve the overall quality of life in America’s cities.”

—U.S. Conference of Mayors Official Policy Resolution (abridged), adopted unanimously June 17, 2002, at the 70th annual meeting of the U.S. Conference of Mayors

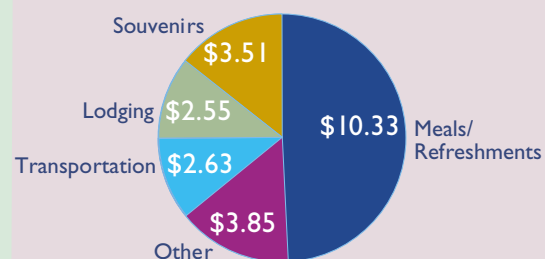
Economic Impact of Nonprofit Arts Audiences

The nonprofit arts, unlike most industries, leverage significant amounts of event-related spending by their audiences. Attendance at arts events generates related commerce for local businesses such as hotels, restaurants, and retail stores. For example, when patrons attend a performing arts event, they may park their car in a toll garage, purchase dinner at a restaurant, eat dessert after the show, and return home and pay the babysitter. This spending generated an estimated \$80.8 billion of valuable revenue for local merchants and their communities in 2000—an average of \$22.87 per person, per event, not including the price of admission.

Impact of Nonprofit Arts Audiences

Total Expenditures	\$ 80.8 billion
Full-Time Equivalent Jobs	2.76 million
Resident Household Income	\$ 42.0 billion
Local Government Revenue	\$ 4.2 billion
State Government Revenue	\$ 4.3 billion
Federal Income Tax Revenue	\$ 4.9 billion

Nonprofit Arts Attendees Spend an Average of \$22.87 Above the Cost of Admission



Out-of-Towners Spend More

In addition to spending data, survey respondents were asked to provide their home zip codes, enabling researchers to determine which attendees were local (i.e., reside within the county in which the event occurred) and which were non-local (reside outside the county). Local attendees spent an average of \$21.75 per event, while non-local attendees spent \$38.05 per event (74.9 percent more). As would be expected from a traveler, significantly higher spending can be found in the categories of lodging, meals, retail, and transportation. These data demonstrate that when a community invests in the arts, it stands to harness significant economic rewards.

“What’s good for the arts is good for the economy. The mayors of cities with strong economies tell us that the arts have helped their communities thrive. Federal support for our nation’s cultural organizations is sound public policy”

—Representative Louise M. Slaughter (D-NY), and Co-chair, Congressional Arts Caucus



Cultural Tourism

As communities compete for the tourist’s dollar, the arts have proven to be a magnet for travelers and their money. Local businesses are able to grow because travelers extend the length of their trips to attend cultural events. Research by the Travel Industry Association of America and Partners in Tourism indicate that 65 percent of all adult travelers included a cultural event while on a trip of 50 miles or more away from home in 2000, 32 percent of which extended the duration of their trip because of that event.⁸ Of the group that extended their trip because of arts and culture, 57 percent extended their trip one or more nights.

Travelers who include cultural events on their trips differ from other U.S. travelers in a number of ways. Compared to all U.S. travelers in 2001, cultural travelers:

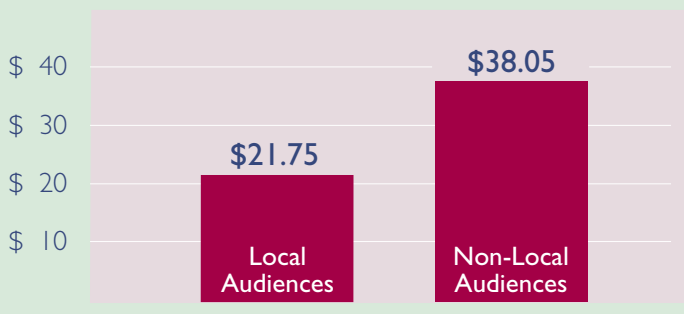
- Spend more: \$631 vs. \$457
- Are older: 48 vs. 46
- More likely to be retired: 20% vs. 16%
- More likely to have a graduate degree: 23% vs. 20%
- Use hotel, motel, or B & B: 62% vs. 56%
- More likely to spend \$1,000+: 18% vs. 12%
- Travel longer: 5.2 nights vs. 4.1 nights
- Travel by air: 22% vs. 18%
- More likely to shop: 44% vs. 33%

Nonprofit Arts Attendees Spend an Average of \$22.87 Per Person (Not Including the Cost of Admission)

Category of Expense	Resident* Attendees	Non-Resident* Attendees	All Arts Attendees
Meals and Refreshments	\$9.99	\$15.12	\$10.33
Souvenirs and Gifts	\$3.49	\$4.01	\$3.51
Transportation	\$2.39	\$5.74	\$2.63
Overnight Lodging <small>one night only</small>	\$2.13	\$7.80	\$2.55
Other	\$3.75	\$5.38	\$3.85
Total Per Person Spending	\$21.75	\$38.05	\$22.87

* Residents are attendees who live within the county in which the event took place; non-residents live outside the county.

Spending by Nonprofit Arts Attendees Local vs. Non-Local

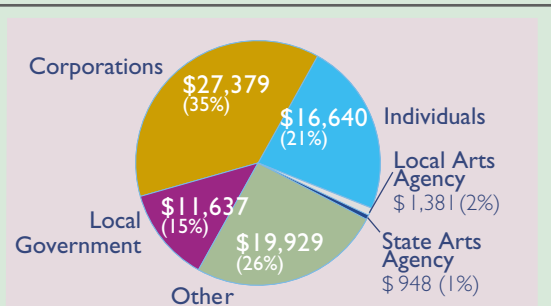


Arts Volunteerism and In-Kind Contributions: An Economic Impact Beyond Dollars

Arts & Economic Prosperity reveals a significant contribution to nonprofit arts organizations as a result of volunteerism. In the 91 communities, an average of 4,689 arts volunteers donated 142,083 hours to nonprofit arts organizations. This represents a donation of time valued at \$2.2 million (Independent Sector values the average 2000 volunteer hour at \$15.40).⁹ While these arts volunteers may not have an economic impact as defined in this study, they clearly have an enormous impact on their communities by assisting in keeping arts organizations functioning as a viable industry.

The nonprofit arts organizations surveyed for this study were also asked about the sources and value of their in-kind support (donated assets and/or services such as office space, airfare, or advertising space). Seventy-three percent of the responding organizations indicated having received in-kind support during fiscal 2000. Of those with in-kind revenue, the per organization average was \$77,915. The 91 communities averaged \$1,584,944 each.

73% of Nonprofit Arts Organizations Report In Kind Contributions (Fiscal 2000)
Average Per Organization: \$77,915



“Cultural activities attract tourists and spur the creation of ancillary facilities such as restaurants, hotels, and the services needed to support them. Cultural facilities and events enhance property values, tax resources, and overall profitability for communities. In doing so, the arts become a direct contributor to urban and rural revitalization.”

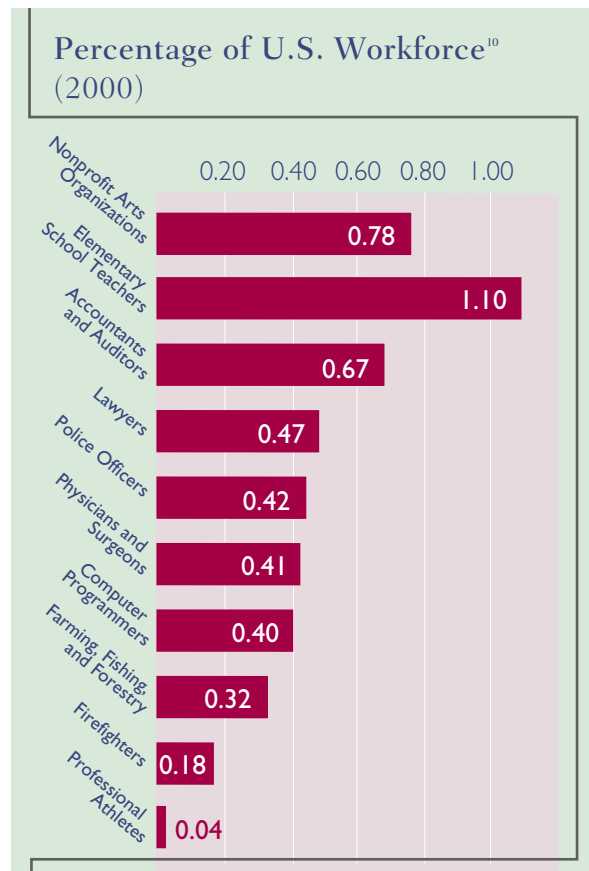
—National Governors Association
“The Role of the Arts in Economic Development.” 2001



Industry Comparisons

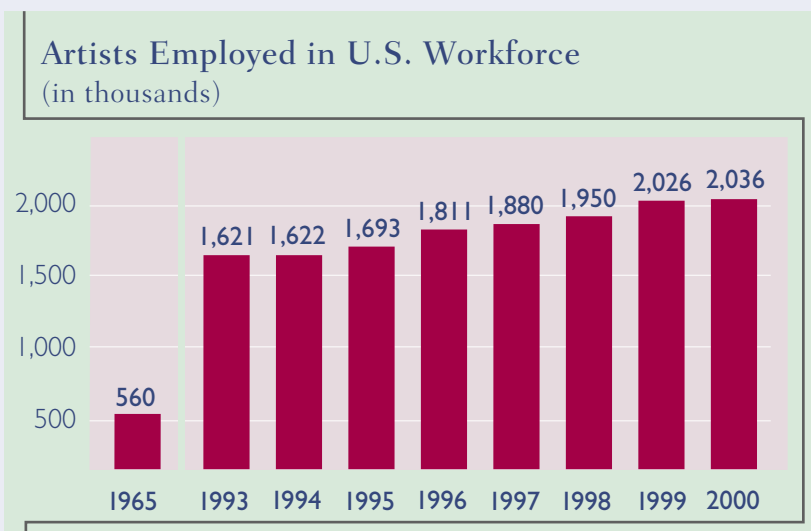
Nonprofit arts organizations provide rewarding employment for more than just artists, curators, and musicians. They also directly support builders, plumbers, accountants, educators, printers, and an array of occupations spanning many industries.

In 2000, nonprofit arts organizations alone supported 2.1 million full-time equivalent jobs. Of this total, 1.14 million jobs were a result of the direct expenditures by nonprofit arts organizations—representing nearly one percent of the U.S. workforce (0.78 percent). This number gains significance when compared to the size of other U.S. work forces.



Artists in the Workplace

According to data from the U.S. Bureau of Labor Statistics, more than two million Americans were employed as artists in 2000 (1.4 percent of the U.S. workforce). Unlike the *Arts & Economic Prosperity* data, these employment statistics also include the for-profit, entertainment, and unincorporated arts sectors.





We invite you to visit the economic impact section of our website at

www.AmericansForTheArts.org/EconomicImpact

to view these materials and to learn more about this exciting project. Call 800.321.4510 to purchase materials.

This summary presents the national results of *Arts & Economic Prosperity*, the most comprehensive economic impact study of the nonprofit arts industry ever conducted. The project findings are available for download on our website along with many other materials that you can use to help make the case for increased public and private sector arts funding in your community.

These materials include:

- The *Arts & Economic Prosperity* Calculator, a handy tool that allows organizations (and entire communities) that did not participate in our national study to estimate the economic impact of their expenditures
- The *Arts & Economic Prosperity* pamphlet with study highlights
- This summary report
- Final report, complete with national and local findings, background, scope, and methodology
- Summary of the findings for the 91 Community Partners
- Detailed data tables and survey instruments
- A list of the 91 Community Partners grouped by population category
- A press release announcing the study results
- Details from the Congressional Arts Briefing on June 12, 2002
- Video streaming of our June 10, 2002 study release event in Nashville

Conclusion

The nonprofit arts are a \$134 billion industry in the United States—one that supports nearly five million full-time jobs and generates billions in household income and government revenue. Nonprofit arts organizations, which spend more than \$53.2 billion in their communities annually, leverage a remarkable \$80.8 billion in additional spending by arts audiences—spending that pumps vital revenue into restaurants, hotels, retail stores, parking garages, and other local businesses. By demonstrating that investing in the arts yields significant economic benefits, *Arts & Economic Prosperity* lays to rest a common misconception: that communities support the arts at the expense of local economic development. This report shows conclusively that locally as well as nationally, the arts mean business.

End Notes

1. *Jobs, Arts & the Economy*, Americans for the Arts, 1994.
2. U.S. Department of Commerce.
3. Business Committee for the Arts, 2001.
4. National Assembly of State Arts Agencies, 2002.
5. Foundation Center, 2002.
6. *Giving USA 2001*, American Association of Fund Raising Counsel, 2001.
7. Americans for the Arts, 2002.
8. *The Historic/Cultural Traveler 2001* (TravelScope Survey). Travel Industry Association of America, 2001.
9. *Giving and Volunteering in the United States 2000*, Independent Sector, 2001.
10. The U.S. Department of Labor's Bureau of Labor Statistics reports that there were 145,594,000 non-self-employed individuals in the U.S. workforce during 2000.

How a Dollar is Re-Spent in a Community

A theater company purchases a gallon of paint from the local hardware store for \$10 (this generates the “direct economic impact”). The hardware store then uses a portion of the \$10 to pay the sales clerk’s salary; the sales clerk re-spends some of the money for groceries; the grocery store in turn uses some of the money to pay its cashier; the cashier then spends some for the utility bill; and so on (these are the “indirect economic impacts”).

About This Study

Arts & Economic Prosperity was conducted by Americans for the Arts in 91 communities during 2000-2002. The diverse communities range in population (4,000 to 3 million), geography (Anchorage to Miami), and type (rural to large urban). Local arts agencies—public and private organizations working to increase community access to and participation in the arts—served as local research partners, collecting detailed expenditure data from 3,000 nonprofit arts organizations and 40,000 audience members. The project economists, from the Georgia Institute of Technology, customized input/output analysis models for each of the 91 communities to provide specific and reliable economic impact data about their nonprofit arts industry.

91 Communities/ Local Research Partners

Americans for the Arts published a Call for Participants in June 2000 for communities interested in participating in the *Arts & Economic Prosperity* study. More than 140 expressed interest. Ultimately, 105 agreed to participate and complete four participation criteria: (1) identify their local universe of nonprofit arts organizations and code them using the Urban Institute’s National Taxonomy of Exempt Entities; (2) disseminate, collect, and review expenditure surveys from each of those organizations; (3) conduct audience-intercept surveys with arts attendees at a minimum of 15 diverse arts events; and (4) pay a modest participation fee (no community was refused participation for an inability to pay). Of the 105 communities who originally agreed to participate, nine dropped-out due to the data collection burden and five fell behind the timeline and will complete their studies in late 2002.

Surveys of Arts Organizations

In each of the 91 communities, the locally identified universe of nonprofit arts organizations as well as public

Arts Audiences

91 Communities FTE Jobs

Growth



arts councils, public presenting facilities or institutions, and embedded organizations that have their own budget was asked to submit information about their fiscal 2000 expenditures (labor, local and non-local artists, operations, materials, facilities, and asset acquisition) as well as their attendance figures. The responding organizations ranged from opera companies, public radio stations, and historical museums to weaving societies, choral groups, and arts service organizations. The responding organizations had annual budgets ranging from \$0 to \$76.6 million.

Each community's results are based solely on the actual survey data, not on fiscal projections. The sub-100 percent response rates in 87 of the 91 communities strongly indicate an understatement of the economic impact findings in most of the communities that are documented in this report.

Surveys of Arts Audiences

An audience-intercept methodology (patrons at nonprofit arts events are asked to complete a survey upon arriving or departing the event) was used to measure spending by audiences at nonprofit arts events during 2001. An average of 527 surveys were collected in each community at events ranging from museum exhibitions to children's theater productions. The respondents detailed spending on attendance-related activities such as meals, souvenirs, transportation, and lodging. Using total audience data for 2000 (collected from the arts organizations), standard statistical methods were then used to derive a reliable estimate of total expenditures by attendees. The 40,000 audience-survey respondents were asked to provide information about the entire party with whom they were attending. With an average of more than three individuals per survey reported on, these data actually represent the spending patterns of more than 100,000 attendees to nonprofit arts events—significantly increasing the reliability of the data.

Input/Output Analysis

To derive the most reliable economic impact data, economists used input/output analysis to measure expenditures of the local nonprofit arts industry and their audiences. This method is a standard procedure for demonstrating the impact of expenditures on communities.

It is well suited for this study because the models can be customized specifically to each community to measure the industry directly and through the commerce that the industry creates. An input/output model traces how many times a dollar is “re-spent” within the local economy and the economic impact of each of those rounds of spending.

The model for each of the 91 communities is customized based on the local dollar flow between 533 finely detailed industries within that community. This was accomplished 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, as well as the survey data from nonprofit arts organizations and their audiences.

National Estimates

To derive the national estimates, the 91 communities were first stratified into six population groups and an economic impact average was determined for each group, based on its total local expenditures. Second, the nation's 19,372 cities were assigned to one of the six groups based on their population (supplied by the U.S. Census Bureau). Third, each city was then assigned the economic impact average for its population group. Finally, the values of these 19,372 cities were added together to determine the national economic impact of the nonprofit arts industry. The three largest U.S. cities (New York, Los Angeles, and Chicago)—each with more than \$1 billion in organizational expenditures alone—were excluded from this study to avoid inflating the national estimates. Also excluded from the study was spending by individual artists, the for-profit arts sector (Broadway or the motion picture industry, for example), and arts produced by non-arts organizations (such as schools or community centers).

Acknowledgements

Americans for the Arts wishes to express its gratitude to the many people across the country who made the *Arts & Economic Prosperity* study possible and assisted in its execution. Special thanks to the American Express Company for its generous financial support, without which this project would not have been possible. We appreciate the additional financial support from the National Endowment for the Arts. Our local partners in the 91 participating communities contributed both time and financial support to the study.

Alaska

Alaska State Council on the Art (Anchorage)
Alaska State Council on the Art (Fairbanks)
Homer Arts Council
Juneau Arts & Humanities Council
Ketchikan Arts & Humanities Council

Arizona

Chandler Center for the Arts
Flagstaff Cultural Partners
City of Mesa Arts & Cultural Division
Phoenix Arts Commission
Scottsdale Cultural Council
City of Tempe Dept. of Cultural Services
West Valley Fine Arts Council (Western Maricopa Co.)

California

Glendale Parks, Recreation, and Community Services
Lodi Arts Commission
City of Pasadena Cultural Affairs Division
Arts Council of Placer County
City of San Diego Commission for Arts and Culture
City of Santa Clarita Cultural Arts Program
Central Sierra Arts Council
City of Walnut Creek Cultural Services Dept.

Colorado

City of Boulder Arts Commission
Arts Alive Fort Collins

Delaware

The Capitol Theater/Schwartz Center (Dover)

District of Columbia

Cultural Alliance of Greater Washington

Florida

Broward County Cultural Affairs Division
Cultural Council of Indian River County
Miami-Dade County Dept. of Cultural Affairs
City of St. Petersburg Dept. of Cultural Affairs

Georgia

Fulton County Arts Council

Hawaii

Hawaii Community Foundation

Idaho

Boise City Arts Commission

Illinois

Oak Park Area Arts Council

Indiana

Bloomington Area Arts Council
Arts Council of Indianapolis
Tippecanoe Arts Federation

Kansas

Lawrence Arts Center

Louisiana

Arts Council of Greater Baton Rouge
Arts Council of New Orleans
(Jefferson Parish & New Orleans)
St. Tammany Arts Commission

Maine

Farnsworth Art Museum and Wyeth Center (Rockland)

Maryland

Arts and Humanities Council of Montgomery County
Arts Council of Prince George's County

Massachusetts

Gloucester Community
New Bedford Economic Development Council
Worcester Cultural Coalition

Michigan

City of Detroit Cultural Affairs Dept.
City of Grand Haven Dept. of Community Services
Arts Council of Greater Lansing

Minnesota

City of Minneapolis Office of Cultural Affairs
St. Cloud Arts Commission

Missouri

Allied Arts Council of St. Joseph
St. Louis Regional Arts Commission

Montana

Missoula Cultural Council

New Hampshire

City of Portsmouth Community Development Dept.

New Jersey

Monmouth County Arts Council
The New Jersey Historical Society (Newark)
Union County Dept. of Economic Development

New Mexico

City of Santa Fe Arts Commission

New York

The ARTS of the Southern Finger Lakes (Chemung Co.)
Niagara Council of the Arts
The ARTS of the Southern Finger Lakes (Steuben Co.)
Westchester Arts Council

North Carolina

Asheville Area Arts Council
Council of Winston-Salem and Forsyth County

North Dakota

Minot Area Council of the Arts

Ohio

Greater Columbus Arts Council
Culture Works (Dayton)
Dublin Arts Council
Springfield Arts Council

Pennsylvania

Berks Arts Council
Arts Council of Erie
Lehigh Valley Arts Council (Lehigh & Northampton Co.)

Tennessee

Greater Memphis Arts Council

Texas

Cultural Arts Council of Houston and Harris Co.
Arts Council of Northeast Tarrant Co.

Virginia

Arts Council of Alexandria
Arlington Cultural Affairs Division
Arts Council of Fairfax County

Washington

Downtown Renaissance Network (Bellingham)

Wisconsin

Beloit Arts Council
Mabel Tainter Memorial Theater (Chippewa Valley)
Peninsula Arts Association (Door County)
Fox Valley Arts Alliance
Northeastern Wisconsin Arts Council (Green Bay)
Forward Janesville
Madison CitiARTS
Greater Milwaukee Foundation
Arts Alliance of Waukesha County
Wausau Performing Arts Foundation

A study of this magnitude is a total organization effort, so a special note of thanks to the entire Americans for the Arts staff. The research and information department was primarily responsible for the production of this study: Randy Cohen, vice president of research and information; Benjamin Davidson, director of research; Michelle Brown, research coordinator; Rebecca Costanzo, research assistant; and Anne Canzonetti, communications coordinator.





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