



City of Salem, Oregon
Salem Cultural and Tourism Promotion Advisory Board

November 14, 2023

6 PM – 8 PM, **In PERSON City Hall 3rd Floor RM 305**
and via Zoom
&

City of Salem Planning Division YouTube Channel

Link: <https://www.youtube.com/channel/UCUsS60lpf8AGI1u24Yg248Q/>

Si necesita ayuda para comprender esta información, por favor llame 503-588-6173

PARTICIPANTS

Board Members

Scott Snyder -Chair; Ryan Gail -Vice-Chair; Gaelen McAllister; Omar Alvarado; Carlee Wright; Geoffrey Tiffany; Roger Williams; Erin Zysett; Vacant

Staff

Chris Neider, Staff Liaison; Kelly Kelly, Staff Support

AGENDA

1. Welcome and call to order
2. Approval of Agenda for November 14, 2023
3. Typical CTPAB Year
4. Approval of Minutes from September 12, 2023
5. Public Comment - Appearance of persons wishing to address the Board on any matter other than those which appear on this Agenda
6. Items Requiring Action –
 1. Review and Acceptance of the AEP6 Final Report
 2. Presentation of Travel Salem's State of the Industry Report
7. Cultural Tourism Fund October 2023 Report.
8. Facility Operating Grant Reports – 1st Qtr Reports – Gilbert House Children's Museum, Deepwood Estates and Gardens, Elsinore Theatre, Salem Art Association, Salem Multicultural Institute, Salem Riverfront Carousel, Willamette Art Center, and Willamette Heritage Center
9. Event Grant Reports – Capitol Pride, Celtic New Year Festival, Hoopla, Plein Air Invitational Show, Summer Play Festival

10. Capital Improvement Reports – None
11. Americans for the Arts AEP6 Study and Organization Surveys Nation Report
12. Roundtable discussion and Appearance of Interested Citizens – Opportunity for those attending the meeting to address the Board and share **upcoming events**.
(All)
13. Other Business & Parking Lot items for future discussions (All) - None
14. Adjournment

Next Meeting: will be December, Tuesday 12th

This meeting is being conducted in person with remote attendance available to the public. Interested persons may view the meeting online on [YouTube](#). Please submit written comments on agenda items, or pre-register to provide Public Comment on items not on the agenda, by 5 p.m. or earlier one day prior to the day of the meeting at cneider@cityofsalem.net

Special accommodations are available, upon request, for persons with disabilities or those needing sign language interpretation, or languages other than English. To request accommodations or services, please call 503-540-2371 (TTD/TTY 503-588-6439) at least two business days in advance.

It is the City of Salem's policy to assure that no person shall be discriminated against on the grounds of race, religion, color, sex, marital status, familial status, national origin, age, mental or physical disability, sexual orientation, gender identity, and source of income, as provided by Salem Revised Code 97. The City of Salem also fully complies with Title VI of the Civil Rights Act of 1964, Americans with Disabilities Act of 1990, and related statutes and regulations, in all programs and activities.

A “Typical” Year for the CTPAB

July – Election of CTPAB Officers and begin of new 3-year Board member terms

August and September – Final revisions and changes for the new TOT Grant cycle

October – Annual **mandatory** TOT Grant Orientation (overview of any changes made to the TOT Grant Applications and Manual) and release of online applications

November – TOT Grant Applications Due

December – Start of TOT Grant Reviews (**Facility and CIP applications**) **Mandatory** attendance for those organizations whose applications will be discussed/reviewed.

January – TOT **Event Grant Application** Review **Mandatory** attendance for those organizations whose applications will be discussed/reviewed.

February – Final TOT **Event Grant Application** Review meeting. **Mandatory** attendance for those organizations whose applications will be discussed/reviewed.

March – Review of CTPAB member grant applications scores and recommendation of final TOT Grant funding for passing applications. Approval of City Manager’s recommended Cultural Tourism Fund budget, inclusive of the recommended grant awards.

April and May – City Budget hearings and initial review of the most recent Grant Approval Process. (How did things go?)

June – City Council Budget adoption, CTPAB review of grant application criteria for the next cycle and any recommended revisions. Distribution of TOT Grant Award Letters and Contracts with Awardees.

All CTPAB Meetings are open to the public. **Mandatory meetings** for **TOT Grant Applicants** are **October** and which ever month your application is reviewed **December, January, or February**.

MINUTES
CULTURAL AND TOURISM PROMOTION ADVISORY BOARD
Tuesday, September 12, 2023
Live and Remote (Hybrid) Meeting,
In Library Anderson Room B, and via ZOOM
<https://www.youtube.com/watch?v=PLiCD7P1gHw>

MEMBERS PRESENT

Scott Snyder-Chair
 Ryan Gail - Vice Chair
 Gaelen McAllister
 Carlee Wright
 Omar Alvarado
 Geoffrey Tiffany
 Roger Williams

STAFF PRESENT

Chris Neider, CS Program Manager III
 Kelly Kelly, CS Staff Assistant

MEMBERS ABSENT**GUESTS**

Live Meeting held in Library Anderson Room B. Guests were allowed to attend via Zoom for this meeting. Guests were also able to view via YouTube Live. (**This meeting had Technical Difficulties – no YouTube Live Recording)

GUESTS

Yvonne Putze - Deepwood Museum & Gardens
 Irene Bernards – Travel Salem
 Michelle Cordova – Willamette Heritage Center
 Jason Unruh – Hoopla Assoc
 Lynn Takata – Englewood Forest Festival

1. WELCOME AND CALL TO ORDER

Chris Neider began the meeting at approximately 6:05 p.m. with a quorum of 5 members present. Laura Tesler arrived and made it 6 at 6:09 PM.

Chair, Scott Snyder opened and administered the meeting. Chris Neider took attendance.

Members Present: Scott Snyder, Ryan Gail, Gaelen McAllister, Carlee Wright, Omar Alvarado, Roger Williams, Geoffrey Tiffany
 Staff Present: Chris Neider, Kelly Kelly,

2. APPROVAL OF AGENDA FOR SEPTEMBER 12, 2023

Motion: To approve the September 12th, 2023, CTPAB meeting agenda.

Motion by: Carlee Wright
Seconded by: Gaelen McAllister
ACTION: APPROVED
Vote: 7-0
Aye: 7
Nay: 0
Abstentions: 0

3. TYPICAL CTPAB YEAR

4. APPROVAL OF MINUTES FROM JULY 12, 2023

Motion: Approval of the July 12th, 2023 CTPAB meeting minutes.

Motion by: Gaelen McAllister
Seconded by: Ryan Gail
ACTION: APPROVED
Vote: 6-0
Aye: 6
Nay: 0
Abstentions: 1

5. PUBLIC COMMENT – limited to three minutes per organization and pertaining to items on the agenda.

None.

6. ITEMS REQUIRING ACTION -

1. Public Announcement of 2023 TOT Grant Orientation schedule.
Chris Neider noted that attendance at one of two TOT Grant Orientation Meetings is a requirement for TOT grant application. The two meetings will be held via Zoom, Tuesday, October 10th, (in lieu of the regular monthly CTPAB Board Meeting), at 6 PM, and Thursday, October 12th at 2 PM. The zoom link will be sent to all who receive the TOT/CTPAB Meeting Announcements, and to anyone who requests to be added. Contact Chris Neider at: cneider@cityofsalem.net.

Motion: Approval of the October 10th and 12th, 2023 CTPAB Grant Orientation meetings and the 24/25 TOT Grant Announcement.

Motion by: Ryan Gail
Seconded by: Carlee Wright
ACTION: APPROVED
Vote: 7-0
Aye: 7
Nay: 0
Abstentions: 0

7. **CULTURAL TOURISM FUND – JUNE 2023 *DRAFT* REPORT -**
8. **FACILITY OPERATING GRANT REPORTS -**
Willamette Heritage Center, Annual Report.
9. **EVENT GRANT REPORTS –**
Odyssey Collective – OASIS: Live Music and Art
10. **CAPITAL IMPROVEMENT REPORTS –**
Willamette Heritage Center – Asphalt Replacement
11. **AMERICANS FOR THE ARTS STUDY AND ORGANIZATION SURVEYS PARTY -**
Set for November 7th, 2023, at the Salem Art Association, Bush Barn Art Center and Annex. Randy Cohen, VP of Research with Americans for the Arts, will be the guest presenter, and will share details for the Salem area arts and cultural organizations economic impact data from the study. Salem area arts and cultural organizations and businesses are invited to attend. Here are the event details:

When: Tuesday, November 7th, 2023, 8:30-10 AM
Where: Salem Art Association's Bush Barn Art Center & Annex
600 Mission Street SE
Meeting Purpose: To launch the results of the study and help communities understand the importance of arts and culture to economies.

Guest List: Business and civic leaders, arts and cultural organization leaders.

Program: 8:30 - 9:00 AM Networking (with coffee and breakfast refreshments)
9:00 - 9:10 AM Welcome from Matthew Boulay, Executive Director, SAA
9:10 - 9:45 AM Presentation from Randy Cohen, VP of Research with Americans for the Arts
9:45 – 10:00 AM Q & A from the audience

Attendees are invited to then tour the Bush House Museum.

Invitation Link:

Here is the invitation for the Salem breakfast event on November 7:

<https://www.eventbrite.com/e/americans-for-the-arts-aep6-presentation-for-salem-tickets-699891774137?aff=oddtcreator>

12. **ROUNDTABLE DISCUSSION AND APPEARANCE OF INTERESTED CITIZENS -**
Opportunity for those attending the meeting to address the Board and share upcoming events.
13. **OTHER BUSINESS AND PARKING LOT ITEMS FOR FUTURE DISCUSSIONS-**
14. **ADJOURNMENT –**
Reminder to all that CTPAB Monthly Meetings will now be 2nd Tuesday each month, unless canceled.

With no further business, the meeting was adjourned at approximately 6:40 PM.

Next Meeting: Next Meeting will be Grant Orientation via Zoom: Tuesday, October 10th, 6 PM, and Thursday, October 12, 2 PM.

Next regular CTPAB Board meeting will be Tuesday, November 14, Library Anderson Room B, 585 Liberty St SE, and via Zoom.

Grant Application Deadline for 24/25 Grants will be November 13th, 2023.

The on-line TOT Grant Application is located at:

<https://www.cityofsalem.net/business/business-resources/grants-and-incentives/grants-for-promotion-of-culture-and-tourism>

Tonight's meeting is being conducted in person, with remote attendance via Zoom as an option and possibility. Please submit written comments on agenda items, or pre-register to provide Public Comment on items not on the agenda, by 5 p.m. or earlier one day prior to the day of the meeting at cneider@cityofsalem.net.

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Respectfully Submitted,

Kelly Kelly, Board Staff Support

The Economic and Social Impact of Nonprofit Arts and Culture Organizations and Their Audiences in City of Salem, OR

Direct Economic Activity	Organizations	Audiences	Total Expenditures
Total Industry Expenditures (FY2022)	\$16,647,594	\$9,444,239	\$26,091,833

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

Total Economic Impacts (includes direct, indirect, and induced impacts)	Organizations	Audiences	Total Impacts
Employment (Jobs)	324	108	432
Personal Income Paid to Residents	\$12,463,443	\$4,101,379	\$16,564,822
Local Tax Revenue (city and county)	\$305,386	\$248,610	\$553,996
State Tax Revenue	\$612,650	\$270,595	\$883,245
Federal Tax Revenue	\$2,594,091	\$813,811	\$3,407,902

Event-Related Spending by Arts and Culture Audiences Totaled \$9.4 million

Attendance to Arts and Culture Events	Local ¹ Attendees	Nonlocal ¹ Attendees	All Attendees
Total Attendance to In-Person Events	163,015	129,127	292,142
Percentage of Total Attendance	55.8%	44.2%	100.0%
Average Per Person, Per Event Expenditure	\$22.44	\$44.81	\$32.32
Total Event-Related Expenditures	\$3,658,058	\$5,786,181	\$9,444,239

Nonprofit Arts and Culture Audiences Spend an Average of \$32.32 Per Person, Per Event

Category of Event-Related Expenditure	Local ¹ Attendees	Nonlocal ¹ Attendees	All Attendees
Food and Drink	\$8.47	\$14.66	\$11.20
Retail Shopping	\$7.68	\$7.23	\$7.48
Overnight Lodging (one night only)	\$0.26	\$12.02	\$5.45
Local Transportation	\$1.71	\$5.58	\$3.42
Clothing and Accessories	\$2.26	\$0.98	\$1.70
Groceries and Supplies	\$1.57	\$3.21	\$2.30
Childcare	\$0.04	\$0.19	\$0.11
Other/Miscellaneous	\$0.45	\$0.94	\$0.66
Overall Average Per Person, Per Event	\$22.44	\$44.81	\$32.32

Source: Arts & Economic Prosperity 6: The Economic and Social Impact Study of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Salem. For more information about this study or about other cultural initiatives in the City of Salem, contact the City of Salem.

Copyright 2023 by Americans for the Arts. To learn more, visit www.AEP6.AmericansForTheArts.org.

Past studies have focused primarily on the financial, economic, and tourism contributions of the nonprofit arts and culture industry. AEP6 expands beyond those topics to include measures of social impact. Surveys completed by individual attendees in the the City of Salem demonstrate an appreciation for how the arts and culture impacts the development and well-being of the community and its residents.

Audiences Demonstrate Appreciation for the Impact of Arts and Culture

Level of Agreement with Social Impact Statements	Audiences
"This venue or facility is an important pillar for me within my community."	80.3%
"I would feel a great sense of loss if this activity or venue were no longer available."	88.1%
"This activity or venue is inspiring a sense of pride in this neighborhood or community."	91.0%
"My attendance is my way of ensuring that this activity or venue is preserved for future generations"	89.0%

About This Study

Americans for the Arts conducted AEP6 to document the economic and social benefits of the nation's nonprofit arts and culture industry. The study was conducted in 373 diverse communities and regions across the country, representing all 50 states and Puerto Rico. **The City of Salem joined the study on behalf of the City of Salem.** For additional information including the national report, summaries for the 373 communities, an online calculator, and a description of the project methodology, visit www.AEP6.AmericansForTheArts.org.

Surveys of Nonprofit Arts and Culture Organizations

Nationally, detailed information was collected from 16,399 nonprofit arts and culture organizations about their FY2022 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%. **In the City of Salem, 41 of the 146 total eligible nonprofit arts and culture organizations identified by the City of Salem provided the financial and attendance information required for the study analysis—an overall participation rate of 28.1%.** 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.

Surveys of Nonprofit Arts and Culture Audiences

Audience-intercept surveying, a common and accepted research method, was conducted to measure event-related spending by audiences. Attendees were asked to complete a short survey while attending an event. Nationally, a total of 224,677 attendees completed the survey. 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. **In the City of Salem, a total of 686 valid audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, exhibits, and special events during the period from May 2022 through June 2023.**

Studying Economic Impact Using Input-Output Analysis

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. This analysis traces how many times a dollar is 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 City of Salem, the researchers used the IMPLAN platform to build a customized input-output model based on the unique economic and industrial characteristics of Marion County.**

Research Notes:

¹ For the purpose of this study, local attendees live within Marion County; nonlocals live elsewhere.



ARTS & ECONOMIC PROSPERITY 6

The Economic & Social Impact Study
of Nonprofit Arts & Culture Organizations
& Their Audiences in

City of Salem

Supporting **jobs**.
Generating **revenue**.
Building **community vibrancy**.



TRAVEL



OREGON



Also supported by:

"The AEP6 report underscores what businesses across the nation have witnessed—that investments in arts and culture not only enhance the quality of life, but also stimulate economic development. By supporting the arts, companies attract and retain talent and create an environment where creativity, businesses, and communities thrive."

— PAUL WASHINGTON

Executive Director

Environmental, Social, and Governance Center

The Conference Board

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"The AEP6 report findings confirm again the economic value of arts and culture. Arts and culture continue to put millions of people to work in big cities and small towns across the United States, including many members of DPE's affiliate unions. The AEP6 report also finds that arts and cultural productions are economic drivers for local economies by spurring consumer spending at restaurants, hotels, and other local businesses. Simply put, investment in arts and culture continues to deliver a positive economic return for American communities."

— JENNIFER DORNING,
President, Department for Professional Employees, AFL-CIO

ARTS AND CULTURE BUILDS

BY RANDY COHEN, VICE PRESIDENT OF RESEARCH,
AMERICANS FOR THE ARTS

Every day, more than 100,000 nonprofit arts and culture organizations in the U.S. are making their communities better places to live and work by beautifying cities, fueling creativity, celebrating diversity, and bringing joy to residents. Like all nonprofits, these organizations have a public purpose: to make their cultural product broadly accessible so everyone can share in these benefits. And, like all nonprofits, they count on financial support from 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. To those leaders, **Arts & Economic Prosperity 6** brings a welcome message: when you invest in the arts and culture, you are investing in an industry that strengthens your economy and builds more livable communities.

Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nation's nonprofit arts and culture industry. By every measure, the results are impressive. Nationally, the sector generated \$151.7 billion of economic activity in 2022—\$73.3 billion in spending by arts and culture organizations and an additional \$78.4 billion in event-related expenditures by their audiences. What was the impact of this economic activity? It supported 2.6 million jobs, provided \$101 billion in personal income to residents, and generated \$29.1 billion in tax revenue to local, state, and federal governments.

Investment in the nonprofit arts and culture industry builds the communities where people want to live and work. It is where entrepreneurs and creative economy businesses are launched and where nighttime economies flourish. When we prioritize diverse cultural expressions and traditions, it nurtures social connections, promotes community pride and identity, and boosts tourism by providing the authentic experiences that draw visitors to the community. If visitors have a positive experience, it may become a place to work—and ultimately one in which to live. **Creating livable communities is economic development.**

“Mayors understand the connection between the arts industry and city revenues. Arts activity creates thousands of direct and indirect jobs and generates billions in government and business revenues. The arts also make our cities destinations for tourists, help attract and retain businesses, and play an important role in the economic revitalization of cities and the vibrancy of our neighborhoods.”

— RENO MAYOR HILLARY SCHIEVE,
President, The United States Conference of Mayors

The AEP6 study expands beyond the economic and financial data of its five previous versions to include social impact measurements of arts and culture's effect on the well-being of communities and residents. For example, nationally, 89% of attendees to arts and culture events agreed that "the event they are attending inspires a sense of pride in the neighborhood or community," and 86% responded that they "would feel a great sense of loss if this activity or venue were no longer available." Taken together, economic and social impact provide a more holistic portrait of how arts and culture strengthen communities.

30 YEARS OF ECONOMIC IMPACT STUDIES

AEP6 represents a total reset, establishing a new benchmark in the AEP study series.

- **We changed our approach.** We expanded the study inclusion criteria from "arts" to "arts and culture," implemented a new data collection methodology, asked our partners to utilize new community engagement tools, added social impact questions to the survey instruments, and moved our economic impact modeling to the IMPLAN platform.
- **The world around us changed.** The COVID-19 pandemic occurred, a recession followed, audiences decreased, attendance habits changed, the arts and hospitality industries suffered profound job losses, and billions of dollars were distributed to the arts and culture sector from federal pandemic relief funding such as the CARES Act.

What has not changed is the community-based focus of our work. When Americans for the Arts published its first economic impact study in 1994, we partnered with local arts agencies representing 33 communities. AEP6 has grown tenfold since then. It provides detailed findings on 373 regions from across all 50 states and Puerto Rico—ranging in population from 4,000 to 4 million—and representing rural, suburban, and large urban communities. Local and statewide research partners collected surveys from 16,399 nonprofit arts and culture organizations and 224,677 of their attendees and customized economic input-output models were built for every region to ensure reliable data and actionable results.

SPENDING BY ARTS AND CULTURE AUDIENCES

What continues to set AEP6 apart from other national studies is its analysis of the event-related spending by arts and culture audiences. When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. AEP6 shows that the typical attendee spends \$38.46 per person per event, in addition to the cost of event admission. A ZIP code analysis of each of the 224,677 survey respondents shows that a third of attendees (30.1%) traveled from outside the county in which the event took place. Their event-related spending was more than twice that of their local counterparts (\$60.57 vs. \$29.77).

What brought those visitors to town? For 77% of respondents, the primary purpose of their visit was to attend that cultural event. When we asked their local counterparts what they would have done if the event where they were surveyed had not been available, 51% said they would have "traveled to a different community to attend a similar arts or cultural activity"—and 64% of nonlocal visitors would have traveled to another community as well. Vibrant arts communities attract visitors who spend money and help local businesses thrive. They also keep resident spending money local—a value-add that few industries can compete with.

ADDING VALUE THROUGH EQUITY AND INCLUSION

Past AEP studies have focused primarily on the nonprofit arts and culture industry's financial, economic, and tourism contributions. This resulted in more effort being placed on collecting data from large-budget organizations with existing relationships to the funding community (often with a focus on Eurocentric culture), and less on smaller organizations and those that primarily serve communities of color. With the goal of making AEP6 more inclusive and reducing systemic bias, Americans for the Arts transformed its approach. We hired a director of AEP6 community engagement and equity, added an equity consultant to the research team, established an AEP6 Equity Task Force composed of leaders from all segments of the industry, and completed a full review and restructuring of the methodology. We ensured publishing accessibility guidelines were met and provided inclusive language offerings (for example, we made the audience survey available in 25 languages). We also created a series of community engagement tools to help our research partners identify, approach, and establish new and strengthen existing relationships with organizations representing BIPOC- (Black, Indigenous, People of Color) and ALAANA- (African, Latine, Asian, Arab, Native American) identifying communities.¹

AEP6 included an expectation—for the first time—that our research partners would collect a portion of audience surveys at events that were presented, produced, or hosted by BIPOC and ALAANA organizations. We found that spending by attendees at BIPOC and ALAANA organizations was nearly identical to the overall national average (\$38.29 and \$38.46 per person, respectively). Similar findings were noted in the social impact questions. 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%.

With the research showing proportional economic and community impacts, these findings should initiate new, or escalate existing, funding conversations about BIPOC and ALAANA organizations receiving fair and proportional financial support—a necessary first step in correcting the grant award processes that have frequently proven to be historically and systemically unbalanced. 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. Ensuring equitable funding for arts and culture organizations is a vital step in creating an inclusive, balanced, and vibrant cultural landscape.

BUILDING MORE LIVABLE COMMUNITIES

The arts were among the economic sectors most devastated by the COVID-19 pandemic and remain among the slowest to recover. Yet, they still helped us heal socially and recover economically. The arts infused our lives with joy when it was hard to find, staved off isolation and loneliness when it was most persistent, and increased life satisfaction when it lagged the most. The arts were also kindling for the economy, getting people out of their homes and spending money in the community. **AEP6 makes clear that when we fund the arts, we are investing in an industry that stimulates the economy, supports local jobs, and contributes to building healthy and vibrant communities.**

¹ Americans for the Arts believes that language and identity go hand-in-hand and are essential to how we name and organize any community. We use the terms BIPOC (Black, Indigenous, People of Color) and ALAANA (African, Latine, Asian, Arab, Native American) to represent People of Color and Communities of Color. 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. We invite and encourage anyone who engages with the AEP6 study to examine and explore the terms used in your community and that are important to and valued by the individuals you interact with, support, and engage.

TOP AEP6 TAKEAWAYS

in the City of Salem

1. Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nonprofit arts and culture industry. In the City of Salem, the sector generated \$26.1 million in economic activity during 2022—\$16.6 million in spending by arts and culture organizations and an additional \$9.4 million in event-related expenditures by their audiences. That economic activity supported 432 jobs, provided \$16.6 million in personal income to residents, and generated \$4.8 million in tax revenue to local, state, and federal governments.
2. Nonprofit arts and culture organizations are businesses. They employ people locally, purchase supplies and services from nearby businesses, and engage in the marketing and promotion of their cities and regions. Their very act of doing business—creating, presenting, exhibiting, engaging—has a positive economic impact and improves community well-being. In the City of Salem, nonprofit arts and culture organizations spent an estimated \$16.6 million which supported 324 jobs and generated \$3.5 million in local, state, and federal government revenue.
3. Arts and culture drives commerce to local businesses. When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. Overall, in the City of Salem, attendees spend \$32.32 per person per event, beyond the cost of admission. These dollars represent vital income for local merchants and a value-add with which few industries can compete.
4. Arts and culture strengthens the visitor economy. In the City of Salem, 44.2% of attendees are nonlocal visitors who traveled from outside Marion County; they spend an average of \$44.81. Additionally, 75.4% of nonlocal attendees reported that the primary purpose of their visit was specifically to attend the performance, event, exhibit, venue, or facility where they were surveyed.
5. A vibrant arts and culture community keeps local residents—and their discretionary dollars—in the community. When attendees were asked what they would have done if the event where they were surveyed had not been available, 54.7% of attendees who live in Marion County said they would have “traveled to a different community to attend a similar arts or cultural activity.”
6. Arts and culture organizations contribute to community pride in the City of Salem.
 - 91.0% of arts and culture attendees agree that the activity or venue where they were surveyed “is inspiring a sense of pride in this neighborhood or community.”
 - 88.1% agree that “I would feel a great sense of loss if this activity or venue were no longer available.”
 - 80.3% agree that the venue or facility where they were surveyed is “an important pillar for me within my community.”

“Race Forward values the vital role of the arts and culture in achieving a just, multiracial democracy, in which people of color thrive with power and purpose. Throughout American history, from the Harlem Renaissance to the Chicano Mural Movement to publications like Gidra, artists and culture bearers of color have used their craft to shape powerful narratives that assert the full humanity of communities of color; challenge racist ideologies in neighborhoods, on campuses and in workplaces; and push us to realize an equitable future. In addition to the aesthetic and economic boosts that artists and culture bearers of color undoubtedly bring to local and national economies, we must also honor, cherish, and invest in the bold sociopolitical voice for racial and economic justice for all that they offer to us through their artistic and cultural expression.”

— GLENN HARRIS,
President of Race Forward

THE ECONOMIC & SOCIAL IMPACT OF THE NONPROFIT ARTS AND CULTURE INDUSTRY in the City of Salem

From coast to coast—and in **the City of Salem**—America’s nonprofit arts and culture organizations are providing inspiration and joy to residents, beautifying public spaces, and strengthening community pride and identity. Arts and culture organizations are also businesses. They employ people locally, purchase goods and services from nearby businesses, and produce the authentic cultural experiences that are magnets for visitors, tourists, and new residents. Event-related spending by their audiences generates valuable revenue for local merchants—dining in a nearby restaurant, paying to park or for a rideshare, shopping at local retail stores, and enjoying dessert after a show—a value-add few industries can compete with. These actions, in turn, support jobs, generate household income, and generate tax revenues to the government that more than offset the public’s arts and culture sector investment. The economic activity by arts and culture organizations and their audiences is both measurable and a story that must be told.

Arts and Economic Prosperity 6 (AEP6) provides compelling evidence that the nonprofit arts and culture sector is a significant industry in Salem—one that generated \$26.1 million in total economic activity during 2022. This spending—\$16.6 million by nonprofit arts and culture organizations and an additional \$9.4 million in event-related spending by their audiences—supports 432 jobs, generates \$16.6 million in household income for local residents, and delivers \$4.8 million in tax revenues to local, state, and federal governments. This study sends a strong signal that, even in the aftermath of the COVID-19 pandemic and the resulting recession, the nonprofit arts and culture is a formidable industry. AEP6 demonstrates that when we support the arts, we are investing in Salem’s economic and community well-being.

AEP6 is the largest and most inclusive study of its kind. It documents the economic and social contributions of arts and culture in 373 diverse communities and regions representing all 50 states and Puerto Rico. The study areas range in population from 4,000 to 4 million and represent rural, suburban, and urban communities (130 cities and 126 counties, 78 multi-city or multi-county regions, 18 individual arts districts, and 21 entire states/territories). To measure industry spending, local and statewide research partners representing the 373 study regions collected expenditure and attendance data from 16,399 arts and culture organizations and the event-related spending information from 224,667 of their attendees. Using the IMPLAN economic modeling platform, input-output analysis models were customized for each study region to provide specific and reliable economic impact data for each.

This unique report has been prepared for the City of Salem in collaboration with our community research partner, the City of Salem.

ECONOMIC IMPACT OF ARTS AND CULTURE

During fiscal year 2022, spending by both the City of Salem’s nonprofit arts and culture organizations and their audiences totaled \$26.1 million. The table below demonstrates the total economic impact of this economic activity.

Table 1:
Total Economic Impacts of the Entire Nonprofit Arts and Culture Industry in the City of Salem During Fiscal Year 2022

	Organizations	Audiences	Industry Totals
Direct Expenditures	\$16,647,594	\$9,444,239	\$26,091,833
Jobs Supported	324	108	432
Household Income Paid	\$12,463,443	\$4,101,379	\$16,564,822
Local Government Revenue	\$305,386	\$248,610	\$553,996
State Government Revenue	\$612,650	\$270,595	\$883,245
Federal Tax Revenue	\$2,594,091	\$813,811	\$3,407,902
Total Tax Revenue	\$3,512,127	\$1,333,016	\$4,845,143

DEFINING ECONOMIC IMPACT

To complete this national study, researchers—together with local and statewide research partners—collected expenditure and attendance data from a total of 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, including the City of Salem. 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 method of economic analysis ensures reliable and actionable localized results.

1. **Jobs** is a figure of total people employed (full-time, part-time, and seasonal employment).
2. **Resident Household Income** includes salaries, wages, and entrepreneurial income paid to residents. It is the money individuals earn personally and then use to pay for food, mortgages, and other living expenses.
3. **Revenue to Local, State, and Federal Governments** includes revenue from taxes (e.g., income, sales, property) as well as funds from licenses, fees, and other similar sources.

HOW CAN A DOLLAR BE RESPENT?

AEP6 measures the economic impact of the arts using a methodology that enables economists to track how many times a dollar is respent within the local economy, and then to measure the economic impact generated by each round of spending (i.e., the direct, indirect, and induced economic impacts). Think of this as tracking a supply chain. Consider this example:

A theater company purchases a five-gallon bucket of paint from its local hardware store for \$100—a very simple transaction at the outset but one that initiates a complex sequence of income and spending by both individuals and other businesses.

Following the initial purchase, the hardware store may use a portion of the \$100 to pay the salesclerk who sold the bucket of paint. The salesclerk then respends some of the money for groceries; the grocery store uses some of the money to pay its cashier; the cashier then spends some of the money for rent; and so on.

The hardware store also uses some of the \$100 to purchase goods and services from other businesses, such as the local utility company, and then to buy a new bucket of paint from the paint factory to restock its shelf. Those businesses, in turn, respend the money they earned from the hardware store to pay employees and buy goods and services, and so on.

Some of these expenditures are local and some are outside the region. The local ones continue the local economic impact cycle. Eventually, the last of the \$100 is spent outside of the community at which point it no longer has a local economic impact. It is considered to have “leaked” out of the community.

The total economic impact describes this full economic effect, starting with the theater’s initial paint purchase and ending when the last of the \$100 leaks out of the community. It is composed of the direct economic impact (the effect of the initial paint purchase by the theater), as well as the indirect and induced economic impacts, which are the effects of the subsequent rounds of spending by businesses and individuals, respectively.

Interestingly, a dollar ripples very differently through each community, which is why an input-output model was constructed specifically for Marion County. The IMPLAN platform accounts for the unique economic and industrial characteristics of local economies.

THE PANDEMIC'S DEVASTATING IMPACT ON ARTS AND CULTURE ... A RECOVERY THAT CONTINUES

AEP6 was conducted in 2022-23 as the nation continued its emergence from the COVID-19 pandemic. By every measure, the arts and culture industry was among the most devastated economic sectors.

- The U.S. Bureau of Economic Analysis provided one particularly sobering [report](#) of the pandemic's impact on the arts in 2022: "In year one of the COVID-19 pandemic, few areas of the U.S. economy were harder hit than the performing arts: Performing arts presenters and companies joined oil drilling/exploration and air transportation as the steepest-declining areas of the U.S. economy in 2020. After adjusting for inflation, the value added by performing arts presenters (including festivals) fell by nearly 73% between 2019 and 2020."
- Many communities implemented restrictions on public gatherings and travel, which limited attendance and even the ability of performers to work together on the stage. 99% of producing and presenting organizations canceled events during the pandemic with many shuttering for entire seasons—a loss of an estimated 557 million ticketed admissions ([Americans for the Arts, 2022](#)).
- Johns Hopkins University reported in 2021 that the percentage of job losses at nonprofit arts organizations was nearly 5 times worse than the average of all nonprofits (-34.7% vs. -7.4%).
- In 2020, 63% of artists experienced unemployment and 95% lost creative income. 37% were unable to access or afford food at some point during the pandemic and 58% did not visit a medical professional due to an inability to pay. ([Americans for the Arts, 2022](#))
- The pandemic's impact was not felt equally. Organizations serving and representing BIPOC communities were more likely to report that they lacked the financial resources needed to return to in-person programming than non-BIPOC organizations (55% vs. 38%). BIPOC artists had higher rates of unemployment than white artists in 2020 (69% vs. 60%) and lost a larger percentage of their creative income (61% vs 56%). ([Americans for the Arts, 2022](#))
- Arts and culture organizations showed resilience by moving to virtual and online experiences, outdoor performances, drive-in events, and other innovative ways to maintain audience and subscriber engagement.
- Audiences are returning slowly in many communities with informal estimates of a ⅓ to ¾ return rate as of 2023.
- 40% of responding AEP6 organizations reported that, during the height of the pandemic, they expanded services beyond arts and culture in order to address urgent community needs such as collecting and donating supplies, donating facility space as a testing/vaccination site, or helping other organizations and individuals apply for pandemic relief and unemployment benefits.

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.

SOCIAL IMPACT OF THE ARTS AND CULTURE

Past AEP studies have focused primarily on the financial, economic, and tourism contributions of the nonprofit arts and culture industry. AEP6 expands beyond that to also include measures of social impact.

Surveys completed by both arts organizations and individual attendees demonstrate a deep appreciation for how the arts and culture impacts the development and well-being of communities and their residents. Nationally, high levels of appreciation are demonstrated across all socioeconomic groupings. In the City of Salem:

- 91.0% of attendees said that the activity or venue they were attending was a source of neighborhood pride for the community. 85.7% of the participating organizations agreed based on feedback received from community members.
- 88.1% of attendees said they would feel a sense of loss if that activity or venue was no longer available. 88.6% of the participating organizations agreed.
- 89.0% of attendees said it important that future generations also be able to have that cultural experience. 85.7% of the participating organizations agreed.

Table 2 Percentage of Nonprofit Arts and Culture <u>ATTENDEES</u> that Agree with Statements about the Social Impact of the Arts in the City of Salem	
	Agree
“This venue or facility is an important pillar for me within my community.”	80.3%
“I would feel a great sense of loss if this activity or venue were no longer available.”	88.1%
“This activity or venue is inspiring a sense of pride in this neighborhood or community.”	91.0%
“My attendance is my way of ensuring that this activity or venue is preserved for future generations.”	89.0%

“Arts and cultural organizations play an essential role in their local communities, and they hold an equally important place within the broader nonprofit community. Americans for the Arts has done it again, with compelling new data about the power of arts and culture to create jobs, generate tax revenue, and build vibrant communities. This report is a call to action for policymakers and a powerful tool for nonprofit advocates across the sector.”

— DR. AKILAH WATKINS
President and CEO, Independent Sector

Table 3**Percentage of Nonprofit Arts and Culture ORGANIZATIONS that Agree with Statements about the Social Impact of the Arts in the City of Salem**

(answered by organizational leadership, based on feedback received from community members)

	Agree
“Members of the community consider my organization to be an important pillar within the community.”	77.1%
“Members of the community would feel a great sense of loss if my organization were no longer available.”	88.6%
“Members of the community feel that my organization inspires a sense of pride in this neighborhood or community.”	85.7%
“Members of the community rely on my organization to ensure that the arts and culture we celebrate is preserved for future generations.”	85.7%

The social impact findings from the AEP6 study are specific to the nonprofit arts and culture attendees and organizations that participated in the study. It could be argued that these respondents may already have a positive disposition about their cultural experience by virtue of their attendance at an event.

“Americans Speak Out About the Arts in 2023”—a national public opinion study of 3,062 American adults conducted by Ipsos Public Affairs for Americans for the Arts—expands the survey universe to the general public to include both those that do, and do not, participate personally. This separate study also finds a rich appreciation for both the social and economic benefits that arts and culture provide for their community.

Table 4**Findings from “Americans Speak Out About the Arts in 2023”****A National Public Opinion Poll of 3,062 American Adults About the Arts and Culture**

Arts and culture “improves the image and identity of their community”	70%
Arts and culture “inspires a sense of pride in their community”	63%
Arts and culture “is important to their community’s quality of life and livability”	86%
Arts and culture is “important to their community’s businesses, economy, and local jobs”	79%
Arts and culture “provides shared experiences with people of different races, ethnicities, and beliefs”	72%
Arts and culture “helps them better understand other cultures in their community”	63%

CENTERING NONPROFIT ARTS AND CULTURE ORGANIZATIONS THAT PRIMARILY SERVE A COMMUNITY OF COLOR:

The National Perspective

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 organizations they were unaware of. They 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, because “arts” organizations and “culture” organizations can be 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 or 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.

Nationally, an analysis of the audience surveys collected from attendees at BIPOC and ALAANA organizations (N=37,805) and the overall national findings (N=224,677) showed nearly identical results in average event-related spending, nonlocal visitation, and opinions on the social impact of arts and culture.

- Nationally, per person spending by attendees at BIPOC events (\$38.29) was only fractionally different from the national average spending at all events (\$38.46).
- Similar national findings were noted in the social impact questions. For example, 88.7% of attendees at BIPOC and ALAANA organizations agreed, “This activity or venue is inspiring a sense of pride in this neighborhood or community.” The figure for all attendees was 88.5%.

Table 5

National Analysis of Audience Surveys Collected from Attendees to Events that were Presented, Produced, and/or Hosted by an Organization that Primarily Serves a Community of Color

	Attendees at BIPOC/ALAANA Organizations (N=37,805)	National Sample of Audience Surveys (N=224,677)
Average Per Person Event-Related Audience Expenditure	\$38.29	\$38.46
“This venue or facility is an important pillar for me within my community.”	81.2%	81.4%
“I would feel a great sense of loss if this activity or venue were no longer available”	84.9%	86.0%
“This activity or venue is inspiring a sense of pride in this neighborhood or community”	88.7%	88.5%
“My attendance is my way of ensuring that this activity or venue is preserved for future generations”	86.6%	86.6%

“As a social and cultural entrepreneur, I have witnessed the importance of informing our BIPOC and foreign-born communities about our impact and contributions to the economy. Having access to this comprehensive and thorough study will allow grassroots and established organizations to quantify and see the financial benefits of growing and diversifying audiences, as well as acknowledging their contributions towards building and sustaining our cultural movements. AEP6 will be a valuable tool in sharing that message.”

— **ANGIE DURELL**,
Founder and CEO, INTEMPO and AEP6 Equity Task Force member

“It is crucial for Black state legislators to champion the arts because fostering economic growth in our communities is intricately tied to robust support and funding for artistic endeavors. The decline in arts support has disproportionately affected regions that need it most. By advocating for the arts, Black state legislators can help cultivate a more imaginative and innovative workforce, ultimately bolstering our economy and advocating for the cultural richness of Black communities.”

— **REP. KAREN D. CAMPER**,
TN House Minority Leader & Founder of Black Legislative Leaders Network

NONPROFIT ARTS AND CULTURE ORGANIZATIONS

Most people appreciate nonprofit arts and culture organizations as wonderful amenities that improve community livability. They are also businesses. They employ people locally, purchase supplies and services from nearby businesses, and engage in the marketing and promotion of their cities and regions. Their very act of doing business—creating, presenting, exhibiting, engaging—has a positive economic impact on the community.

To measure the impact of spending by nonprofit arts and culture organizations in the City of Salem, the City of Salem first identified the universe of eligible organizations that is located in the community. Those organizations were then asked to complete a survey about their fiscal year 2022 expenses and attendance. A total of 41 organizations participated in the survey. The findings in this report are based on the data provided only by those 41 organizations; no estimates or extrapolations have been made to account for non-participating organizations.

During 2022, the 41 participating nonprofit arts and culture organizations in Salem reported aggregate expenditures of \$16.6 million. These direct expenditures generated total economic impacts (i.e., direct, indirect, and induced) of 324 jobs, \$12.5 million in resident household income, and \$3.5 million in total tax revenue. This is the impact of just organizations—festivals, performing and visual arts organizations, history and heritage centers, public art programs, museums, community programs, living collections, and more. It does not take into consideration the spending by their audiences. The following table demonstrates the total economic impact findings of the direct spending by these organizations.

Table 6:
Total Economic Impacts of Spending by Nonprofit Arts and Culture Organizations
in the City of Salem During Fiscal Year 2022

	City of Salem	Median of Population Cohort (Population = 100,000 to 249,999)
Direct Expenditures	\$16,647,594	\$12,819,757
Jobs Supported	324	324
Household Income Paid	\$12,463,443	\$10,325,046
Local Government Revenue	\$305,386	\$316,252
State Government Revenue	\$612,650	\$417,472
Federal Tax Revenue	\$2,594,091	\$2,024,974

JOBS SUPPORTED ACROSS THE COMMUNITY

Nonprofit arts and culture organizations provide rewarding employment for more than just arts administrators, artists, and curators. They also employ box office staff, ushers, tour guides, custodians, graphic designers, accountants, printers, maintenance staff, builders, plumbers, and an array of occupations spanning many industries. Arts and culture jobs are highly local and are not typically the type to be offshored. Dollars spent on human resources typically stay within a community longer, thereby having a greater local economic impact. **In Salem, 253 of the 324 total jobs supported by the spending of nonprofit arts and culture organizations are a direct result of the organizations' initial expenditures** (i.e., direct impacts that exclude indirect and induced impacts).

ECONOMIC IMPACT BEYOND DOLLARS: VOLUNTEERISM

While arts volunteers do not have an economic impact as defined in this study (because there are no direct expenditures), they do have an enormous impact on their community because their time and expertise help arts and culture organizations function as a viable industry. **During 2022, a total of 3,675 volunteers donated a total of 152,521 hours to Salem's 41 participating organizations.** This represents a donation of time with an estimated aggregate dollar value of \$4.9 million ([Independent Sector](#) places the value of the average volunteer hour in OR at \$32.37). Volunteers can include individuals such as unpaid professional staff (executive and program staff, board/commission members), artistic volunteers (artists, choreographers, designers), clerical volunteers, and service volunteers (ticket takers, docents, ushers, gift shop volunteers).

The 41 participating organizations in Salem reported an average of 89.6 volunteers who contributed an average of 41.5 hours each, for a total of 3,720 hours per organization during 2022.

VALUE OF IN-KIND CONTRIBUTIONS

The participating arts and culture organizations provided data about their in-kind support. In-kind contributions are non-cash donations such as donated assets, office space, airfare, and advertising space. These contributions can be received from a variety of sources including corporations, individuals, local and state arts agencies, and the government. Like volunteerism, in-kind contributions are not factored into the economic impact measures as defined in this study, but they provide an enormous assist to the organizations and their ability to make their cultural product accessible to the community.

In Salem, the 41 participating organizations reported that they received in-kind contributions with an aggregate estimated value of \$325,285 during fiscal year 2022 (an average of \$7,934 per organization).

Arts and culture organizations provide rewarding employment for more than just arts administrators, artists, and curators. They also employ box office staff, ushers, tour guides, custodians, graphic designers, accountants, printers, maintenance staff, builders, plumbers, and an array of occupations spanning many industries.

“Music and the arts are the foundation of vibrant communities and help us connect, understand, and inspire one another. All while driving economic growth, creating rewarding jobs and careers, and powering our culture forward. Americans for the Arts’ latest Arts and Economic Prosperity report does a vital service documenting the facts on the ground of the U.S. creative and nonprofit economy and offers valuable lessons and opportunities for communities seeking to boost their own arts footprint and activities.”

— MITCH GLAZIER

Chairman and CEO, Recording Industry Association of America

COMMUNITY ASSISTANCE DURING THE PANDEMIC

The participating organizations were asked if they expanded their services beyond arts and culture in order to address urgent community needs during the height of the COVID-19 pandemic. Examples could include collecting and donating food, masks, and cleaning materials to community members; donating facility space as a testing and/or vaccination site; and helping organizations and individuals apply for pandemic relief funds and unemployment benefits. **In the City of Salem, 25.9% of the responding organizations responded “Yes.”**

PAY EQUITY

The participating organizations were asked if, since the beginning of the COVID-19 pandemic, they had addressed pay equity through deliberate changes to its policies or practices that were made for the benefit of paid staff, artists, and/or contractors. **In the City of Salem, 70.0% of the responding organizations responded “Yes.”**

DESIGNATED CULTURAL DISTRICT

The participating organizations were asked if they are physically located or headquartered in—or if the majority of their arts and culture programming takes place within—a designated Cultural District (or Arts District, or Arts & Entertainment District). Cultural districts are defined as well-recognized, labeled areas of a city in which a high concentration of cultural facilities and programs serve as the main anchor of attraction. **In the City of Salem, 27.8% of the responding organizations responded “Yes.”**

EMPOWERMENT ZONE OR RENEWAL COMMUNITY

The participating organizations were asked if they are physically located or headquartered in—or if the majority of their arts and culture programming takes place within—an Empowerment Zone or Renewal Community (or other designated revitalization zone as determined by the local municipality). Empowerment Zones (EZs) and Renewal Communities (RCs) are economically distressed communities where qualifying businesses are eligible to receive tax incentives and grants. **In the City of Salem, 26.7% of the responding organizations responded “Yes.”**

NONPROFIT ORGANIZATIONS GENERATE TAX REVENUE

The nonprofit arts and culture industry generates significant revenues to local, state, and federal governments. Nonprofit organizations themselves are exempt from many federal and state taxes, so how can they generate tax revenue? Like all employers, they pay payroll taxes (e.g., Social Security, Medicare) and their employees pay income taxes on their personal earnings. In addition, other local businesses are likely to pay taxes on goods they sell and services they provide to nonprofits. **In the City of Salem, spending by nonprofit arts and culture organizations generated a total of \$3.5 million in tax revenues.** In addition, event-related spending by arts audiences (e.g., food and drink, retail, lodging) is taxed in most communities, providing another stream of government revenue. **In the City of Salem, spending by nonprofit arts and culture audiences generated a total of \$1.3 million in tax revenues.** Given the substantial financial activity that occurs within the nonprofit arts and culture sector, a considerable amount of tax revenue is often generated.

“NONPROFIT” ARTS AND CULTURE ORGANIZATIONS

The AEP6 study used an inclusive approach when defining the list of eligible nonprofit arts and culture organizations to be surveyed as part of the study—a definition that accounts for different localities and cultures. For example, in some communities, the city museum may be a nonprofit organization while in others it is a government-owned and operated entity. Both are included in AEP6. Also included are organizations such as public and private local arts agencies, historical societies and historic/heritage sites, living collections (zoos, aquariums, and botanical gardens), cultural and racial/ethnic awareness organizations and programs, university presenters, and arts programs under the umbrella of a non-arts organization or facility (such as a library, social service organization, or church). In addition to the organization types listed above, the study partners were encouraged to include other types of 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 arts and culture. In short, if it displays the characteristics of a nonprofit arts and culture organization and has an identifiable budget, attendance, and leadership, it was included in AEP6. *This study does, however, exclude individual artists and the for-profit arts and entertainment sector (e.g., Broadway, popular music concert tours, or the motion picture industry)—all vital and valued components of the nation’s arts landscape but beyond the scope of this study.*

“The economic and cultural impact of live performance on our nation and in communities across the country has been taken for granted for far too long. Independent venues and the entire live entertainment ecosystem are working at the federal, state, and local levels to elevate the critical role we play in community innovation, inclusion, and development. AEP6 will provide unparalleled data and compelling perspectives that will help our sector better tell our story and ensure that arts and culture organizations have a seat at the table to determine the future of their communities.”

— STEPHEN PARKER,
Executive Director, National Independent Venue Association

ARTS AND CULTURE AUDIENCES

Every day, millions of people attend and participate in arts and culture activities. Unlike most industries, arts and culture leverages significant amounts of “event-related spending” by their audiences. For example, part of the cultural experience often includes dining out at a restaurant, paying for parking, shopping in nearby stores, and returning home to pay for child or pet care. Sometimes it includes travel and paying for overnight lodging. Local businesses that cater to arts and culture audiences reap the rewards of this economic activity.

To measure the impact of spending by arts and culture audiences in Salem, data were collected from 686 attendees between May 2022 and June 2023. Researchers used an audience-intercept methodology, a standard technique in which attendees to in-person performances, events, and activities are asked to complete a short survey about their spending related to that event, opinions about the social impact of the arts, ZIP code of their primary address, and basic socioeconomic information. Surveys took place only while attendees were attending the event.

In the City of Salem, the 41 participating nonprofit arts and culture organizations reported that the aggregate attendance to their in-person events totaled 292,142 during 2022. **Event-related spending by these arts audiences totaled \$9.4 million in Salem during fiscal year 2022**, excluding both the cost of admission as well as the cost of food and drink that was purchased on-site during the event. Why exclude the cost of admission and on-site food and drink purchases? Those costs are paid directly to the arts and culture organizations themselves and are captured as expenses on the separate survey completed by those organizations. This methodology avoids “double counting” those dollars in the analysis.

The table below demonstrates the total economic impacts of these audience expenditures.

Table 7:
Total Economic Impacts of Spending by Nonprofit Arts and Culture Audiences
in the City of Salem During Fiscal Year 2022

	City of Salem	Median of Population Cohort (Population = 100,000 to 249,999)
Direct Expenditures	\$9,444,239	\$16,823,712
Jobs Supported	108	255
Household Income Paid	\$4,101,379	\$8,098,624
Local Government Revenue	\$248,610	\$440,069
State Government Revenue	\$270,595	\$551,118
Federal Tax Revenue	\$813,811	\$1,356,613

AVERAGE SPENDING BY ARTS AND CULTURE ATTENDEES

The typical attendee to a nonprofit arts or culture event in Salem spent \$32.32 per person per event as a direct result of their attendance (not including the cost of admission, or food and beverage purchased on-site during the event).

The 686 audience survey respondents in Salem were asked to provide the ZIP code of their primary residence, enabling research to determine which attendees were local residents (i.e., live within Marion County), and which were nonlocals (i.e., live outside that area). In the City of Salem, 55.8% of the 292,142 nonprofit arts and culture attendees were residents, and 44.2% were nonresidents.

Nonlocal attendees spent an average of 100% more than local attendees (\$44.81 vs. \$22.44, respectively) as a result of their attendance to nonprofit arts and culture events in the City of Salem. As would be expected from a traveler, nonlocal attendees typically spend more in categories like lodging, meals, and transportation. When a community attracts cultural tourists, local merchants reap the rewards.

Table 8:
Event-Related Spending by Nonprofit Arts and Culture Audiences Totaled \$9.4 million in the City of Salem During Fiscal Year 2022

	Local Attendees	Nonlocal Attendees	All Attendees
Total Attendance	163,015	129,127	292,142
Percent of Attendees	55.8%	44.2%	100%
Average Dollars Per Attendee	\$22.44	\$44.81	\$32.32
Total Event-Related Spending	\$3,658,058	\$5,786,181	\$9,444,239

“Whenever we share data with policymakers about how the live arts generate economic activity, eyes are opened. As we wrestle with historic underfunding of the arts in the United States, this study shows how tremendously powerful the live arts are in generating economic activity by activating other community businesses. This study is a must-read for policymakers and economic development staff from coast to coast.”

— AL VINCENT, JR., “
Executive Director, Actors’ Equity Association

Table 9:
Nonprofit Arts and Culture Attendees Spent an Average of \$32.32 Per Person, Per Event
as a Result of Attending an Event in the City of Salem During Fiscal Year 2022

	Local Attendees	Nonlocal Attendees	All Attendees
Food and Drink (off-site only)	\$8.47	\$14.66	\$11.20
Retail Shopping	\$7.68	\$7.23	\$7.48
Overnight Lodging	\$0.26	\$12.02	\$5.45
Local Transportation	\$1.71	\$5.58	\$3.42
Clothing and Accessories	\$2.26	\$0.98	\$1.70
Supplies and Groceries	\$1.57	\$3.21	\$2.30
Childcare	\$0.04	\$0.19	\$0.11
Other/Miscellaneous	\$0.45	\$0.94	\$0.66
Overall Per Person Average	\$22.44	\$44.81	\$32.32

THE ARTS DRIVE TOURISM

Each of the nonlocal survey respondents (i.e., those that live outside Marion County) were asked about the primary reason for their trip: **75.4% of nonlocal attendees reported that the primary purpose of their visit to Salem was “specifically to attend the performance, event, exhibit, venue, or facility”** where they were surveyed.

The audience-intercept survey also asked nonlocal attendees if they would have traveled somewhere else (i.e., somewhere other than the City of Salem) if the event where they were surveyed had not been available: **64.7% of nonlocal attendees responded “I would have traveled to a different community to attend a similar arts or cultural activity.”**

Additionally, 59.4% of the nonlocal attendees in the City of Salem indicated that it was the first time they had ever attended the specific activity or visited the specific venue where they were surveyed.

Of the 44.2% of Salem’s arts and culture attendees who are nonlocal, 10.6% reported an overnight lodging expense as a result of attending the event where they were surveyed. Not surprisingly, these attendees with a lodging expense spent considerably more money during their visit—an average of \$199.60 per person (as compared to \$44.81 per person for the average nonlocal attendee in Salem). For this analysis, only one night of lodging expense is counted in the audience expenditure analysis, regardless of how many nights these cultural tourists actually spent in the community. This conservative approach ensures that the results from the AEP6 study are not inflated by non-arts-related lodging expenses.

Can you still get a hotel room for only \$12.02? This figure is an average of all survey responses collected from nonlocal attendees to nonprofit arts and culture events in Salem—10.6% of those nonlocals reported an overnight lodging expense (the rest of the nonlocal responses reported \$0 for lodging).

Overall, nonlocal attendees to nonprofit arts and culture organizations reported that they spent an average of 0.4 nights in the City of Salem specifically as a result of their attendance at the activity or venue where they were surveyed. (It is important to note that this figure is not limited to paid lodging—in can include nonlocal attendees who stayed at the home of family members or friends, and may include attendees who have a secondary residence that is located in Salem.

A VIBRANT ARTS SCENE KEEPS RESIDENTS' DOLLARS LOCAL

Finally, the audience-intercept survey asked **local** attendees if they would have traveled somewhere else (i.e., if they would have left the City of Salem) if the event where they were surveyed had not been available: **54.7% of local attendees responded “I would have traveled to a different community to attend a similar arts or cultural activity.”**

Additionally, 41.4% of the local attendees in the City of Salem indicated that it was the first time they had ever attended the specific activity or visited the specific venue where they were surveyed.

When taken all together, these cultural tourism findings demonstrate the economic impact of the nonprofit arts and culture industry in its truest sense. If a community fails to provide a variety of opportunities to experience the arts and culture, it risks not attracting cultural tourists and their valuable dollars as well as losing the discretionary spending of its own residents who will travel elsewhere in search of the diverse artistic expressions and authentic cultural experiences they seek.

“AEP6 reminds us that vibrant arts and cultural assets exist in every corner of the country. The data paints a vivid picture of how the arts enhance our community prosperity and our residents’ quality of life. By supporting and investing in the arts, counties play an important role in strengthening our communities today and for generations to come. We appreciate our partnership with Americans for the Arts, especially as we continue to demonstrate the value of our artistic and cultural endeavors.”

— HON. MARY JO MCGUIRE,
President, National Association of Counties Commissioner, Ramsey County, MN

The AEP6 study included an expectation—for the first time—that the research partners would collect a portion of their audience surveys from attendees to events that were presented, produced, or hosted by arts and culture organizations that primarily serve BIPOC- (Black, Indigenous, People of Color) and ALAANA- (African, Latine, Asian, Arab, Native American) identifying communities. The City of Salem collected 81 surveys from attendees to BIPOC and ALAANA arts and culture organizations (representing 11.8% of the overall sample of 686 audience surveys, and 40.5% of the researchers' goal to collect a minimum of 200 surveys from attendees to BIPOC and ALAANA organizations in the City of Salem). A minimum sample of 200 surveys was necessary for a separate analysis.

"The African Diaspora Consortium works to positively impact outcomes of Black populations across the African Diaspora. Arts and culture can be used as a vehicle to enhance understanding and connectedness as historical and cultural uplift. The economic impact and social impact of BIPOC and ALAANA representing organizations and their audiences will support our strategy. From our perspective, at organizations across the nation of the African Diaspora, each artwork and series is a journey through thought; a way to connect the dots of the past to the present so that we can collectively decide where to take our future. And the future looks bright!"

— KATRINA ANDRY

ADC Global Visual Artistic Director, African Diaspora Consortium (ADC)

A STATEMENT OF APPRECIATION AND GRATITUDE:

Americans for the Arts extends our deep gratitude to the BIPOC and ALAANA organizations and their audiences for participating in the AEP6 study. We understand that this may be the first time this kind of work has been undertaken in your community, and we are grateful for your trust. We are committed to this work, and to continuing to build and strengthen authentic relationships beyond this research study.

AN IMPORTANT RESEARCH NOTE:

Arts & Economic Prosperity 6 includes comparisons between the sample of audience surveys that was collected from attendees to BIPOC and ALAANA organizations and the overall sample of audience surveys. Nationally, the sample sizes were robust (37,805 and 224,677, respectively).

Arts & Economic Prosperity 6 intentionally excludes comparisons of BIPOC versus not-BIPOC datasets. The goal is to measure the impact of arts and culture inclusive of all communities, cultures, and identities, and to create better tools to advocate for communities that have historically been overlooked, underfunded, and marginalized.

We encourage all who engage with the AEP6 study to refrain from comparisons that have in the past been used to bring harm to communities and undermine the good and hard work being done to advocate for all.

TRAVEL PARTY AND DEMOGRAPHIC CHARACTERISTICS

Table 12:
Travel Party and Demographic Characteristics of Arts Audiences in the City of Salem

	Local Attendees	Nonlocal Attendees
Travel Party Size		
Average number of adults (18 years of age or older)	1.9	2.0
Average number of children (younger than 18)	0.6	0.5
Average travel party size	2.5	2.5
Age Range		
18 to 25 years of age (i.e., Generation Z)	7.8%	3.5%
26 to 41 years of age (i.e., Millennials, Generation Y)	27.6%	27.0%
42 to 57 years of age (i.e., Generation X)	23.7%	24.9%
58 to 76 years of age (i.e., Baby Boomers)	36.8%	39.3%
77 years of age or older (i.e., Greatest Generation, Silent Generation)	4.2%	5.3%
Educational Attainment		
Less than high school	1.4%	0.4%
High school degree	16.9%	12.1%
Technical or associates degree	15.2%	10.6%
Bachelor's degree	38.2%	40.4%
Master's degree	19.4%	28.0%
Doctoral degree	8.9%	8.5%
Annual Household Income		
Less than \$30,000	11.9%	6.3%
\$30,000 to \$59,999	23.5%	16.3%
\$60,000 to \$99,999	30.9%	33.7%
\$100,000 to \$149,999	19.5%	24.1%
\$150,000 to \$199,999	7.9%	10.7%
\$200,000 or more	6.2%	8.9%
Identify with a Disability		
Yes	10.7%	8.5%

**Table 12 (continued):
Travel Party and Demographic Characteristics of Arts Audiences in the City of Salem**

	All Attendees
Race/Ethnicity*	
American Indian or Alaska Native or Indigenous or First Nations	3.7%
Arab or Middle Eastern or Northern African	0.2%
Asian or Asian American	4.4%
Black or African American	4.1%
Hispanic or Latino/Latina/Latinx or Spanish origin	9.8%
Native Hawaiian or Pacific Islander	1.1%
White or Caucasian or European American	85.5%
I prefer to self-identify	2.8%
Any BIPOC or ALAANA	21.8%
White Only	78.2%

* The audience-intercept survey instrument allowed respondents to choose multiple racial/ethnic categories. Therefore, the sum of the results for the individual categories may exceed 100%.

“City planners know the tremendous power of art and creativity in the built environment. For the planning profession, artists and culture bearers are key allies in our work: they help us shape resilient, livable, and equitable places. This is why the Arts & Planning Division of the American Planning Association advances a network across the fields of planning and the arts. And this is why we value the AEP6 and its data-driven, place-based approach. We know it will have a strong impact for our members and our shared work.”

— ANNIS SENGUPTA,
Chair, The Arts & Planning Division of the American Planning Association

“As the world’s largest and most reliable resource for destination organizations, arts and culture organizations make up the beautiful tapestry of what makes destinations come alive. Advocacy, especially at the local level, and data from the AEP6 research partners empower destinations to not just showcase their beauty but to measure the impact of creativity, fostering a vibrant, sustainable future for all to explore and cherish.”

— SOPHIA HYDER HOCK,
Chief Diversity Officer, Destinations International

CONCLUSION

Arts and culture is more than food for the soul. It also puts food on the table for millions of people across the United States—including in the City of Salem.

In 2022, nonprofit arts and culture organizations and their audiences generated \$26.1 million in economic activity in Salem—\$16.6 million in spending by the organizations, which leveraged an additional \$9.4 million in event-related spending by their audiences. This economic activity supported 432 jobs and generated \$4.8 million in tax revenue.

AEP6 changes the conversation about nonprofit arts and culture organizations from that of a charity—worthy of funding in prosperous economic times but hard to justify in challenging times—to that of an industry with an economic and social impact. Arts and culture organizations are businesses. They employ people locally, purchase supplies and services from nearby businesses, and produce the authentic cultural experiences that are magnets for visitors, tourists, and new residents. Their very act of creating, presenting, exhibiting, and engaging has a positive economic impact on the community.

When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. Attendees at the City of Salem’s nonprofit arts and culture events spend \$32.32 per person per event, beyond the cost of admission—vital income for local merchants and a value-add that few industries can compete with. Arts and culture organizations also strengthen the visitor economy: 44.2% of Salem’s arts attendees travel from outside Marion County; these cultural tourists spend an average of \$44.81 per person. When asked, 75.4% of those nonlocal attendees reported that the primary purpose of their visit was “specifically to attend the performance, event, exhibit, venue, or facility” where they were surveyed.

Arts and culture is a fundamental component of livable communities—beautifying cities and towns, bringing joy to residents, and celebrating diverse cultural expressions and traditions. It powers the creative communities where people want to live and work, where entrepreneurs and innovation thrive, and where businesses and nighttime economies flourish. Shared cultural experiences strengthen sense of belonging and community pride.

Arts & Economic Prosperity 6 delivers a clear and welcome message: when communities invest in arts and culture, they are not investing in community development at the expense of economic development. Rather, they are investing in an industry that stimulates the economy, supports local jobs, and contributes to building healthy, vibrant, and more livable communities. **When we support the arts, we are investing in both Salem’s economic and community well-being.**

AEP6 CALCULATOR

To make it easier to compare the economic impacts of different organizations located in the City of Salem (or to calculate updated impact estimates in the five years ahead), the project researchers calculated the economic impact per \$100,000 of direct spending by nonprofit arts and culture organizations and their audiences.

ECONOMIC IMPACT PER \$100,000 OF DIRECT SPENDING BY NONPROFIT ARTS AND CULTURE ORGANIZATIONS

For every \$100,000 in direct spending by a nonprofit arts and culture organization in the City of Salem, there was the following estimated economic impact during fiscal year 2022.

Table 13
Ratios of Economic Impact Per \$100,000 of Direct Spending by Nonprofit Arts and Culture Organizations in the City of Salem During Fiscal Year 2022

	City of Salem
Employment (Jobs)	1.95
Resident Household Income	\$74,866
Local Government Revenue	\$1,834
State Government Revenue	\$3,680
Federal Tax Revenue	\$15,582

An Example of How to Use the Organizational Spending Calculator Table (above):

An administrator from a nonprofit arts and cultural organization that has total expenditures of \$250,000 wants to determine the organization's total economic impact on employment in the City of Salem. The administrator would:

1. Determine the amount spent by the nonprofit arts and cultural organization (in this example, \$250,000)
2. Divide the total expenditure by 100,000 (in this example, \$250,000 divided by 100,000 equals 2.5)
3. Multiply that figure by the employment ratio per \$100,000 for the City of Salem

ECONOMIC IMPACT PER \$100,000 OF DIRECT SPENDING BY NONPROFIT ARTS AND CULTURE AUDIENCES

The economic impact of event-related spending by arts audiences can also be derived for an individual organization or groups of organizations in the City of Salem.

The first step is to determine the total estimated event-related spending by local attendees. To derive this figure, first multiply the total attendance by the percentage of attendees that are residents. Then, multiply the result by the average per person event-related expenditure by local attendees. The result is the total estimated event-related spending by local attendees.

The second step is to do the same for nonlocal attendees. To derive this figure, first multiply the total attendance by the percentage of attendees that are nonresidents. Then, multiply the result by the average per person event-related expenditure by nonlocal attendees. The result is the total estimated event-related spending by nonlocals.

Then, sum the results from the first two steps together to calculate the total estimated event-related audience spending in Salem. Finally, the ratios of economic impact per \$100,000 in direct spending can then be used to determine the total economic impact of the total estimated audience spending.

Table 14:
Audience Spending Ratios for the AEP6 Calculator in the City of Salem

	Local Attendees	Nonlocal Attendees
Percentage of Total Attendees	55.8%	44.2%
Average Per Person Event-Related Expenditure	\$22.44	\$44.81

Table 15:
Ratios of Economic Impact Per \$100,000 of Direct Spending by Nonprofit Arts and Culture Audiences in the City of Salem During Fiscal Year 2022

	City of Salem
Employment (Jobs)	1.14
Resident Household Income	\$43,427
Local Government Revenue	\$2,632
State Government Revenue	\$2,865
Federal Tax Revenue	\$8,617

An Example of How to Use the Audience Spending Calculator Tables (on the preceding page):

An administrator wants to determine the total economic impact of the 25,000 total attendees to his/her organization's nonprofit arts and cultural events on employment in the City of Salem. The administrator would:

1. Multiply the total attendance by the percentage of attendees that are residents
2. Multiply the result of step 1 by the average per person event-related expenditure for residents
3. Multiply the total attendance by the percentage of attendees that are nonresidents
4. Multiply the result of step 3 by the average per person event-related expenditure for nonresidents
5. Sum the results of steps 2 and 4 to calculate the total estimated event-related audience spending
6. Divide the resulting total estimated audience spending by 100,000
7. Multiply that figure by the employment ratio per \$100,000 for the City of Salem

MAKING COMPARISONS WITH SIMILAR STUDY REGIONS

For the purpose of this analysis and unique report, **the geographic region being studied is defined as the City of Salem in Oregon**. According to the most recent data available from the U.S. Census Bureau, the population of the City of Salem was estimated to be 169,259. For comparison purposes, an appendix of detailed data tables containing the study results for all 373 participating study regions can be found on at www.AEP6.AmericansForTheArts.org. The data tables are stratified by population, making it easy to compare the findings for the City of Salem to the findings for similarly populated study regions (as well as any other participating study regions that are considered valid comparison cohorts).

Additional AEP6 tools and resources can be found at www.AEP6.AmericansForTheArts.org.

"As statewide policy makers, NOBEL Women fully appreciates the connection between the arts, community development, and social improvement. The AEP6 report shows us that this collective effort across the country fosters diverse and inclusive collaborations that can influence sustainable policy change and more arts funding. Generating \$151.7 billion of economic activity in 2022, is proof positive of the impact that the arts has on America's economy."

— REPRESENTATIVE JUANDALYNN GIVAN (AL)
National President, National Organization of Black Elected Legislative Women

BUILDING AEP6 WITH A FOUNDATION IN EQUITY

BY DR. GENNA STYLES-LYAS,
DIRECTOR OF AEP6 COMMUNITY ENGAGEMENT AND EQUITY

Historically, Arts & Economic Prosperity studies have underrepresented and underrecognized arts and culture organizations serving or representing BIPOC- and ALAANA-identifying communities. For AEP6, we set out to intentionally transform our approach to focus on reducing systemic research bias; establishing new local, state, and national partnership models; and creating new narratives that would better represent the BIPOC and ALAANA arts and culture communities.

But how do you rebuild a 30-year-old institutional economic impact study into one that is based on a foundation of equity and community engagement? Through constant communication, planning, learning, adjusting, and then readjusting.

As the Director of AEP6 Community Engagement and Equity, I had the opportunity to connect with 297 people representing 373 communities to learn from their individual challenges and witness the pride and passion local and statewide partners held for their communities. Through these one-on-one conversations, we gained a wealth of knowledge providing Americans for the Arts the opportunity to be more collaborative, responsible, and responsive to each of the diverse participating communities. Through this process of engagement, it was critical to document our journey and what we learned. Our goal: To share our learnings with the local and statewide partners that will inform our future work and rebuild a foundation for AEP6 that is centered in equity. Below, I have outlined eight takeaways for consideration.

1. ONE SIZE DOESN'T FIT ALL

The first major shift to the AEP6 study was the requirement for all local and statewide research partners to collect 25% of their audience surveys at events hosted or produced by BIPOC and ALAANA organizations. However, upon implementation, it soon became clear that a one-size-fits-all approach does not account for the unique characteristics of each community. Some communities simply didn't have demographic diversity. Rather than having those communities ignore the requirement because they could not meet it, we readjusted the requirements to a scaled approach based on population data from the U.S. Census. For example, if a community's demographic data revealed that 5% of the population identified as a part of the global majority (BIPOC and ALAANA), the audience survey collection goal at BIPOC and ALAANA centered organizations would adjust to 5%. The remaining 95% of surveys could be collected from other organizations. Many local and statewide partners were inspired by the requirement to make new connections and build deeper relationships within their communities. Others were encouraged by this approach and have gone above and beyond the requirement—collecting more surveys than the required minimum from BIPOC and ALAANA organizations.

“There is a national movement, a national dialogue here that is so important for a time such as now.”

— JEREMY JOHNSON
President and CEO
Assembly for the Arts, Cleveland, OH

If, after many points of engagement, the research partners could not identify any BIPOC or ALAANA arts and culture organizations in their community, then their audience data collection requirements were met by collecting surveys from non-BIPOC and ALAANA organizations. Our aim was to be true to the community and not overburden or over-survey a single organization. With this thoughtfully scaled approach, 141 of the 373 participating communities (37.8%) achieved or surpassed their goal.

CHALLENGES WITH THE U. S. CENSUS

We acknowledge that this revised approach may not be perfect due to the historic systemic oppressive practices embedded in the U.S. Census methodology such as:

- The Three-Fifths Compromise, where enslaved descendants of Africa were counted as a portion of a person¹.
- Misuse of the data to the detriment of certain communities, such as the wartime incarceration of Japanese- Americans in the 1940s².
- Undercounting of people from disinvested communities that have an impact on social/political resources³—compounding this count is the distrust of the census in immigrant and other marginalized communities⁴.
- Racial or ethnic categories that do not allow people to identify or feel fully represented as themselves^{5,6}.

These practices create a challenge when attempting to accurately illustrate population demographics. However, in future AEP studies, we will continue to refine our processes in partnership with our community partners to be more inclusive of diverse communities across the country.

¹ https://www.pbs.org/race/000_About/002_04-background-03-01.htm

² <https://www.washingtonpost.com/news/retropolis/wp/2018/04/03/secret-use-of-census-info-helped-send-japanese-americans-to-internment-camps-in-wwii/>

³ <https://itep.org/the-role-of-census-data-in-policy-and-racial-equity/>

⁴ <https://www.census.gov/newsroom/press-releases/2019/2020-census-cbams.html#:~:text=The%20analysis%20revealed%20five%20barriers,census%20might%20not%20benefit%20you>

⁵ <https://fivethirtyeight.com/features/who-the-census-misses/>

⁶ <https://www.cnn.com/2021/08/15/us/census-2020-multiracial-nation/index.html>

2. NECESSARY COLLABORATORS

To advise Americans for the Arts on our approach, methodology, and creation of AEP6 resources, we developed an AEP6 Equity Task Force with members that represented the breadth of the arts and culture industries. These included researchers, funders, local research partners, and BIPOC organization leaders who would actually be asked to complete the surveys. The Task Force helped us present relatable, functional, and actionable ideas. They also helped us define what a BIPOC and ALAANA organization was and were the first to review changes to the AEP6 methodology.

With early and frequent involvement of the Task Force, we were able to work more effectively and impactfully with local and statewide research partners and thus, enable them to better connect with their BIPOC and ALAANA communities.

Additionally, local and statewide research partners were responsible for boots-on-the-ground efforts inside the 373 participating study regions. This was the most difficult work because they were navigating challenges such as time constraints, perfectionism, and diving into operationalizing equity—in addition to technical challenges with definitions, digital options, and systemic bias.

3. IMPORTANCE OF RELATIONSHIPS

As part of this minimum audience sample requirement, the AEP6 project team and Equity Task Force reviewed the Definition of Eligible Organizations from the previous AEP study. Although the definition was expansive, the majority of local and statewide partners have historically only connected with 501(c)(3) organizations that participated previously or larger, more familiar arts and culture organizations.

The minimum audience survey sample requirement aimed to represent BIPOC and ALAANA arts and culture organizations and their audiences in this study. In order to accomplish this, we had to ensure local and statewide research partners understood that this requirement was more than just a box to check or a quota to meet. Research partners needed to build trust and maintain their commitment to representation. We asked research partners to go deep into their communities and expand beyond what the European standard of the arts and culture community may look like (e.g., ballet, operas, symphonies, large companies).

The AEP6 project team reviewed the criteria with AEP6 research partners via a webinar and many one-on-one conversations. We learned that some long-standing BIPOC and ALAANA organizations had not been recognized as a part of the arts and culture ecosystem. Research partners were excited to learn and identify arts and culture events happening in community hubs they had not previously considered, such as churches, libraries, and cultural centers. It was thrilling and rewarding for research partners to dig into a deeper well of arts and culture organizations. What did we learn?

- Some BIPOC and ALAANA organizations that presented arts and culture programming were social service/social justice organizations.
- There were a number of BIPOC and ALAANA organizations that worked together in a co-leadership model to create an event.

- Some of the organizations were based outside of the community, but not too far.
- Local and statewide research partners were able to network within a community they had never engaged with previously.
- Collaboration created touring opportunities for the BIPOC and ALAANA organization.

Through the representation of BIPOC and ALAANA organizations, pathways were uncovered for BIPOC and ALAANA communities to further engage within the arts and culture sector.

“[The AEP6 study’s focus on inclusion] sparked curiosity and excitement to learn more about organizations they weren’t connecting with. [With this focus,] we created a new mini-grant opportunity to help local organizations in the city. AEP6 helped us understand the need and how to take action.”

— KATE GIPSON
Local Research Partner, Louisville, KY

4. TIME OVER TRANSACTIONAL: PERFECTION IS NOT REAL

One of the challenges to building relationships is that it can take a long time, especially if there is a foundation of historical distrust or marginalization of either side.

Balancing competing commitments of day-to-day responsibilities with completing AEP6 data collection, research partners found it difficult to find the time to make and nurture new relationships. At times, research partners expressed that it would be easier to reach out to old organizations that were well-known rather than exploring broader communities.

It became clear that the minimum sample requirement was more than a quick and easy transactional interaction. Local and statewide research partners found that BIPOC and ALAANA arts and culture organizations needed to do more than send an email and make an ask. To accomplish a more representative survey, research partners needed to maintain an openness and commit time to build new and sustaining relationships.

“There is a lot of work to do, but also, I think one of the ways we’ve been successful in reimagining AEP6 is that we’re building in time to pause. We’re building in time to walk into a wall and get stuck and back up and figure out another way—a door, a window, a ladder—whatever it is, and I think that’s been beneficial to us.”

— SALLY DIX, EXECUTIVE DIRECTOR,
Bravo Greater Des Moines, Des Moines, IA

In some cases, research partners had to accept that some relationships did not result in a partnership or any level of engagement for the AEP6 study. However, if they tend to these relationships and responsibly build trust equity, there is an opportunity for future partnerships for the next AEP study and beyond.

What we heard from local and statewide partners:

- There were a number of times when research partners were disappointed or shocked that BIPOC and ALAANA organizations they found or knew didn't engage in the study at all.
- Research partners shared that BIPOC and ALAANA organizations committed but couldn't follow through. Through direct discussion with some of these BIPOC and ALAANA organizations, we learned that, like other organizations, low volunteer engagement and lack of resources made it difficult to carry out the survey.
- Some organizations had a distrust or trepidation of the local or statewide research partner because they had never engaged with the research partner before.
- Lastly, some Indigenous, Native American, and American Indian communities have events and programs that are not open to the public.

We asked research partners not to push or overstep the engagement, just simply work with these organizations to support them, build trust, and create collaborative opportunities. Now that local and statewide research partners have this experience through AEP6, we have greater confidence that we can build upon the foundation of trust and collaboration established.

5. OPERATIONALIZING EQUITY-CENTERED PRACTICES AND PROCESSES

The other major component of this study was mitigating the amount of harm to all participating parties. The AEP6 research team was committed to creating structures of support and providing resources to do this work intentionally and responsibly with each participating community. Through each research partner conversation, we learned another story, challenge, or perspective on the work of AEP6. These conversations were at the root of how we developed the resources to support and operationalize the practices and processes of community engagement with BIPOC and ALAANA organizations.

Some research partners did not know where to start and how to engage. Early conversations explored the reality that each community engagement touch point is unique. Recognizing this, the AEP6 team built a one-sheet resource, "Engaging with Community," outlining activation points to support and guide responsible communication through a service-driven mindset. The resource provided clear expectations aimed at building or rebuilding trust and thoughtful relationships.

"My town has a history of racism and self-segregation. The young black artists here are not offered access to venues like other artists or arts organizations. When they have tried to get venue access, these artists or smaller artist collectives are harassed or met with a level of hostility. However, I have found that most artists collective's events are kept really secret with more than one organizer. I have been able to build a relationship to understand how to join those spaces respectfully."

— ANONYMOUS RESEARCH PARTNER

We also heard concern from several research partners on their ability to locate BIPOC and ALAANA organizations. To address this concern, we developed the resource, “Making Connections with BIPOC and ALAANA Organizations,” to advise research partners on how to intentionally find, approach, connect, and navigate early conversations, and thoughtfully engage with BIPOC and ALAANA organizations beyond AEP6.

As one can imagine, our conversations with local and statewide research partners did not end after the second resource. Instead, they became more complicated and nuanced. To aid future conversations, we developed the website, Maintaining and Strengthening Committed Community Connections, a digital engagement tool for research partners to develop a deeper understanding on how to implement and practice equitable community engagement efforts to foster and influence advocacy.

Finally, we translated audience surveys into 24 languages, in addition to English, to ensure representation and better acceptance of the survey. While most respondents utilized the English version of the survey, we received direct feedback that these translated surveys helped multilingual speakers feel seen and acknowledged—a significant early step in strengthening existing and building the new relationships.

“We have the survey in English, but we also had it in Punjabi and Hindi. I can tell you that it was like this wall came down. And they felt very seen and surprised that anyone wanted to offer a survey in a cultural language that was familiar to them. And while most people did end up taking it in English, it was really an amazing touch point. It opened up a door for conversation between me and the person taking the survey when they saw that extra mile had been walked to make this more accessible to them and to their community.”

— JENN GORDON
Former Executive Director
ArtsPartners of Central Illinois, Peoria IL

6. TECHNICAL CHALLENGES

During this process, we had to contend with a number of societal challenges facing communities across the country. We encouraged expansion in a post-pandemic environment when volunteers were hard to come by. Unfortunately, this led to some research partners overcommitting themselves and further realizing that their local support had diminished. Many partners found themselves overextended, and the arts and culture organizations they were looking to survey were understaffed, underfunded, and unable to support the AEP6 effort.

To add to this difficulty, research partners reported that audience members had communicated an aversion to completing the survey because they didn’t trust where the information was going or suffered burnout from numerous surveying efforts during the pandemic.

“Challenges so far have included not having enough volunteers to collect surveys at our own events. Also, with the organizations and event organizers that we’ve been working with, sometimes they have a difficult time finding enough volunteers to fulfill the basic duties of their event. There have been lapses in communication when dropping off surveys and getting it to the volunteers that are supposed to collect them all...all of these have been challenges. We just do what we can to make sure that we attend as many events as possible and gather as many volunteers as possible and collect as many surveys as possible. It has not been perfect, but we have been trying to collect as much data as we can.”

— CATHY HARDISON
Executive Director
Wilson Arts, Wilson, NC

And finally, for the first time the AEP6 audience survey had a digital option, in addition to the paper survey. The research team delivered two different QR codes (one for BIPOC or ALAANA organizations and a second for non- BIPOC or non-ALAANA organizations) to each of the local and statewide research partners that would allow audiences to take the survey on their phones. With the QR codes, we were unable to verify if the correct version of the code was employed, which created more space for user error. Paper surveys, on the other hand, were easier to verify because research partners were required to use batch cover sheets to confirm the event as BIPOC or ALAANA. For the paper surveys, we were able to cross-check the event coding with the name of the organization which held the event. The only recourse for QR code surveys were additional administrative steps to screen incoming surveys for suspected anomalies. With any suspected anomalies, we would have to follow up individually which required additional time and effort.

7. THE REALITY OF UNCONSCIOUS BIAS

The systemic societal issues facing communities are pervasive. Despite encouragement to challenge the status quo, we found current policies and practices, in which the status quo was grounded, hard to move away from.

“We’re working within mainstream culture here in the U.S., and so sometimes, we do forget that communication style needs to change, especially when we’re working with human beings. Not every human being is the same, not every community is the same as well. We like to tout that the U.S. is a melting pot of cultures. It may be a melting pot, but it doesn’t mean that we’re all blended together and just a blank array. We have our unique abilities. We have our unique cultures and traditions that need to be addressed, especially when we are approaching people to ask for information from them. While [the study] may benefit these communities, it doesn’t mean that they want to participate if we’re not presenting the benefits for them, but also being humble in how we approach.”

— MARIO MESQUITA
Manager of Advocacy and Engagement
Regional Arts & Culture Council, Portland, OR

As with any random sampling effort, we acknowledge the possibility of interviewer bias during the audience engagement portion. Even though instructions were given to ensure random sampling, it is impossible to completely rule out interviewer bias in the selection of event attendees surveyed. Additionally, in some participating communities, there was a built-in perception of a deficit outcome story. Some research partners expressed nervousness about attending free community events or other events in non-traditional spaces because the economic outcome story of the region would be brought down by low spending at the event. We encouraged research partners to push through that perception and attend, as those events are all part of the arts and culture ecosystem.

We found that the level of spending by audiences at BIPOC and ALAANA events (\$38.29) is very similar to the national overall arts and cultural events spending average (\$38.46). With the addition of social impact questions to AEP6, we found even more valuable data beyond the economic impact. 86.6% of attendees to BIPOC and ALAANA events believe that their attendance to these arts and culture events is a way of ensuring them for future generations.

Reflecting on the above-mentioned findings, the perception of BIPOC and ALAANA organizations creating a reduction in the region's economic impact is simply untrue. However, these perceptions are often rooted in bias fed by societal challenges. The perceptions are hard to tackle because they are sometimes unconscious assumptions and based on past experiences. We will continue to work with local and statewide research partners while learning from and supporting BIPOC and ALAANA organizations to build better engagement and combat social issues that block progress.

8. REFINING DEFINITIONS

When we began the process of making AEP6 more inclusive, one of the most asked questions was centered on how we defined BIPOC and ALAANA organizations. The AEP6 Equity Task Force was critical in this process. We wanted to allow organizations the ability to self-identify as BIPOC or ALAANA; however, the timeline of the project meant that the audience survey had to come before the organizational survey where each organization would self-identify. This meant local and statewide research partners had to research whether arts and culture organizations and events were BIPOC- or ALAANA-identifying prior to completing audience surveys. In order to guide research partners to find BIPOC and ALAANA organizations, we came up with the following definition:

BIPOC and ALAANA organizations include organizations that have a mission statement (or guiding principles) that is centered on advancing, creating, and/or preserving artistic and cultural traditions rooted in communities of color.

During our process, a research partner emailed a list of organizations they found, whose mission didn't explicitly identify as rooted in a community of color, including The Griot Collective of West Tennessee. We learned the term "griot" is defined as a member of a class of traveling poets, musicians, and storytellers who maintain a tradition of oral history in parts of West Africa. The ability to identify the term allowed us to better understand if the organization fit within the criteria. Additionally, we looked at the programs the collective organized. It was highly likely the organization would identify as

BIPOC or ALAANA. We recommended the partner reach out to the Griot Collective to talk about the study, confirm how they identify, and see if they would be interested in participating.

We found that there were many BIPOC and ALAANA organizations that cannot or do not put their affiliation within their mission statement due to some of their communities' societal circumstances. Constant communication between local and statewide research partners, independent research, personal practitioner experience, and information from local arts organizations also aided in identification efforts. Based on this definition and discussions with local arts organizations, we were able to identify additional organizations that may not have been considered BIPOC- or ALAANA-identifying at the outset of this process.

While the BIPOC or ALAANA organization definition originally required that more than 50% of the organization's audiences/attendees identify as BIPOC or ALAANA, we found that this requirement did not represent a majority of BIPOC and ALAANA organizations across the country. Further, we found that inconsistent or nonexistent practices to track audience demographics—and the implicit bias involved with attempting to broadly categorize audiences—affirmed the need to remove this requirement.

CONCLUSION

Americans for the Arts will continue to refine the AEP study, discovering opportunities to improve the process while also celebrating successes in each iteration. We discovered that our past focus on methodology and capturing economic heavyweights like large-budget Eurocentric institutions, contributed to the underrepresentation of organizations serving or representing BIPOC- and ALAANA-identifying communities and their ability to advocate for their economic impact. Will our transformed methodology in AEP6 rectify our history of underrepresenting BIPOC and ALAANA communities? No, but we are continuing to remodel and expand future iterations of the AEP study to ensure we do not overlook other vital areas.

Showing only the economic impact is a singular tool we can use for advocacy. It does not show the necessary nuances required to truly engage with the community. Dollars and jobs can't quantify the sense of community and fellowship you experience when you attend a local fair, the pride audiences feel when exploring your neighborhood and finding a mural that captures the essence of your community, or the affirmation of identity that comes when you attend an event as a means to ensure that very cultural experience will be available for future generations. These feelings are based on community and transcend across all generations and life experiences. AEP6 is just beginning to scratch the surface—revealing important social and community impact questions to evolve a bigger narrative for advocacy. We are grateful for all of the hard lessons we had to learn during AEP6, and we look forward to sharing and growing in this work with the industry. From the bottom of our hearts, we want to thank our partners for the conversations, the feedback, the calls, and the questions, and for challenging us every step of the way to make sure your perspective was heard, and your community was represented. **We see you. We will keep listening. We will keep doing the work.**

ABOUT THIS STUDY

Americans for the Arts conducted AEP6 to document the economic and social benefits of the nation's nonprofit arts and culture industry. The study was conducted in 373 diverse communities and regions across the country, representing all 50 states and Puerto Rico. A local or statewide research partner implemented the data collection for each community—a total of 297 research partners represented the 373 participating communities (41 research partners represented multiple communities such as both a city and a county). The participating communities range in population from 4,000 to 4 million and represent rural, suburban, and urban areas (130 cities, 126 counties, 78 multi-city or multi-county regions, 18 arts districts, and 21 states/territories).

Researchers, in collaboration with their local and statewide partners, collected surveys from 16,399 organizations and 224,677 attendees to provide a measure of total industry spending. 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. Reports were prepared for each of the 373 study regions, and national estimates were made for the nation as a whole.

For this study, economic impact is defined as the following measures:

- Jobs is a total figure of people employed (full-time, part-time, and seasonal employment jobs).
- Resident household income includes salaries, wages, and entrepreneurial income paid to residents. It is the money individuals earn personally and then use to pay for food, mortgages, and other living expenses.
- Tax revenue to local, state, and federal governments includes revenue from taxes (e.g., income, property, or sales), as well as funds from licenses, filing fees, and other similar sources.

TO PARTICIPATE IN AEP6, THE 297 LOCAL AND STATEWIDE RESEARCH PARTNERS AGREED TO FOUR PARTICIPATION CRITERIA.

1. Identify and code the comprehensive universe of eligible arts and culture organizations located in their study region.
2. Assist with the collection of detailed financial and attendance information from those organizations and review the information for accuracy.
3. Collect audience-intercept surveys from attendees at a broad, representative sample of cultural events that take place in their study region.
4. Pay a modest cost-sharing fee. (No community was refused participation for an inability to pay.)

To secure the City of Salem’s status as one of the 373 participating communities, the City of Salem responded to the Call for Participants and agreed to complete the required criteria.

HOW LOCAL AND STATEWIDE RESEARCH PARTNERS IDENTIFIED ELIGIBLE ARTS AND CULTURE ORGANIZATIONS FOR STUDY INCLUSION.

Each of the 297 research partners identified the universe of nonprofit arts and culture organizations located in their region using the National Taxonomy of Exempt Entity (NTEE) coding system as a guideline. The NTEE system—developed by the National Center for Charitable Statistics at the Urban Institute—is a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. This system divides the entire universe of nonprofit organizations into 10 major categories, including “Arts, Culture, and Humanities.” The IRS Business Master File lists approximately 116,000 nonprofit arts and culture organizations registered with the IRS in 2022.

The following NTEE “Arts, Culture, and Humanities” subcategories were included in this study:

- A01 – Alliances and Advocacy
- A02 – Management and Technical Assistance
- A03 – Professional Societies and Associations
- A05 – Research Institutes and Public Policy Analysis
- A11 – Single Organization Support
- A12 – Fund Raising and Fund Distribution
- A19 – Support (not elsewhere classified)
- A20 – Arts and Culture (general)
- A23 – Cultural and Ethnic Awareness
- A24 – Folk Arts
- A25 – Arts Education
- A26 – Arts and Humanities Councils & Agencies
- A27 – Community Celebrations
- A30 – Media and Communications (general)
- A31 – Film and Video
- A32 – Television
- A33 – Printing and Publishing
- A34 – Radio
- A40 – Visual Arts (general)
- A50 – Museums (general)
- A51 – Art Museums
- A52 – Children’s Museums
- A53 – Folk Arts Museums
- A54 – History Museums
- A56 – Natural History and Natural Science Museums
- A57 – Science and Technology Museums
- A60 – Performing Arts (general)
- A61 – Performing Arts Centers
- A62 – Dance
- A63 – Ballet
- A65 – Theatre

- A68 – Music
- A69 – Symphony Orchestras
- A6A – Opera
- A6B – Singing and Choral Groups
- A6C – Bands and Ensembles
- A6E – Performing Arts Schools
- A70 – Humanities (general)
- A80 – Historical Organizations (general)
- A82 – Historical Societies and Historic Preservation
- A84 – Commemorative Events
- A90 – Arts Services (general)
- A99 – Arts, Culture, and Humanities (miscellaneous)
- B70 – Libraries
- C41 – Botanical Gardens and Arboreta
- C42 – Garden Clubs
- D50 – Zoos and Aquariums
- N52 – Fairs and Festivals
- Q21 – International Cultural Exchange

AEP6 takes an inclusive approach that accounts for different localities and cultures. For example, in some communities, the museum may be a nonprofit organization while in others it is a government-owned and operated entity. Both are included in AEP6. Also included are entities such as public and private local arts agencies, living collections (zoos, aquariums, and botanical gardens), university presenters, and arts programs under the umbrella of a non-arts organization or facility (such as a library, social service organization, or church). In addition to the organization types listed above, the study research partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of arts and culture. In short, if it displays the characteristics of a nonprofit arts and culture organization and has an identifiable budget, attendance, and leadership, it was included in AEP6. *This study does, however, exclude individual artists and the for-profit arts and entertainment sector (e.g., Broadway or the motion picture industry)—all vital and valued components of the nation’s arts landscape but beyond the scope of 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 City of Salem, 41 of the 146 total eligible nonprofit arts and culture organizations identified by the City of Salem provided the financial and attendance information required for the study analysis—an overall participation rate of 28.1%.

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 City of Salem, a total of 686 valid audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, exhibits, and special events during the period from May 2022 through June 2023.

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 respent 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 City of Salem, the researchers used the IMPLAN platform to build a customized input-output model based on the unique economic and industrial characteristics of Marion County.

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, Latine, 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 respent 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 respent 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

This section answers some common questions about the AEP6 study, and the methodology used to complete it.

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 conducted this research?

Americans for the Arts led the research in collaboration with its local and statewide research partners. There are a total of 297 research partners representing the 373 participating communities (41 research partners represented multiple communities such as both a city and a county).

The participating communities range in population from 4,000 to 4 million and represent rural, suburban, and urban areas (130 cities, 126 counties, 78 multi-city or multi-county regions, 18 arts districts, and 21 states/ territories).

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?

AEP6 was funded by the 297 local and statewide study partners and the Americans for the Arts Ruth Lilly Endowment Fund.

ACKNOWLEDGEMENTS AND APPRECIATION

Americans for the Arts expresses its gratitude to the many people across the country who made Arts & Economic Prosperity 6 possible and assisted with its development, coordination, and production. A study of this scale cannot be completed without the collaboration of many partnering organizations and individuals.

The City of Salem

This study would not have been possible without the City of Salem, our research partner in the City of Salem, which was responsible for the local implementation and data collection requirements. Thank you!!

Research Partners

Special thanks to each of our 297 local, regional, and statewide research partners who contributed time, heart, and financial support toward the completion of this national study. We thank each one of them. AEP6 would not have been possible without them. Thanks also to the New England Foundation for the Arts and SMU DataArts for their collaboration and contributions to the data collection effort.

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.

- Sandra Aponte, Program Officer, John D. and Catherine T. MacArthur Foundation
- Mark Cardwell, Founder and Principal Consultant, Cardwell Communications LLC
- Sally Dix, Executive Director, Bravo Greater Des Moines
- Angie Durrell, Founder and CEO, INTEMPO
- Suzan Jenkins, Chief Executive Officer, Arts & Humanities Council of Montgomery County
- Elisheba Johnson, Curator, Wa Na Wari
- Jeremy Johnson, President and CEO, Assembly for the Arts
- Monica Montgomery, Social Justice Curator, Museum Consultant, Community Engager
- 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 686 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 City of Salem 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 nonprofit arts and culture organizations in the City of Salem, listed below, that provided the financial and attendance information necessary for the analysis.

Bush House Museum, Deepwood Museum and Gardens, Gilbert House Children’s Museum, Hallie Ford Museum of Art, Historic Elsinore Theatre, Salem Art Association, Salem Multicultural Institute, Salem’s Riverfront Carousel, Willamette Art Center, Willamette Heritage Center, Capaces Leadership Foundation, Capital Pride, Casa De La Tlanese, Ceili of the Valley Society, Englewood Forest Festival, Enlace Cross Cultural Community Development Project, Enlightened Theatrics, Festival Chorale Oregon, Helping Hands Resources, Lord & Schryver Conservancy, The Moxie Initiative, Odyssey Collective, Oregon Artists Series Foundation, Oregon Arts Commission and Oregon Cultural Trust (Salem Offices), Oregon State Capital Foundation, Oregon Symphony in Salem, Press Play Salem, Salem Main Street Association, Salem on the Edge Art Gallery, Salem Public Library Foundation, Salem’s Make Music Foundation; Senate Aires, Theatre 33 (Willamette University), Valor Mentoring; Westminster Festival of Fine Art (Westminster Presbyterian Church), Willamette Master Chorus,

Antique Powerland Museum Association, Brooks Historical Society, Children’ Education Theatre Foundation, Instituto de Cultura Oregoniana, Pentacle Theatre, The Music Lessons Project

ABOUT AMERICANS FOR THE ARTS

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.

NATIONAL PARTNERS IN THE AEP6 STUDY

The following national organizations partner with Americans for the Arts to help public and private-sector leaders understand the economic and social benefits that the arts bring to their communities, states, and the nation.

- 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

Cultural and Tourism Fund
Fund Status Report - For the Period Ending October 31, 2023
Item 7.a.

DRAFT	FY 2023-24		FY 2022-23			
	Budget	Actual Thru	Budget	Actual Thru	FY 22-23	%
	FY 2023-24	31-Oct	FY 2022-23	31-Oct	to FY 23-24	Difference
Resources						
Beginning fund balance	3,881,480	4,448,476	2,047,540	4,027,727	420,749	10.45%
Tax collections	5,470,140	1,474,737	4,191,730	4,668,844	(3,194,108)	-68.41%
Other agencies	5,400	776	5,400	6,956	(6,180)	-88.84%
Interest earnings	16,800	25,855	7,000	79,108	(53,253)	-67.32%
Loan principle	-	-	-	-	-	0.00%
Loan interest	-	-	-	-	-	0.00%
Other revenue	12,000	4,000	12,000	18,000	(14,000)	-77.78%
US Treasury ARPA	-	-	-	-	-	0.00%
Intrafund Budgeted Transfers	-	-	-	-	-	0.00%
Transfers	-	-	-	-	-	0.00%
Total Resources	9,385,820	5,953,843	6,263,670	8,800,635	(2,846,792)	-32.35%
Expenditures by Division						
Conference Center Marketing	477,020	159,000	419,170	104,792	54,208	51.73%
Tourism Promotion - Travel Salem	1,192,540	261,124	1,047,930	253,936	7,188	2.83%
City Programs/Parks/CIP	2,037,030	1,021,270	1,912,390	848,916	172,354	20.30%
Administration	364,300	306,250	495,380	164,371	141,879	86.32%
Major Tourist Attractions and Cultural Facilities	785,520	197,288	557,750	177,153	20,135	11.37%
Contingency	240,280	-	231,540	6,552	(6,552)	-100.00%
Total Expenditures	5,096,690	1,944,932	4,664,160	1,555,720	389,212	25.02%
Total Resources Less Expenditures	4,289,130	4,008,911	1,599,510	7,244,915	(3,236,004)	-44.67%

Item 7.b.

Transient Occupancy Tax - Actual Tax Revenue														Annual
	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	TOTAL	Budget
2019-20	-	521,252	532,890	348,253	363,399	283,123	227,425	236,482	287,341	204,371	79,478	290,940	3,374,954	4,137,870
2020-21	-	214,117	238,457	323,419	287,170	186,529	165,617	145,527	242,655	239,423	308,353	743,853	3,095,121	3,180,370
2021-22	-	442,382	452,411	500,380	329,491	292,454	293,911	192,287	297,030	341,728	419,502	765,084	4,326,660	3,582,120
2022-23	-	525,418	500,915	463,249	362,096	299,411	252,499	258,434	319,851	360,554	365,633	960,785	4,668,844	4,191,730
2023-24	-	572,372	475,634	426,730									1,474,737	5,470,140
% Chg		8.94%	-5.05%	-7.88%	-100.00%	-100.00%	-100.00%	-100.00%	-100.00%	-100.00%	-100.00%	-100.00%	-68.41%	
														11.38%

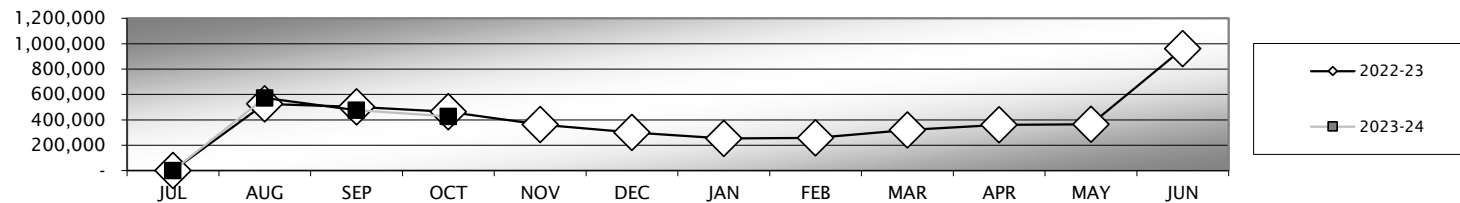


Chart and graph demonstrate actual revenue for FY 2019-2020, FY 2020-2021 and FY 2021-2022 compared to FY 2022-2023.

This revised hotel tax revenue chart - which is a fiscal year to fiscal year comparison rather than a "running year" comparison - reconciles to the City's general ledger. Tax receipts are recorded on a cash basis throughout the fiscal year and modified in June to record revenues earned in June and received in July. As the result, general ledger reports reflect no cash receipts in July of each fiscal year and two months of cash receipts in June.

YTD October FY 2022-23	1,489,582
YTD October FY 2023-24	1,474,737
Variance FY 22-23 to FY 23-24	-1.00%

CTAB Completion Report-Facility-Quarterly

1. (untitled)

CTPAB Quarterly Completion Report TOT Funds Supporting Salem Tourism

Facility Operating Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Gilbert House Children's Museum

2. Name and location of facility

Gilbert House Children's Museum

3. Reporting period

1st quarter

4. Total number of days open

83

5. Total hours of operation

581

6. Volunteer hours for period

429

7. Total attendance at facility

26203

8. List the attendance and each type of activity

Museum tours / gallery visits : 24165

Student attendance : 676

Classes, Workshops, Camps : 995

Events, Festivals, Experiences, Other Programs : 91

9. Submitted by

Alicia Bay

10. Email address of person to receive confirmation email message.

executivedirector@acgilbert.org

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Facility-Quarterly

1. (untitled)

CTPAB Quarterly Completion Report TOT Funds Supporting Salem Tourism

Facility Operating Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Friends of Deepwood

2. Name and location of facility

Deepwood Museum & Gardens, 1116 Mission Street SE, Salem

3. Reporting period

1st quarter

4. Total number of days open

92

5. Total hours of operation

1100

6. Volunteer hours for period

357

7. Total attendance at facility

9544

8. List the attendance and each type of activity

Museum tours / gallery visits : 453

Student attendance : 44

Events, Festivals, Experiences, Other Programs : 126

Rentals : 1120

9. Submitted by

yvonne putze

10. Email address of person to receive confirmation email message.

yvonne@deepwoodmuseum.org

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Facility-Quarterly

1. (untitled)

CTPAB Quarterly Completion Report TOT Funds Supporting Salem Tourism

Facility Operating Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Historic Elsinore Theatre

2. Name and location of facility

Elsinore Theatre 170 High St SE

3. Reporting period

1st quarter

4. Total number of days open

18

5. Total hours of operation

72

6. Volunteer hours for period

1141

7. Total attendance at facility

9162

8. List the attendance and each type of activity

Museum tours / gallery visits : 4

Films / performances : 13

Events, Festivals, Experiences, Other Programs : 5

9. Submitted by

Sally Litchfield

10. Email address of person to receive confirmation email message.

Sally@ElsinoreTheatre.com

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Facility-Quarterly

1. (untitled)

CTPAB Quarterly Completion Report TOT Funds Supporting Salem Tourism

Facility Operating Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Salem Art Association

2. Name and location of facility

Bush Barn Art Center & Annex, and Bush House Museum -- 600 Mission St. SE, Salem

3. Reporting period

1st quarter

4. Total number of days open

107

5. Total hours of operation

530

6. Volunteer hours for period

1728.50

7. Total attendance at facility

25098

8. List the attendance and each type of activity

Museum tours / gallery visits : 5559

Films / performances : 0

Student attendance : 0

Children's Entertainment : 0

Classes, Workshops, Camps : 240

Events, Festivals, Experiences, Other Programs : 19250

Off site activities / events : 49

Rentals : 0

9. Submitted by

Kelly Harms

10. Email address of person to receive confirmation email message.

kelly@salemart.org

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Facility-Quarterly

1. (untitled)

CTPAB Quarterly Completion Report TOT Funds Supporting Salem Tourism

Facility Operating Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Salem Multicultural Institute

2. Name and location of facility

World Beat Gallery, 390 Liberty Street, SE, Salem 97301

3. Reporting period

1st quarter

4. Total number of days open

20

5. Total hours of operation

208

6. Volunteer hours for period

350

7. Total attendance at facility

210

8. List the attendance and each type of activity

Museum tours / gallery visits : 120

Classes, Workshops, Camps : 90

9. Submitted by

Kathleen Fish

10. Email address of person to receive confirmation email message.

kathleen@salemmulticultural.org

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Facility-Quarterly

1. (untitled)

CTPAB Quarterly Completion Report TOT Funds Supporting Salem Tourism

Facility Operating Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Salem's Riverfront Carousel

2. Name and location of facility

SRC 101 Front St. NE

3. Reporting period

1st quarter

4. Total number of days open

87

5. Total hours of operation

680

6. Volunteer hours for period

218

7. Total attendance at facility

38745

8. List the attendance and each type of activity

Children's Entertainment : 37949

Rentals : 796

9. Submitted by

Marie Bradford Blevins

10. Email address of person to receive confirmation email message.

marieb@salemcarousel.org

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Facility-Quarterly

1. (untitled)

CTPAB Quarterly Completion Report TOT Funds Supporting Salem Tourism

Facility Operating Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Friends of the Visual Arts dba Willamette Art Center

2. Name and location of facility

2330 17th St NE, Salem OR 97301@ OSF & Expo

3. Reporting period

1st quarter

4. Total number of days open

54

5. Total hours of operation

498

6. Volunteer hours for period

1978

7. Total attendance at facility

2117

8. List the attendance and each type of activity

Classes, Workshops, Camps : 219

Events, Festivals, Experiences, Other Programs : 17522

Off site activities / events : 92

9. Submitted by

Sue Karnosh, Program Admin

10. Email address of person to receive confirmation email message.

programadmin@willametteartcenter.com

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Facility-Quarterly

1. (untitled)

CTPAB Quarterly Completion Report TOT Funds Supporting Salem Tourism

Facility Operating Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Willamette Heritage Center

2. Name and location of facility

1313 Mill St. SE, Salem OR 97301

3. Reporting period

1st quarter

4. Total number of days open

65

5. Total hours of operation

325

6. Volunteer hours for period

1996

7. Total attendance at facility

12507

8. List the attendance and each type of activity

Museum tours / gallery visits : 786

Student attendance : 500

Classes, Workshops, Camps : 6

Events, Festivals, Experiences, Other Programs : 6145

Rentals : 5070

9. Submitted by

Michelle Cordova

10. Email address of person to receive confirmation email message.

michellec@willametteheritage.org

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Event

1. (untitled)

CTPAB Completion Report TOT Funds Supporting Salem Tourism

Special Event or Project Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Capitol Pride (dba Salem Capital Pride)

2. Name of program or event

Pride in the Park

3. Location of program or event

Riverfront Park

4. Description of activity

Pride Celebration

5. Completion date(s)

1st quarter

6. Estimated professional/staff hours to administer program or event

0

7. Estimated volunteer hours to administer program or event

316

8. Amount of funds provided by TOT

\$10,000.00

9. Amount of funds provided by other sources

\$15,666.00

10. Was the event free?

Yes

11. Amount of admission ticket, if any

0

12. How did local businesses or organizations assist in this activity?

Local businesses and organizations participated in the event as sponsors, vendors, informational booths, service providers, and entertainers.

13. How did this event contribute to the CTPAB's goal of increasing room nights/revenue and increasing the overall economic impact of tourism in Salem?

The event brought in visitors from out of town that contributed to the local economy by supporting local vendors and artists, businesses and non-profits. During times of economic hardship we saw an increase in self-reported spending at our event contributing to our local economy.

14. How did this event contribute to the CTPAB's goal of enhancing the quality of life and embracing a culture of inclusiveness and diversity for all Salem's residents?

Thousands of participants were able to freely express themselves and come together as a marginalized community. A majority of our feedback reflected the safety and joy within the queer community during our event that they did not feel elsewhere in the city or other events.

15. How many attendees did your activity attract?

74518000

16. How were attendees counted (Example: ticket sales, count at gate or estimate)?

count at entrances

17. Estimated percentage of Salem residents and/or guests

58%

18. Estimated percentage of out-of-town tourists (less than 50 miles)

35%

19. Estimated percentage of overnight tourists (hotel/motel)

(Overnight tourists are defined as guests traveling greater than 50 miles for an event)

7%

20. What method was used to arrive at this percentage (Example: survey, estimate)

Survey of participants

21. Report on the other measurable outcome documented in your application. Include the outcome, goal and method used to track.

Our goal was to connect with more community partners by having over 150 community partners involved in the event. We used our registration data to collect this information. We had 174 community partners registered to attend our event, with additional messages from additional groups that wanted to participate after our registrations had closed.

22. What was the most effective resource used for marketing and promotion?

According to our surveys the most effective method remained social media. Secondary was word of mouth, either from a friend or family member. We also had a large banner posted outside of the park for the week leading up to the event which we believe increase our participation. We think we would have had more participation if your event did not conflict with the opening weekend of the state fair, harsh weather, and smoke from nearby fires. All things considered participation was high.

23. Did you target any Spanish language or underrepresented population groups? (Explain)

Although not specifically targeted, we advertised our accessibility plans, particularly to the deaf community, those with mobility aids, and neuro-divergent communities.

24. Submitted by

Zachery Cardoso

Attach up to 10 additional files as needed. Each file must be 1 megabyte or less in size.

[TOT Grant - Pride in the Park 2023.xlsx](#)

[Combined Receipts Part1.pdf](#)

[Combined Receipts Part2.pdf](#)

[Combined Receipts Part3.pdf](#)

[Combined Receipts Part4.pdf](#)

25. Email address of person to receive confirmation email message.

salemOregonpride@gmail.com

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Event

1. (untitled)

CTPAB Completion Report TOT Funds Supporting Salem Tourism

Special Event or Project Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Céilí of the Valley Society

2. Name of program or event

Samhain Celtic New Year Festival

3. Location of program or event

Willamette Heritage Center - Salem, Oregon

4. Description of activity

A one-day family-friendly celebration highlighting and exploring music, crafts, dance and culture of the seven Celtic Nations (Ireland, Scotland, Wales, Cornwall, Brittany, Galicia and Isle of Man) and featuring hands-on experience and learning activities to connect people with Celtic culture.

5. Completion date(s)

4th quarter

6. Estimated professional/staff hours to administer program or event

219

7. Estimated volunteer hours to administer program or event

929

8. Amount of funds provided by TOT

\$5,000.00

9. Amount of funds provided by other sources

\$5,321.00

10. Was the event free?

No

11. Amount of admission ticket, if any

10.00

12. How did local businesses or organizations assist in this activity?

Willamette Heritage Center provided rental space for the festival.

Promotional and marketing information for our festival was published in the following publications or on-line: All-Ireland Cultural Society newsletter, Press Play Salem-the Playlist, Salem Reporter, and Travel Salem. Flyers were distributed at twenty local businesses including, coffee shops, Salem Libraries, World Beat Festival, Salem Multicultural Institute, and Salem Art Fair.

Public announcements were done by local radio station KМУZ. Salem Sign Company reworked the banner to hang on Liberty Street Parkade. Parsons Designs provided printing of Festival Logo t-shirts and tote bags. Local designer, Carlee Wright, provided webpage design work, graphics design work for posters and flyers, social media maintenance and general marketing. A local photographer volunteered his time to take photos of the event for future marketing. Capital Community Media videoed and did interviews. ABC Printers Inc. were used to print our sponsorship banners.

The following local businesses and individuals made cash donations, in-kind contributions or provided sponsorships: Capitol Subaru, The Summit Group of Oregon, LLC, Salem Health, Lifestyles Unlimited Hair Co, KМУZ, Cochell Family Dentistry, and Friends of CVS.

For the food: Scones were purchased at Manna Bakery. Soups from three Celtic nations were catered by Sassy Onion for lunch. Other food and dinnerware were purchased at Roth's IGA, WinCo, and US Chef's Store.

Mini pumpkins were purchased at EZ Orchards at a discount for our Family Crafts area and craft supplies purchased at Salem Art Department.

Yoakum Sound provided sound for our event.

13. How did this event contribute to the CTPAB's goal of increasing room nights/revenue and increasing the overall economic impact of tourism in Salem?

We had presenters and vendors from the Salem area as well as Adair Village, Albany, Arizona, Beaverton, Brooks, Canby, Corvallis, Independence, Newport, Portland, Rockaway, Sandy, Scappoose, Springfield, Stayton, Tigard, and Washington. There were about 11 out-of-town (less than 50 miles) and about 23 (50+ miles).

There were out-of-state attendees from Minnesota, Tennessee, Arizona, Texas, and Washington as well as out-of-town attendees from as far away as Glide-162 miles. There were about 60 out-of-town (less than 50 miles) and about 50 (50+ miles).

There were 22 out-of-town volunteers plus 2-more than 50 miles (1-Washington, 1-Arizona).

14. How did this event contribute to the CTPAB's goal of enhancing the quality of life and embracing a culture of inclusiveness and diversity for all Salem's residents?

This was our eighth Samhain Celtic New Year Festival. Our Festival was an affordable family-friendly, educational cultural experience. Student tickets were \$5 and admission was free to children 12 and under. All workshops and activities were available for this reasonable ticket admission to everyone.

Attendees explore and discover Celtic culture through a variety of demonstrations and workshops. The public were introduced to telling jigs from reels in dance music, tin whistle workshop, learning a jig step, Sean-Nos dancing, and Songs & Music of Napoleonic Wars. Celtic demonstrations included kilt folding, Highland dancing, and hurling (an Irish sport played with a wooden stick and a small ball) as well as many other activities.

Wonderful auditory experiences included headliner band-Two Rivers Ceili Band, all-women 12 member Ceili band providing Celtic music with uilleann pipes, whistles, fiddles, keyboard, and guitar. They gave a concert presenting traditional Irish music. Other auditory experience included festival opener with Willamette Valley Pipes & Drums March through and sword dancing accompanied by Highland pipes, and storytelling. There were a variety of dance performances including, Irish soft shoe and hard shoe dancing, and three Highland dances accompanied by live bagpipes, and the Kraken Dance with ropes choreographed by Ceili of the Valley Society along with a story of The Sailors, the Witches Knot.

At our Celtic Pop-Up area, you could watch a demo and get your name written in the Uncial Calligraphy font, try your hand in making a Celtic Knot with Rope using different looms, and discover hurling by watching a game video and talking to players, a hurling history talk and check out equipment.

Cultural activities for the young-at-heart and children included a cultural crafts area inside and mini-Highland games held outside. Indoor activities included hand-painting and creative crafts. The crafts included working with mini pumpkin decorating, bookmark making, rock painting and colored pencils and paper just to list a few. There were activities for every age and skill. Outdoor activities included Kid's Highland Games. Participants could compete for fun in the Welly Throw, Sheaf Toss, and Caber Toss. You could also try your hand at hurling. You were sometimes treated to Scottish bagpipes as background music while enjoying the outdoor activities.

Informational exhibits included All-Ireland Society, Celtic Nations-World Beat Display, Welsh Society, Willamette Valley Nomads (hurling), Willamette Valley Pipes & Drums, Oregon Manx Society and Comhaltas Ceoltoiri Eireann (CCE) the primary Irish organization dedicated to the promotion of the music, song, dance and the language of Ireland).

The festival day ended with a Céili Finale where all festival attendees were invited to participate in a called Irish Céili dancing with live traditional Irish music by Two Rivers Ceili Band, a 12-member all-women Ceili band.

15. How many attendees did your activity attract?

417

16. How were attendees counted (Example: ticket sales, count at gate or estimate)?

Ticket Sales

17. Estimated percentage of Salem residents and/or guests

47%

18. Estimated percentage of out-of-town tourists (less than 50 miles)

33%

**19. Estimated percentage of overnight tourists (hotel/motel)
(Overnight tourists are defined as guests traveling greater than 50 miles for an event)**

20%

20. What method was used to arrive at this percentage (Example: survey, estimate)

Surveys by volunteers at Admissions/ticket area, applications, volunteer information & estimates.

21. Report on the other measurable outcome documented in your application. Include the outcome, goal and method used to track.

OUTCOME #1- attendance -from ticket sales. There were 417 Festival attendees. In the previous year we had 502 attendees. There were multiple events at WHC the same day and we heard reports of people driving away as no parking was left.

There were 341 adults, 61 children (12&under), 5 sponsor tickets, and 9 student admissions.

~Attendance Breakdown: Salem Residents estimate=24%, Out-of-town tourists estimate=21%, Overnight tourists estimate=55%. Counts from surveys at the attendance/ticket area.

OUTCOME #2- Digital Media Reach. One of our outcomes was Digital Media Reach with focus on increasing awareness of and participation in/attendance at our Festival. We saw an increase in both our social media and our website statistics from last year. Our Facebook visits increased 35%; our Instagram reach increased 18% and we are up year over year 16% in followers. The Top referral to our website was Facebook's mobile app with the Ceili of the Valley website coming second. Other noted referral sources are TravelSalem.com, SalemReporter.com and PressPlaySalem.com.

PROJECT outcomes: Classes, workshops, & activity attendance: The rough estimate are 950 attendees. Attendees could attend multiple workshops, presentations, and activity areas. Attendance was recorded for specific classes and areas. Routine spot checks and rough counts were taken for the Main Stage, Stage Area, Hand painting, and Highland Games.

22. What was the most effective resource used for marketing and promotion?

According to our survey, "How did you hear about the Festival?" near the Admissions Area, festival attendees heard about the festival mainly through our Facebook, Liberty Street banner, friends, posters, and our electronic newsletter with over 760 contacts and 630 subscribers.

Marketing & Promotion: We posted our event to Travel Salem's free event calendar.

Press releases sent to: Statesman Journal, Salem Reporter, Press Play Salem, Willamette Valley Life, Willamette Living Magazine, Oregon Arts Watch, The Oregonian, OPB, Travel Salem, Keizer Times, Polk-Itemizer Observer.

Other marketing notes: We were a featured event in the Salem Patch newsletter, had a story on PressPlaySalem.com and our press release was published to the WillametteLiving blog.

PSAs and calendar posting on KМУZ. Banner hung on Liberty Street Parkade to promote the festival for the week leading up to and including festival day. Posters were hung and flyers distributed throughout the Salem area. Printed flyers were distributed at Ceili of the Valley events, World Beat, Salem Saturday Market, Salem Art Fair, Corvallis Celtic Festival, and Salem Multicultural Institute. The Festival was included in our monthly MailChimp newsletter for several months before the Festival also Festival teasers the month of the Festival.

Our vendors, volunteers, and exhibitors such as Welsh, Oregon Manx, Two Rivers Ceili Band, CCE, Hurling, Yeates Academy of Dance, and Willamette Valley Pipe & Drums posted our festival on their Facebook.

Digitally, we leveraged both the Céilí of the Valley and celticfestival.info websites for promotion, plus social media networks such as Facebook and Instagram. Through the use of hashtags, we were able to expand the reach of these free platforms.

We partnered with Capital Community Media to create a video during this year's Festival that can be used for promotion of future festivals. Travel Salem provided free online calendar postings.

23. Did you target any Spanish language or underrepresented population groups? (Explain)

Half sheet coloring flyers were created and distributed at World Beat Festival, Hammond Elementary School, Salem Saturday Market, and the Salem Art Fair.

The following wording is included on our CVS and "Samhain website in English and Spanish:

Ceili of the Valley Society is open to everyone, Celtic heritage or not. All activities are inclusive. We welcome all people.

Ceili of the Valley Society está abierta a todos, con herencia celta o no. Todas las actividades son inclusivas. Damos la bienvenida a todas las personas."

24. Submitted by

Ginny Wedel & Elisa Chandler

Attach up to 10 additional files as needed. Each file must be 1 megabyte or less in size.

[CeiliOfTheValley_2023_Financials.pdf](#)

25. Email address of person to receive confirmation email message.

ceiliofthevalley@gmail.com

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Event

1. (untitled)

CTPAB Completion Report TOT Funds Supporting Salem Tourism

Special Event or Project Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Hoopla Association

2. Name of program or event

Hoopla XXIV

3. Location of program or event

Downtown Salem, Oregon

4. Description of activity

Hoopla is Oregon's premier and largest 3v3 street basketball tournament. Held in downtown Salem literally in the shadows of the Oregon State Capitol Building, over time Hoopla has grown to more than 1,000 teams and more than 4,600 participants. Teams come from the Pacific Northwest and far beyond. Players are boys and girls, men and women, young and old, advanced and recreational alike. Everyone is welcome. Hoopla is the 2nd largest street basketball event in the US. A family-friendly affair, Hoopla also features many sub-events and activities, including a Thursday 1x1 tournament for the first time in '23 and a Friday 2x2 tournament that continues to grow. Hoopla brings together people of many races, cultures and virtually all socioeconomic backgrounds. Participants come from the regional community and players and families who make an annual pilgrimage to Salem to participate. Many folks plan their summers around the Hoopla event; it has become a central part of the fabric of summers in Salem. Hoopla is the largest community-based sporting event in Salem, and it relies on a small army of volunteers (more than 1,000) and a number of crucial key partnerships with companies and entities to stage the event each year.

5. Completion date(s)

3rd quarter

6. Estimated professional/staff hours to administer program or event

1500

7. Estimated volunteer hours to administer program or event

16000

8. Amount of funds provided by TOT

\$10,000.00

9. Amount of funds provided by other sources

\$288,557.00

10. Was the event free?

Yes

11. Amount of admission ticket, if any

0

12. How did local businesses or organizations assist in this activity?

Hoopla benefits from partnerships with many local businesses and organizations that support the event in many ways - whether that be as sponsors, vendors or volunteers. Sponsors contribute financially, but many also help market the event and/or involve their employees in the event as volunteers. For example, corporate sponsors of our free kids clinic and 3-point contest had employee-based volunteer teams help at Hoopla. Volunteers help in virtually every capacity at Hoopla, whether it be monitoring courts, refereeing, assisting with crowd control, performing garbage detail, or staging special events - volunteers and organizations that volunteer are essential to Hoopla. In 2023, with evolving construction around the State Capitol Building, we leaned more on local organizations with buildings adjacent to our new, temporary footprint like Willamette University, the Salem Family YMCA and Ike Box. It also may be important to note that as Hoopla has grown over the years in size and scope, the event has needed to buy more and more services from vendors, the great majority of which are locally-based. Hoopla also works with various governmental bodies - including the City of Salem and the State of Oregon - to efficiently and cooperatively utilize public streets and parks during Hoopla. (Separate note: please note that the answer in #9 above is an estimate as we have not closed our books yet for 2023.)

13. How did this event contribute to the CTPAB's goal of increasing room nights/revenue and increasing the overall economic impact of tourism in Salem?

Hoopla attracts participants, exhibitors, guests and vendors from across the Pacific Northwest and beyond. This not only contributes significantly to Salem's economy, but also gives visitors the opportunity to see that Salem is a diverse community with much to offer as well. Hoopla's thousands of participants, referees, volunteers, vendors and spectators all came to downtown Salem for the event, and many stayed, played, dined, recreated and more during their visits.

14. How did this event contribute to the CTPAB's goal of enhancing the quality of life and embracing a culture of inclusiveness and diversity for all Salem's residents?

Hoopla offers the Salem community a fun-filled athletic and community-based event open to all interested in participating. Teams are made of players both male and female, from many races and cultural backgrounds, virtually all ages, various socioeconomic backgrounds and varying skill levels. Whether playing in the 7-&-Under Girls Recreational Division, the Men's 50-&-Over Division, the Family Competitive Division or any of Hoopla's more than 50 other divisions, there is a place for just about everyone to enjoy the event. Over the years, Hoopla has become a mainstay on the calendars of families from Oregon and beyond. The result is a summer gathering of community, the promotion of healthy physical activity and participation, and the building of traditions and stories for generations to come. Saxons and Vikings, Celtics and Royal Scots, Ducks and Beavers - they all come together at Hoopla. For years, Hoopla has conducted a free basketball clinic for girls and boys that attracts hundreds of youngsters to downtown Salem. For the past two years, Hoopla proudly has worked with the Salem-Keizer School District and a couple of motivated sponsors to increase access to more people by creating two additional free basketball clinics, both designed specifically for students with disabilities, and beyond that formed a new division for students with disabilities in the Hoopla tournament. All of these activities have been huge hits at the event, featuring great participation and filled with smiles, joy and meaning. We grew in all of these areas in 2023. Rarely will you see such a wonderfully diverse population as you will see at Hoopla; yet, everyone shares the common and uniting bonds of the Hoopla experience. At the heart of it all is Salem, Oregon's state capital, symbolized robustly by the Capitol Building and it's central location at the very heart of the state and the event.

15. How many attendees did your activity attract?

50000

16. How were attendees counted (Example: ticket sales, count at gate or estimate)?

Hoopla is an open and free event, and one at which people come to and from the event throughout the day, so getting a precise number of attendees is precarious. Our estimate is derived from feedback from the Oregon State Police over the years. Some contend that as the event has grown in terms of teams and participant numbers, that our actual attendance is significantly higher than the somewhat old Oregon State Police figure we cite today. Giving credence to that sentiment might be the facts that we had record-breaking numbers in the new Thursday 1x1 tourney, the Friday 2x2 tourney, and then also with an all-time high of 1,067 teams in the big 3x3 tourney. Down the line, at some point we hope to ask the State Police for an updated attendance estimate to see if it has changed materially in the past few years. Summarizing, the entire area around the Oregon State Capitol Building is pretty much packed throughout Hoopla from dawn to dusk.

17. Estimated percentage of Salem residents and/or guests

54%

18. Estimated percentage of out-of-town tourists (less than 50 miles)

46%

19. Estimated percentage of overnight tourists (hotel/motel)
(Overnight tourists are defined as guests traveling greater than 50 miles for an event)

4.5%

20. What method was used to arrive at this percentage (Example: survey, estimate)

We calculated the Salem percentage based on the number of Salem teams, and the out-of-town tourists based on the number of teams that came from out-of-town, as we collect zip codes from participants when they register for the event. The overnight tourist number was estimated based on anecdotal sample data.

21. Report on the other measurable outcome documented in your application. Include the outcome, goal and method used to track.

Our other goal was in the area of Team Registrations. We had 1,067 registered teams, which was an all-time record number in the 24-year history of Hoopla. We were thrilled with this showing in terms of participants. It was just short of reaching our goal of 1,075 teams, but it was a tremendous showing. It definitely was a banner year for Hoopla!

22. What was the most effective resource used for marketing and promotion?

Hoopla benefits from a strong partnership with Entercom Radio in Portland (1080 The Fan), which offers the event a tremendous amount of exposure in key markets on a 100% trade basis. This adds to Hoopla's "top of mind" presence. Social media efforts, particularly on the Instagram platform, have continued to grow in impact in our view. Hoopla's most effective marketing, however, is believed to be grassroots in nature; beyond word-of-mouth and positive past experiences, we have found email communications to be a tremendously effective resource for marketing and promotion, often leading to direct registrations in the event.

23. Did you target any Spanish language or underrepresented population groups? (Explain)

We mentioned above our efforts to expand access to Hoopla for students with disabilities at this year's 2023 event, building on our initial launching of programs in this area a year ago. This was an important push for us, and it was overwhelmingly successful. Hoopla does not solicit ethnicity or racial information in its registration process; however, we believe that once again we enjoyed strong participation from a wide array of races. Hoopla is a wonderfully diverse event, and diversity is at the very heart of our success and popularity in so many important ways.

24. Submitted by

Jason Unruh

Attach up to 10 additional files as needed. Each file must be 1 megabyte or less in size.

[2023 Hoopla - TE \(6000\).pdf](#)

[2023 Hoopla KYKN - Radio promo receipt \(299\).pdf](#)

[2023 Hoopla - Cascade \(7.502\).pdf](#)

[2023 Hoopla The Bruin Co - Graphic Design receipt \(2580\).pdf](#)

25. Email address of person to receive confirmation email message.

oregonhoopla@gmail.com

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Event

1. (untitled)

CTPAB Completion Report TOT Funds Supporting Salem Tourism

Special Event or Project Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Salem on the Edge art gallery

2. Name of program or event

Plein Air Invitational Show

3. Location of program or event

156 Liberty St. NE, Salem OR 97301

4. Description of activity

Artist show, paint out and reception

5. Completion date(s)

1st quarter

6. Estimated professional/staff hours to administer program or event

25

7. Estimated volunteer hours to administer program or event

3

8. Amount of funds provided by TOT

\$2,000.00

9. Amount of funds provided by other sources

\$0.00

10. Was the event free?

Yes

11. Amount of admission ticket, if any

0

12. How did local businesses or organizations assist in this activity?

We used a variety of services from local business. We purchased advertising in PressPlay Salem and on the screen at The Grand Hotel, hired a local photographer, bought food from local vendors and utilized a printer in downtown Salem.

We received media attention from the arts reviewer of National Public Radio, Preview Magazine (story and newsletter highlight), Salem Reporter (event highlight) and PressPlay/The Playlist (newsletter highlight).

13. How did this event contribute to the CTPAB's goal of increasing room nights/revenue and increasing the overall economic impact of tourism in Salem?

The show contributed to the CTPAB's goal of increasing room nights/revenue through the three artists that stayed at The Grand Hotel and The Holman Hotel. Additionally, contributing to the overall economic impact of tourism in Salem, artists purchased food from downtown restaurants.

14. How did this event contribute to the CTPAB's goal of enhancing the quality of life and embracing a culture of inclusiveness and diversity for all Salem's residents?

Contributing to the CTPAB's goal of enhancing the quality of life and embracing a culture of inclusiveness and diversity for all Salem's residents, we had artists painting at Riverfront Park on August 5th. During this time, Family Building Blocks was holding its Riverfront Family Fest and many people attending their event interacted with the artists in the park, asking questions about painting, their process, the show, and more. A number of people who came to the artist reception, or visited later during the month, noted that they learned about the event when they saw the artists painting in the park and around Salem.

Furthermore, there was diversity in the collection of artists who participated in the event this year, including people from the LGBTQI+ community and multiple people of color.

15. How many attendees did your activity attract?

443

16. How were attendees counted (Example: ticket sales, count at gate or estimate)?

counter

17. Estimated percentage of Salem residents and/or guests

80%

18. Estimated percentage of out-of-town tourists (less than 50 miles)

17%

19. Estimated percentage of overnight tourists (hotel/motel)

(Overnight tourists are defined as guests traveling greater than 50 miles for an event)

3%

20. What method was used to arrive at this percentage (Example: survey, estimate)

estimate and calculation

21. Report on the other measurable outcome documented in your application. Include the outcome, goal and method used to track.

In comparison to last year's event, We doubled the number of people who attended our artist reception. Our goal was 200 and while attendance was slightly under, we noticed a greater impact with the engagement and interaction with the community. We tracked this information through a headcount as people came into the gallery.

22. What was the most effective resource used for marketing and promotion?

Our most effective resources used for marketing and promotion were our postcards and the ad in Press Play.

We were also included on the Press Play monthly calendar and the Travel Salem event calendar (website).

23. Did you target any Spanish language or underrepresented population groups? (Explain)

We are unable to print our postcards in 2 languages due to limited funds. If the grant was larger we would do this.

24. Submitted by

Melanie Weston

Attach up to 10 additional files as needed. Each file must be 1 megabyte or less in size.

[RESIZED_SOTE_paintout-901311.jpeg](#)

[RESIZED_Satoko_SOTE_pleinair_reception-900304.jpeg](#)

25. Email address of person to receive confirmation email message.

salemontheedge@gmail.com

2. Thank You!

Thank you for submitting your report.

CTAB Completion Report-Event

1. (untitled)

CTPAB Completion Report TOT Funds Supporting Salem Tourism

Special Event or Project Grant

Please use this form to report how your facility has enhanced Salem tourism or cultural opportunities for our residents.

1. Organization name

Theatre 33 at Willamette University

2. Name of program or event

2023 New Play Summer Festival

3. Location of program or event

Willamette University Campus, 900 State St. Salem, OR 97301

4. Description of activity

Produce 6 new plays by Oregon/NW Playwrights; Conduct an Introduction to Playwriting Course for Oregon High School Students with an emphasis on outreach to rural and underserved communities

5. Completion date(s)

3rd quarter

6. Estimated professional/staff hours to administer program or event

1040

7. Estimated volunteer hours to administer program or event

100

8. Amount of funds provided by TOT

\$10,000.00

9. Amount of funds provided by other sources

\$69,725.00

10. Was the event free?

Yes

11. Amount of admission ticket, if any

12. How did local businesses or organizations assist in this activity?

Pioneer Trust Bank, Capitol Auto Group, The Grand Hotel, Willamette Valley Bank, Maps Credit Union, Safeway/Albertsons, and Stovin Design provided sponsorship funding. Willamette Valley Vineyards, Eola Hills Winery, and Brooks Wines donated wine. Kelly Printing provided discounted printing services. The Salem Art Association and Brooks Wines engaged in collaborative cross marketing. Theatre 33 is a member of the Salem Theatre Network and participates in collaborative promotions with other local members of the organization. Willamette University provided facility usage and administrative support.

13. How did this event contribute to the CTPAB's goal of increasing room nights/revenue and increasing the overall economic impact of tourism in Salem?

Theatre 33 conducted a Festival audience survey. Attendees only completed one survey, even if they attended multiple productions. 276 attendees completed the survey. The survey identified geographic origins of attendees via zip codes. We also asked the 69 hired festival artists where they were from. 1% of the 69 attendees and artists origins were outside the US. 6% were outside of Oregon, and 13% were within Oregon but more than 50 miles distance from the Festival location in Salem.

The survey did not ask how many nights attendees stayed in Salem. In future surveys, we will ask this question. We estimate that there were 295 overnight stays. For attendees who traveled more than 50 miles one way, we estimate one night of potential overnight stay for a total of 184 overnight stays. In addition, we estimate that the 30 artists who came from over 50 miles away had a total of 111 overnight stays. For example, the 6 Festival playwrights came from Medford (1), Seattle (4), and Victoria, BC (1). These playwrights were in Salem for some rehearsals and attended all the performances of their plays, staying in Salem for multiple nights.

14. How did this event contribute to the CTPAB's goal of enhancing the quality of life and embracing a culture of inclusiveness and diversity for all Salem's residents?

This Festival is a unique artistic experience. We offer a professional new play festival environment that includes full productions with a robust, "playwright in residence" play development component. New play festivals are rare, and even fewer match the scope and breadth of what we provide. Our audiences benefit not only from this regionally one of a kind experience, they are also part of the creative process and engage in direct feedback with the playwright after each performance. Audience suggestions often result in script changes. For example, several 2023 audience suggestions after performances of *Working for Crumbs* and *The Names* were incorporated into the next evening performances of each respective play. This dynamic and interactive theatre experience enhances the quality of life of audiences on several levels. It's extremely rare in the theatre world that an audience member would have an opportunity to see a new play in development and then immediately engage in a discussion with the individual who wrote it, with the possibility of that feedback being incorporated within hours into the script.

Festival attendance is donation based. Patrons have the option of attending any or all of our performances for free. This attendance model is designed to be specifically inclusive for youth, low-income adults, and underserved communities.

Survey results indicate this mission goal is working. 48% of our attendees indicated they earn \$60,000 or less on an annual basis. 23% earn \$30,000 or less. 32% of our attendees were 40 years of age or younger.

We exclusively produce new scripts by Oregon/NW playwrights. These scripts often contain Northwest themes, culture, and history. For example, our June production, *SOLASTALGIA*, is a fantastical play featuring a deer, wolf, owl, and teenage human in a remote bar surrounded by forest that is threatened by wildfires. This story is interlaced with a related storyline involving a big rig trucker trying to get home while dealing with delays and detours caused by the same fires. Play content often addresses relevant regional and historic issues from non-traditional voices with a new perspective.

15. How many attendees did your activity attract?

918

16. How were attendees counted (Example: ticket sales, count at gate or estimate)?

The Stage Manager at each performance counted the total attendees in seats.

17. Estimated percentage of Salem residents and/or guests

47%

18. Estimated percentage of out-of-town tourists (less than 50 miles)

33%

19. Estimated percentage of overnight tourists (hotel/motel)

(Overnight tourists are defined as guests traveling greater than 50 miles for an event)

20%

20. What method was used to arrive at this percentage (Example: survey, estimate)

A survey was used to determine attendee place of origin via zip code.

21. Report on the other measurable outcome documented in your application. Include the outcome, goal and method used to track.

One stated Festival goal was to reach 1,000 attendees. This was an aggressive goal, as maximum seating capacity for the 24 total performances is 1,290 and we nearly met it: 918 patrons attended the 2023 Festival performances. This is the highest attendance in a single summer Festival to date and a 30% increase over 2022 (a year which had the previous highest Festival attendance).

Specifically, our goal was to have 45 attendees at each of the 18 full production performances, and 32 at each of the 6 Pop Up reading performances. The 2023 Festival averaged 42.4 attendees at each of the full productions and 25.8 attendees at the pop-up readings. The first full production in June continues to underperform. We've seen that our attendance increases as word of mouth circulates about performances early in the summer. The 2nd and 3rd full productions in July and August exceeded our goal.

Pop-Up readings are a relatively new addition to the Festival and need more time to establish interest and demand. Moving forward, we need to strategize how to more effectively market the full production in June so it brings in audience numbers similar to our productions later in the summer. We also need to revise our attendance expectations for the Pop-Up readings.

Metrics for each of these events (i.e., attendance) were gathered by having the Stage Manager count the number of individuals in seats and report those numbers via separate performance reports that were generated for each event. Another Festival goal was to achieve a 50%-50% breakdown of Salem and non-Salem attendees. We over-achieved this goal by seeing 53% of our 2023 Festival attendees identify as non-Salem residents and 47% identify as Salem residents.

A third attendance goal was to achieve overnight attendees comprising 25% of total attendees. We slightly under-achieved this goal by seeing 20% of attendees identify as overnight guests (attendees who travel over 50 miles). We did not include artists in this overnight stay calculation, if we had, we estimate that overnight stays would be higher.

A final goal was to increase the average attendance donation by 15%. The 2023 Festival realized a 37% increase in the average attendee donation compared to 2022.

17 full Introduction to Playwriting scholarships were provided to high school students from 11 high schools across Oregon, stretching from Mazama High in Klamath County to Scappoose High in Columbia County. This 10-week, two hours a week online course culminated in each student writing a 10-minutes play, and produced the following self-identified outcomes (respondent used a scale of 1 – 10, 10 being highest. The following scores are averages for all responses).

1. Your level of knowledge about writing for the stage PRIOR to taking this course? – 5.2
2. Your level of knowledge about writing for the stage AFTER taking this course? – 7.9
3. How much were you able to utilize skills taught in this course in your final project? – 7.6
4. How much did this course increase your overall writing skills? – 6.8
5. How much did this course increase your confidence as a creative writer? – 8.0
6. Did you find the learning environment welcoming and engaging? – 8.8
7. Did this course increase your desire to write plays or creative stories? – 7.5
8. Would you recommend this course to other students? – Yes 80%, Maybe 20%, No 0%
9. Students were asked to share feedback about the course. Direct quotes from students are as follows (all responses were positive, none were negative) –

"This course was amazing! I got great feedback and critiques. I think that my writing process definitely changed and improved along with my writing skills. In my opinion, other students who enjoy creative writing would thrive in this course".

"This course really helped me get inspired in many ways. I feel a lot more confident in my creativity and I really enjoyed the classes."

"This course gave me a lot of tools and the freedom to write and get consistent reading and feedback. While I may already have a semi-robust process for my playwriting, not only did I get new tricks, but the opportunity to write and rewrite gave me a renewed confidence. After struggling the length of the class I got my foot in the door with an idea, and changed and molded it into something I am very, very proud of. I have renewed vigor and confidence as a playwright and I feel ready to continue my practice into the future for as long and as well as I can."

"Loved how this course brings together that not only love of theater but also writing. This course is a great place to show your writing and to learn about writing, simply by having fun and reading plays."

22. What was the most effective resource used for marketing and promotion?

The Festival survey asked patrons to identify how they heard about the production they attended. The results are somewhat convoluted as many attendees checked several boxes and we are unable to determine which response may have been the true cause of driving these individuals to attend the Festival. The following responses are in ranked order given the stated challenge of multiple answers – Word of Mouth; Social Media; Email; OPB/Website; Newspaper; and several other write-in sources. OPB and Website are combined because OPB radio ads were worded to brand the Festival and drive listeners to our website. Excluding "Word of Mouth", because that is a result of attendees already in seats, "Social Media" is currently the most effective marketing tool. Our company members use social media extensively. In addition, each season we hire a professional to run a five month social media campaign. Our overall marketing objective is to grow our audience. The 2023 survey showed 42% of attendees were first time patrons.

23. Did you target any Spanish language or underrepresented population groups? (Explain)

We attempt to attract underrepresented groups through donation based attendance. 14% of our audience identified as non-white. Native American, Arab, Asian, and Hawaii/Islander attendance exceeded state percentages. Latino and African American attendee percentages did not. A 2024 goal will be to increase attendees from the Latino and African American communities.

24. Submitted by

Erin Boers

Attach up to 10 additional files as needed. Each file must be 1 megabyte or less in size.

25. Email address of person to receive confirmation email message.

grants-staff@willamette.edu

2. Thank You!

Thank you for submitting your report.

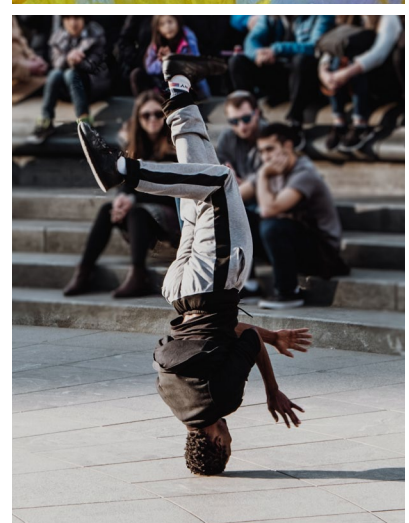
ARTS & ECONOMIC PROSPERITY 6

The Economic & Social Impact Study of Nonprofit Arts & Culture Organizations & Their Audiences

Supporting **jobs**.
Generating **revenue**.
Building **community vibrancy**.

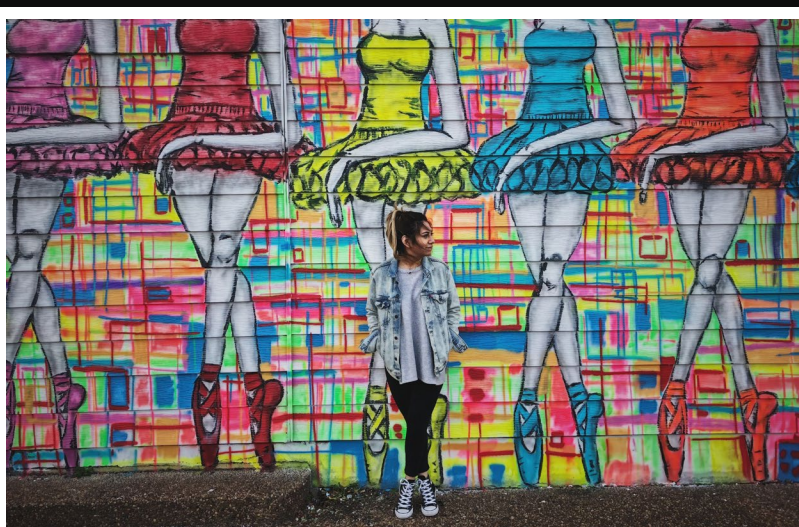


Americans
for the **Arts**



“
**THE AEP6 REPORT UNDERSCORES WHAT BUSINESSES
ACROSS THE NATION HAVE WITNESSED—THAT
INVESTMENTS IN ARTS AND CULTURE NOT ONLY
ENHANCE THE QUALITY OF LIFE, BUT ALSO STIMULATE
ECONOMIC DEVELOPMENT. BY SUPPORTING THE
ARTS, COMPANIES ATTRACT AND RETAIN TALENT
AND CREATE AN ENVIRONMENT WHERE CREATIVITY,
BUSINESSES, AND COMMUNITIES THRIVE.**

“
**PAUL WASHINGTON, EXECUTIVE DIRECTOR,
ENVIRONMENTAL, SOCIAL & GOVERNANCE CENTER,
THE CONFERENCE BOARD**



ARTS AND CULTURE BUILDS

BY RANDY COHEN, VP OF RESEARCH, AMERICANS FOR THE ARTS

Every day, more than 100,000 nonprofit arts and culture organizations in the U.S. are making their communities better places to live and work by beautifying cities, fueling creativity, celebrating diversity, and bringing joy to residents. Like all nonprofits, these organizations have a public purpose: to make their cultural product broadly accessible so everyone can share in these benefits. And, like all nonprofits, they count on financial support from 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. To those leaders, **Arts & Economic Prosperity 6** brings a welcome message: when you invest in the arts and culture, you are investing in an industry that strengthens your economy and builds more livable communities.

Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nation's nonprofit arts and culture industry. By every measure, the results are impressive. Nationally, the sector generated \$151.7 billion of economic activity in 2022—\$73.3 billion in spending by arts and culture organizations and an additional \$78.4 billion in event-related expenditures by their audiences. What was the impact of this economic activity? It supported 2.6 million jobs, provided \$101 billion in personal income to residents, and generated \$29.1 billion in tax revenue to local, state, and federal governments.

Investment in the nonprofit arts and culture industry builds the communities where people want to live and work. It is where entrepreneurs and creative economy businesses are launched and where nighttime economies flourish. When we prioritize diverse cultural expressions and traditions, it nurtures social connections, promotes community pride and identity, and boosts tourism by providing the authentic experiences that draw visitors to the community. If visitors have a positive experience, it may become a place to work—and ultimately one in which to live. Creating livable communities is economic development.

AEP6 expands beyond the economic and financial data of its five previous studies to include social impact measurements of arts and culture's effect on the well-being of communities and residents. For example, 89% of attendees to arts and culture events agreed that, "the event they are attending inspires a sense of pride in the neighborhood or community," and 86% responded that they "would feel a great sense of loss if this activity or venue were no longer available." Taken together, economic and social impact provide a more holistic portrait of how arts and culture strengthen communities.



"Mayors understand the connection between the arts industry and city revenues. Arts activity creates thousands of direct and indirect jobs and generates billions in government and business revenues. The arts also make our cities destinations for tourists, help attract and retain businesses, and play an important role in the economic revitalization of cities and the vibrancy of our neighborhoods."

— **RENO MAYOR HILLARY SCHIEVE,**
President, The United States Conference of Mayors

ARTS & CULTURE BY THE NUMBERS

**\$151.7
BILLION**
generated economic
activity in 2022

**\$73.3
BILLION**
in spending by
arts and culture
organizations

**\$78.4
BILLION**
in event-related
expenditures by
arts and culture
audiences

**2.6
MILLION
JOBS**
supported by arts
and culture

**\$101
BILLION**
in personal income
to residents

**\$29.1
BILLION**
in tax revenue to
local, state, and
federal governments

30 YEARS OF ECONOMIC IMPACT STUDIES

AEP6 represents a reset from its previous versions, establishing a new benchmark in the AEP study series.

- **We changed our approach** (expanded the study inclusion criteria from “arts” to “arts and culture,” implemented a new data collection methodology, and moved our economic impact analysis modeling to the IMPLAN platform), and
- **The world around us changed** (COVID-19 pandemic, a recession, decrease in audiences and changed attendance habits, profound job losses in the arts and hospitality industries, and billions of dollars to arts and culture from federal pandemic relief funding such as the CARES Act).

What has not changed is the community-based focus of our work. When Americans for the Arts published its first economic impact study in 1994, we partnered with local arts agencies representing 33 communities. AEP6 has grown tenfold since then. It provides detailed findings on 373 regions from across all 50 states and Puerto Rico—ranging in population from 4,000 to 4 million—and representing rural, suburban, and large urban communities. Local and statewide research partners collected surveys from 16,399 nonprofit arts and culture organizations and 224,677 of their attendees and customized economic input-output models were built for every region to ensure reliable data and actionable results.



“The AEP6 report findings confirm again the economic value of arts and culture. Arts and culture continue to put millions of people to work in big cities and small towns across the United States, including many members of DPE’s affiliate unions. The AEP6 report also finds that arts and cultural productions are economic drivers for local economies by spurring consumer spending at restaurants, hotels, and other local businesses. Simply put, investment in arts and culture continues to deliver a positive economic return for American communities.”

— JENNIFER DORNING,
President, Department for Professional Employees, AFL-CIO



"As a banker, I have visited businesses in almost every city and town in my state. There is a visible difference in places with a vibrant arts community. I see people looking for places to park, stores staying open late, and restaurants packed with diners. The business day is extended and the cash registers are ringing."

— **KEN FERGESON**,
Chairman, NBC Oklahoma, Past Chair,
American Bankers Association



SPENDING BY ARTS AND CULTURE AUDIENCES

What continues to set AEP6 apart from other national studies is its analysis of the event-related spending by arts and culture audiences. When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. AEP6 shows that the typical attendee spends \$38.46 per person per event, in addition to the cost of event admission. A ZIP code analysis of each of the 224,677 survey respondents shows that a third of attendees (30.1%) traveled from outside the county in which the event took place. Their event-related spending was more than twice that of their local counterparts (\$60.57 vs. \$29.77).

What brought those visitors to town? For 77% of respondents, the primary purpose of their visit was to attend that cultural event. When we asked their **local** counterparts what they would have done if the event where they were surveyed had not been available, 51% said they would have “traveled to a different community to attend a similar arts or cultural activity”—and 64% of **nonlocal visitors** would have traveled to another community as well. Vibrant arts communities attract visitors who spend money and help local businesses thrive. They also keep resident spending money local—a value-add that few industries can compete with.

ADDING VALUE THROUGH EQUITY AND INCLUSION

Past AEP studies have focused primarily on the nonprofit arts and culture industry's financial, economic, and tourism contributions. This resulted in more effort being placed on collecting data from large-budget organizations with existing relationships to the funding community, and less on smaller organizations and those that primarily serve communities of color. Thus, there has been an underrepresentation of the latter. With the goal of making AEP6 more inclusive and reducing systemic bias, Americans for the Arts transformed its approach. We hired an AEP6 community engagement and equity research director, added an equity consultant to the research team, established an AEP6 Equity Task Force composed of leaders from all segments of the industry, and completed a full review and restructuring of the methodology. We ensured publishing accessibility guidelines were met and provided inclusive language offerings (for example, we made the audience survey available in 25 languages). We also created a series of community engagement tools to help our research partners identify, approach, and establish new and strengthen existing relationships with organizations representing BIPOC- (Black, Indigenous, People of Color) and ALAANA- (African, Latine, Asian, Arab, Native American) identifying communities.

AEP6 included an expectation—for the first time—that our research partners would collect a portion of audience surveys at events that were presented, produced, or hosted by BIPOC and ALAANA organizations. We found that spending by attendees at BIPOC and ALAANA organizations was nearly identical to the overall national average (\$38.29 and \$38.46 per person, respectively). Similar findings were noted in the social impact questions. 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%.

With the research showing proportional economic and community impacts, these findings should initiate new, or escalate existing, funding conversations about BIPOC and ALAANA organizations receiving fair and proportional financial support—a necessary first step in correcting the grant award processes that have frequently proven to be historically and systemically unbalanced. 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. Ensuring equitable funding for arts and culture organizations is a vital step in creating an inclusive, balanced, and vibrant cultural landscape.

Building More Livable Communities

The arts were among the economic sectors most devastated by the COVID-19 pandemic and remain among the slowest to recover. Yet, they still helped us heal socially and recover economically. The arts infused our lives with joy when it was hard to find, staved off isolation and loneliness when it was most persistent, and increased life satisfaction when it lagged the most. The arts were also kindling for the economy, getting people out of their homes and spending money in the community. AEP6 makes clear that when we fund the arts, we are not supporting a frill or an extra. Rather, we are investing in an industry—one that stimulates the economy, supports local jobs, and contributes to building healthy and vibrant communities.

"City planners know the tremendous power of art and creativity in the built environment. For the planning profession, artists and culture bearers are key allies in our work: they help us shape resilient, livable, and equitable places. This is why the Arts & Planning Division of the American Planning Association advances a network across the fields of planning and the arts. And this is why we value the AEP6 and its data-driven, place-based approach. We know it will have a strong impact for our members and our shared work."

— ANNIS SENGUPTA,
Chair, The Arts & Planning Division
of the American Planning Association

TOP AEP6 TAKEAWAYS

- 1. Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nation's nonprofit arts and culture industry.** Nationally, the sector generated \$151.7 billion of economic activity in 2022—\$73.3 billion in spending by arts and culture organizations and an additional \$78.4 billion in event-related expenditures by their audiences. That economic activity supported 2.6 million jobs, provided \$101 billion in personal income to residents, and generated \$29.1 billion in tax revenue to local, state, and federal governments.
- 2. Nonprofit arts and culture organizations are businesses.** They employ people locally, purchase supplies and services from nearby businesses, and engage in the marketing and promotion of their cities and regions. Their very act of doing business—creating, presenting, exhibiting, engaging—has a positive economic impact and improves community well-being. Nonprofit arts and culture organizations spent an estimated \$73.3 billion which supported 1.6 million jobs and generated \$18.3 billion in local, state, and federal government revenue.
- 3. Arts and culture drives commerce to local businesses.** When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. Attendees at nonprofit arts and culture events spend \$38.46 per person per event, beyond the cost of admission—vital income for local merchants and a value-add that few industries can compete with.
- 4. Arts and culture strengthens the visitor economy.** One-third (30.1%) of attendees travel from outside the county in which the activity takes place; they spend an average of \$60.57, twice that of their local counterparts (\$29.77). Three-quarters (77%) of nonlocal attendees reported that the primary purpose of their visit was to attend that cultural event.
- 5. A vibrant arts and culture community keeps residents spending locally.** When local attendees to nonprofit arts and culture events were asked what they would have done if the event where they were surveyed had not been available, 51% said they would have “traveled to a different community to attend a similar arts or cultural activity.”
- 6. Spending by attendees to BIPOC and ALAANA events reflect national spending.** Attendees at organizations serving a community of color spend an average of \$38.29 per person per event—virtually identical to the overall national average of \$38.46. Attendees to BIPOC and ALAANA events from outside the county represented 27.8% of the audiences (nationally it was 30.1%). Even the spending by nonlocal attendees to BIPOC and ALAANA organizations was nearly identical to the national average (\$58.98 and \$60.57, respectively).
- 7. Pride in community.** 89% of attendees agreed that 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,” and 86% felt it important that future generations also be able to have that cultural experience.
- 8. Arts and culture builds more livable communities.** 86% of Americans say, “arts and culture are important to their community’s quality of life and livability,” and 79% of the American public believe that the arts are “important to their community’s businesses, economy, and local jobs.”
- 9. Improving personal well-being.** 78% of the population say the arts are a “positive experience in a troubled world,” 69% of the population believe the arts “lift me up beyond everyday experiences,” and 71% feel the arts give them “pure pleasure to experience and participate in.”
- 10. Building empathy and understanding.** 72% of Americans believe, “The arts provide shared experiences with people of different races, ethnicities, ages, beliefs, and identities (gender, political, national origin),” and 73% agree that the arts “helps me understand other cultures better.”
- 11. Post-COVID audiences spent more, traveled less.** Nationally, per person event-related spending increased from \$31.47 to \$38.44 in the years between AEP5 and AEP6 (2016 and 2022)—a 22% increase, matching the rate of inflation during that period. The percentage of nonlocal attendees (coming from outside the county in which the event took place) decreased from 34% in AEP5 to 30% in AEP6 (-11.5%).
- 12. Arts sparks creativity and innovation.** “Creativity” is among the top five applied skills sought by business leaders—per the Conference Board’s Ready to Innovate report—with 72% saying creativity is of “high importance” when hiring. For the second year in a row, “creativity” tops the list as the #1 soft skill needed in business (LinkedIn).

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THE ECONOMIC & SOCIAL IMPACT OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS & THEIR AUDIENCES

From coast to coast, and from our smallest rural towns to our largest urban cities, America's nonprofit arts and culture organizations are providing inspiration and joy to residents, beautifying public spaces, and strengthening community pride and identity. Arts and culture organizations are also businesses. They employ people locally, purchase goods and services from nearby businesses, and produce the authentic cultural experiences that are magnets for visitors, tourists, and new residents. Event-related spending by their audiences generates valuable revenue for local merchants—dining in a nearby restaurant, paying to park or for a rideshare, shopping at local retail stores, and enjoying dessert after a show—a value-add few industries can compete with. These actions, in turn, support jobs, generate household income, and generate tax revenues to the government that more than offset the public's arts and culture sector investment. The economic activity by arts and culture organizations and their audiences is (1) measurable and (2) a story that must be told.

Arts and Economic Prosperity 6 (AEP6) is a national study documenting the economic and social impacts of the nation's nonprofit arts and culture industry. In 2022, nonprofit arts and culture organizations and their audiences generated \$151.7 billion in economic activity—\$73.3 billion in spending by the organizations, which leveraged an additional \$78.4 billion in event-related spending by their audiences. The impact of this economic activity is far reaching, supporting 2.6 million jobs, generating \$29.1 billion in tax revenue, and providing \$101 billion in personal income to residents. AEP6 sends a strong signal that when we support the arts, we are investing in both economic and community well-being.

Economic Impact of Nonprofit Arts and Culture Industry in 2022 (Organizations and Their Audiences)

	Organizations	Audiences	Total
Total Direct Expenditures	\$73,286,552,000	\$78,388,967,000	\$151,675,522,000
Jobs Supported	1,564,000	1,010,000	2,574,000
Household Income Paid	\$65,369,105,000	\$35,640,920,000	\$101,010,025,000
Local Government Revenue	\$2,215,043,000	\$2,163,658,000	\$4,378,701,000
State Government Revenue	\$3,006,951,000	\$2,479,839,000	\$5,486,790,000
Federal Tax Revenue	\$13,114,037,000	\$6,127,238,000	\$19,241,276,000
Total Tax Revenue	\$18,336,032,000	\$10,770,735,000	\$29,106,767,000

AEP6 is the largest and most inclusive study of its kind. It documents the economic and social contributions of arts and culture in 373 diverse communities and regions representing all 50 states and Puerto Rico. The study areas range in population from 4,000 to 4 million and represent rural, suburban, and urban communities (130 cities and 126 counties, 78 multi-city or multi-county regions, 18 individual arts districts, and 21 entire states/territories).

To measure industry spending, local and statewide research partners representing the 373 study regions collected expenditure and attendance data from 16,399 arts and culture organizations and the event-related spending information from 224,667 of their attendees. Using the IMPLAN economic modeling platform, input-output analysis models were customized for each study region to provide specific and reliable economic impact data for each.

Arts & Economic Prosperity 6 has been expanded beyond previous AEP iterations conducted by Americans for the Arts by (1) making it more inclusive of previously under-represented organizations—primarily ones serving BIPOC and ALAANA communities as well as smaller-sized organizations—and (2) expanding beyond the financial and economic findings to also include the industry’s social impact benefits.

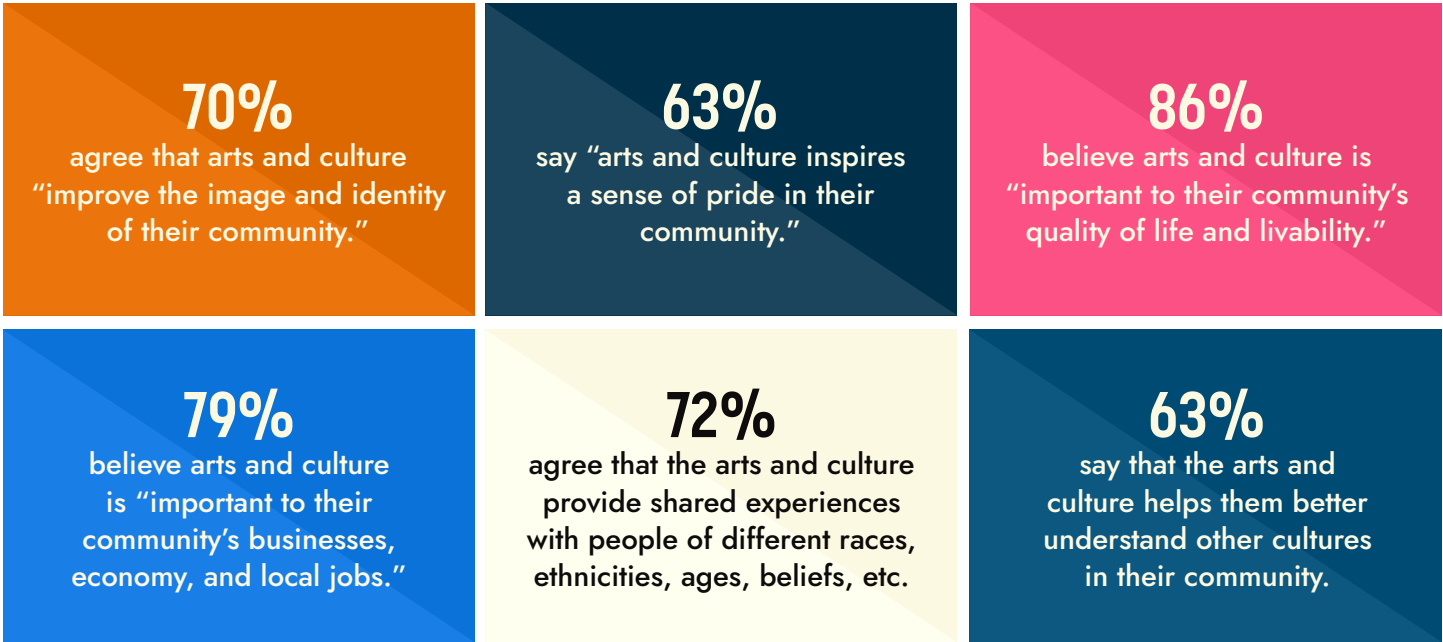
SOCIAL IMPACT OF ARTS AND CULTURE

Past AEP studies have focused primarily on the financial, economic, and tourism contributions of the nonprofit arts and culture industry. AEP6 expands beyond that to also include measures of social impact. Surveys completed by individual 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 that 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,” and 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.

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
<i>“This venue or facility is an important pillar for me within my community.”</i>	53.9%	27.6%	12.2%	0.9%	5.5%
<i>“I would feel a great sense of loss if this activity or venue were no longer available”</i>	59.0%	27.0%	9.0%	1.0%	4.1%
<i>“This activity or venue is inspiring a sense of pride in this neighborhood or community”</i>	59.4%	29.1%	7.2%	0.3%	4.0%
<i>“My attendance is my way of ensuring that this activity or venue is preserved for future generations”</i>	55.8%	29.9%	9.4%	0.9%	3.9%

The AEP6 social impact findings are specific to people attending an arts and culture event. It could be argued these respondents may already have a positive disposition about their cultural experience by virtue of their event attendance. **“Americans Speak Out About the Arts in 2023”**—a national public opinion study of 3,062 American adults conducted by Ipsos Public Affairs for Americans for the Arts—expands the survey universe to the general public to include both those that do, and do not, participate personally. The study also finds a rich appreciation for both the social and economic benefits that arts and culture brings to their community.

Findings from “Americans Speak Out About the Arts in 2023,” an National Public Opinion Survey About the Arts



How can a dollar be respent in a community?

AEP6 measures the economic impact of the arts using a methodology that enables economists to track how many times a dollar is respent within the local economy, and then to measure the economic impact generated by each round of spending (i.e., the direct, indirect, and induced economic impacts). Think of this as tracking a supply chain.

Consider this example:

A theater company purchases a five-gallon bucket of paint from its local hardware store for \$100—a very simple transaction at the outset but one that initiates a complex sequence of income and spending by both individuals and other businesses.

Following the initial purchase, the hardware store may use a portion of the \$100 to pay the sales clerk who sold the bucket of paint. The sales clerk then respends some of the money for groceries; the grocery store uses some of the money to pay its cashier; the cashier then spends some of the money for rent; and so on.

The hardware store also uses some of the \$100 to purchase goods and services from other businesses, such as the local utility company, and then to buy a new bucket of paint from the paint factory to restock its shelf. Those businesses, in turn, respend the money they earned from the hardware store to pay employees and buy goods and services, and so on.

Some of these expenditures are local and some are outside the region. The local ones continue the local economic impact cycle. Eventually, the last of the \$100 is spent outside of the community at which point it no longer has a local economic impact. It is considered to have “leaked” out of the community.

The total economic impact describes this full economic effect, starting with the theater’s initial paint purchase and ending when the last of the \$100 leaks out of the community. It is composed of the direct economic impact (the effect of the initial paint purchase by the theater), as well as the indirect and induced economic impacts, which are the effects of the subsequent rounds of spending by businesses and individuals, respectively.

Interestingly, a dollar ripples very differently through each community, which is why a customized economic model is constructed for each study region. The IMPLAN platform accounts for the unique economic and industrial characteristics of local economies.

CENTERING ORGANIZATIONS SERVING COMMUNITIES OF COLOR IN AEP6

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 organizations they were unaware of. They 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 or 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.

An analysis of the audience surveys at BIPOC and ALAANA events (N=37,805) and the overall national findings (N=224,677) showed nearly identical results in average event-related spending, nonlocal visitation, and opinions on the social impact of arts and culture.

- Per person spending by attendees at BIPOC events (\$38.29) was only fractionally different from the national average spending at all events (\$38.46).
- Similar findings were noted in the social impact questions. For example, 88.7% of attendees at BIPOC and ALAANA organizations agreed, “This activity or venue is inspiring a sense of pride in this neighborhood or community.” The figure for all attendees was 88.5%.

	Attendees at BIPOC Events	Attendees at All Events
<i>“This venue or facility is an important pillar for me within my community.”</i>	81.2%	81.4%
<i>“I would feel a great sense of loss if this activity or venue were no longer available”</i>	84.9%	86.0%
<i>“This activity or venue is inspiring a sense of pride in this neighborhood or community”</i>	88.7%	88.5%
<i>“My attendance is my way of ensuring that this activity or venue is preserved for future generations”</i>	86.6%	85.7%

DEFINING ECONOMIC IMPACT

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 method of economic analysis ensures reliable and actionable localized results.

- 1. **Jobs** is a total figure of people employed (full-time, part-time, and seasonal employment jobs).
- 2. **Resident Household Income** includes salaries, wages, and entrepreneurial income paid to residents. It is the money individuals earn personally and then use to pay for food, mortgages, and other living expenses.
- 3. **Revenue to Local, State, and Federal Governments** revenue from taxes (e.g., income, property, or sales) as well as funds from licenses, filing fees, and other similar sources.

The American public appreciates both the economic and quality of life benefits provided by the arts.



Source: Americans Speak Out About the Arts in 2023.

HOW NONPROFIT ARTS AND CULTURE ORGANIZATIONS GENERATE TAX REVENUE

The nonprofit arts and culture industry generates significant revenues to local, state, and federal governments. Nonprofit organizations themselves are exempt from most federal and state taxes, so how can they generate tax revenue? Like all businesses, they pay payroll taxes (Social Security, Medicare) and employees of nonprofits pay income taxes on their personal earnings. Similarly, local businesses are likely to pay taxes on the goods and services sold to a nonprofit. Event-related spending by arts audiences (e.g., meals, parking, retail, lodging) is taxed in most communities, providing another stream of government revenue. Given the substantial financial activity of the arts, there is a considerable amount of tax revenue generated.

“Nonprofit” Arts and Culture Organizations

AEP6 used an inclusive approach when building the list of nonprofit arts and culture organizations to be surveyed as part of the study, one that accounts for different localities and cultures. For example, in some communities, the museum may be a nonprofit organization while in others it is a government-owned and operated entity. Both are included in AEP6. Also included are organizations such as public and private local arts agencies, living collections (zoos, aquariums, and botanical gardens), university presenters, and arts programs under the umbrella of a non-arts organization or facility (such as a library, social service organization, or church). In addition to the organization types listed above, the study partners were encouraged to include other types of 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 arts and culture. In short, if it displays the characteristics of a nonprofit arts and culture organization and has an identifiable budget, attendance, and leadership, it was included in AEP6. This study does, however, exclude individual artists and the for-profit arts and entertainment sector (e.g., Broadway, popular music concert tours, or the motion picture industry)—all vital and valued components of the nation’s arts landscape but beyond the scope of this study.

THE PANDEMIC'S DEVASTATING IMPACT ON ARTS AND CULTURE...A RECOVERY THAT CONTINUES

AEP6 was conducted in 2022-23 as the nation continued its emergence from the COVID-19 pandemic. By every measure, the arts and culture industry was among the most devastated economic sectors.

The U.S. Bureau of Economic Analysis provided one particularly sobering [report](#) of the pandemic's impact on the arts in 2022: "In year one of the COVID-19 pandemic, few areas of the U.S. economy were harder hit than the performing arts: Performing arts presenters and performing arts companies joined oil drilling/exploration and air transportation as the steepest-declining areas of the U.S. economy in 2020. After adjusting for inflation, the value added by performing arts presenters (including festivals) fell by nearly **73%** between 2019 and 2020."

- Many communities implemented restrictions on public gatherings and travel, which limited attendance and even the ability of performers to work together on the stage. **99%** of producing and presenting organizations canceled events during the pandemic with many shuttering for entire seasons—a loss of an estimated **557 million ticketed admissions** ([Survey by Americans for the Arts, 2020-22](#)).
- Nonprofit arts organizations experienced a staggering loss of jobs. Johns Hopkins University reported in 2021 that the percentage of job losses at nonprofit arts organizations was nearly 5 times worse than the average of all nonprofits (**-34.7% vs. -7.4%**).
- In 2020, **63%** of artists experienced unemployment and **95%** lost creative income. **37%** were unable to access or afford food at some point during the pandemic and **58%** did not visit a medical professional due to an inability to pay. ([Americans for the Arts, 2022](#))
- The pandemic's impact was not felt equally. Organizations serving and representing BIPOC communities were more likely to report that they lacked the financial resources needed to return to in-person programming than non-BIPOC organizations (**55% vs.**

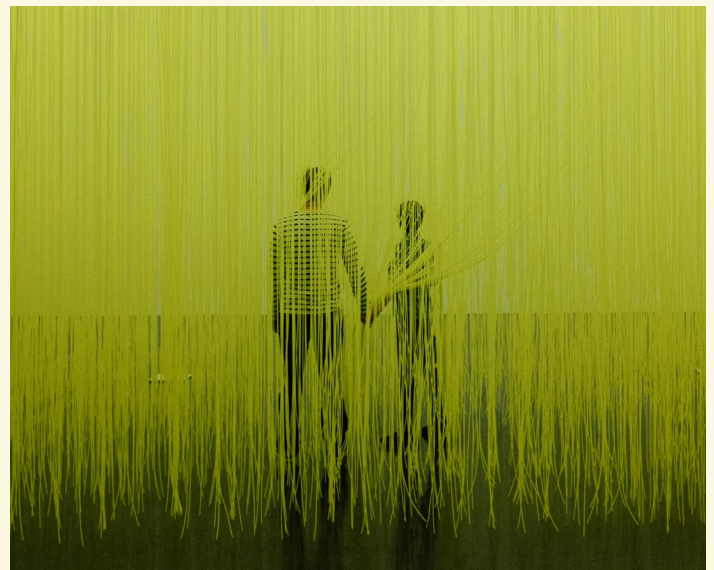
38%). BIPOC artists had higher rates of unemployment than white artists in 2020 (**69% vs. 60%**) and lost a larger percentage of their creative income (**61% vs. 56%**). ([Americans for the Arts, 2022](#))

- Arts and culture organizations showed resilience by moving to virtual and online experiences, outdoor performances, drive-in events, and other innovative ways to maintain audience and subscriber engagement.
- Audiences are returning slowly in many communities with informal estimates of a **⅔ to ¾ return rate** as of 2023.

40% of responding AEP6 organizations reported that, during the height of the pandemic, they expanded services beyond arts and culture in order to address urgent community needs such as collecting and donating supplies, donating facility space as a testing/vaccination site, or helping other organizations and individuals apply for pandemic relief and unemployment benefits.

Even amid the damage and instability the pandemic caused, AEP6 demonstrates that arts and culture remains a formidable industry that benefits communities economically, socially, and culturally.

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.



NONPROFIT ARTS AND CULTURE ORGANIZATIONS

Most people appreciate nonprofit arts and culture organizations as wonderful amenities that improve community livability. They are also businesses. They employ people locally, purchase supplies and services from nearby businesses, and engage in the marketing and promotion of their cities and regions. Their very act of doing business—creating, presenting, exhibiting, engaging—has a positive economic impact on the community.

To measure the impact of spending, local and statewide research partners first identified their universe of nonprofit arts and culture organizations. Those organizations were then asked to complete a survey about their fiscal 2022 expenses and attendance. A total of 16,399 organizations responded to the survey ranging in budget size from \$0 to \$375 million. Each study region's data is based solely on information provided by its responding organizations. No estimates are made to account for non-respondents. The national figures are estimates based on calculations using the local findings.

In 2022, nonprofit arts and culture organizations added an estimated \$73.3 billion to the nation's economy, supporting 1.6 million jobs, providing \$65.4 billion in household income, and generating \$18.3 billion in total tax revenue. This is the impact of just organizations—festivals, performing and visual arts organizations, history and heritage centers, public art programs, museums, community arts programs, living collections, and more. It does not take into consideration the additional induced spending by their audiences.

Economic Impact of Nonprofit Arts and Culture Organizations



Arts and culture organizations provide rewarding employment for more than just arts administrators, artists, curators, and musicians. They also employ accountants, printers, builders, plumbers, and an array of occupations spanning many industries.



*“Race Forward values the vital role of the arts and culture in achieving a just, multiracial democracy, in which people of color thrive with power and purpose. Throughout American history, from the Harlem Renaissance to the Chicano Mural Movement to publications like *Gidra*, artists and culture bearers of color have used their craft to shape powerful narratives that assert the full humanity of communities of color; challenge racist ideologies in neighborhoods, on campuses and in workplaces; and push us to realize an equitable future. In addition to the aesthetic and economic boosts that artists and culture bearers of color undoubtedly bring to local and national economies, we must also honor, cherish, and invest in the bold sociopolitical voice for racial and economic justice for all that they offer to us through their artistic and cultural expression.”*

— GLENN HARRIS,
President of Race Forward

“Arts and cultural organizations play an essential role in their local communities, and they hold an equally important place within the broader nonprofit community. Americans for the Arts has done it again, with compelling new data about the power of arts and culture to create jobs, generate tax revenue, and build vibrant communities. This report is a call to action for policymakers and a powerful tool for nonprofit advocates across the sector.”

— DR. AKILAH WATKINS, President and CEO, Independent Sector

JOBS SUPPORTED ACROSS THE COMMUNITY

Nonprofit arts and culture organizations provide rewarding employment for more than just artists, curators, musicians, and administrators. They also employ builders, plumbers, accountants, graphic designers, salespeople, custodians, and an array of occupations spanning many industries. Arts and culture jobs are highly local and are not typically the type to be offshored. Dollars spent on human resources typically stay within a community longer, thereby having a greater local economic impact.

ECONOMIC IMPACT BEYOND DOLLARS: VOLUNTEERISM

While arts volunteers do not have an economic impact as defined in this study (because there are no direct expenditures), they do have an enormous impact on their community by helping arts and culture organizations function as a viable industry. The average amount of volunteerism in 2022, per the 16,399 responding organizations, was 73.3 volunteers per organization. Each of those volunteers averaged 31.1 hours (2,281 hours per organization)—a donation valued at \$72,542 per organization. The average amount of volunteerism in 2022 for each city and county in AEP6 was 3,757 volunteers who donated 115,479 hours to nonprofit arts and culture organizations. This has a donation value of \$3.6 million. The [Independent Sector](#) places the value of the average 2022 volunteer hour in the U.S. at \$31.80. Volunteers can include individuals such as unpaid professional staff (executive and program staff, board/commission members), artistic volunteers (artists, choreographers, designers), clerical volunteers, and service volunteers (ticket takers, docents, ushers, gift shop volunteers).

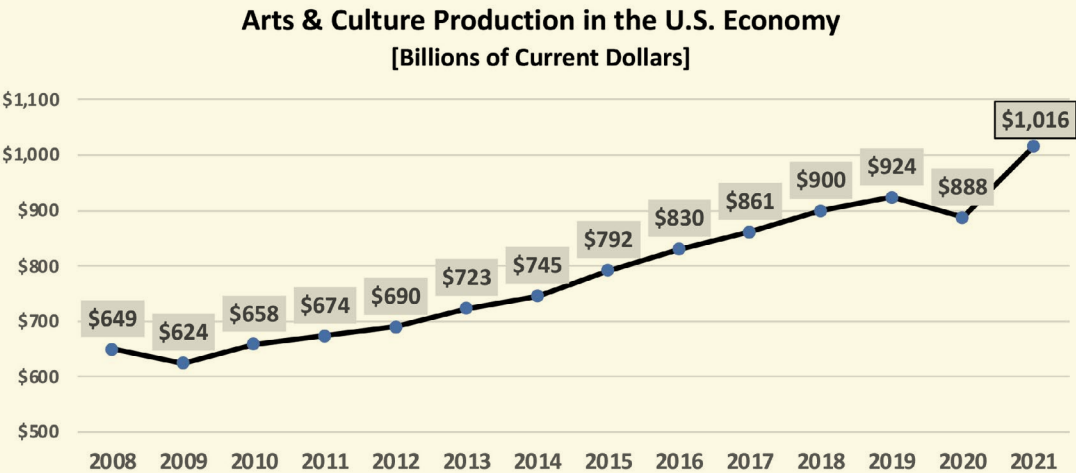
VALUE OF IN-KIND CONTRIBUTIONS

The responding arts and culture organizations provided data about their in-kind support. In-kind contributions are non-cash donations such as donated assets, office space, airfare, and advertising space. 86% reported some level of in-kind support, averaging \$49,213 per organization during fiscal year 2022. These contributions can be received from a variety of sources including corporations, individuals, local and state arts agencies, and the government. Like volunteerism, in-kind contributions are not factored into the economic impact measures as defined in this study, but they provide an enormous assist to the organizations and their ability to make their cultural product accessible to the community.

Arts are a larger segment of the economy than most people realize.

The U.S. Bureau of Economic Analysis (BEA) reports that the nation’s arts and culture sector—nonprofit, commercial, education—is a **\$1.02 trillion** industry that supports 4.9 million jobs (2021). That is **4.4%** of the nation’s economy—a larger share of GDP than powerhouse sectors such as construction, transportation, and agriculture. That the BEA measures arts and culture production in the U.S. is an indication of the important role of the arts in building a healthy economy and ensuring global competitiveness.

The BEA’s report considers the full breadth of the nation’s arts and culture industries, unlike AEP6 which focuses solely on the nonprofit and public sector and their audiences.



ARTS AND CULTURE AUDIENCES

Every day, millions of people attend and participate in arts and culture activities. Unlike most industries, arts and culture leverages significant amounts of “event-related spending” by their audiences. For example, part of the cultural experience often includes dining out at a restaurant, paying for parking, shopping in nearby stores, and returning home to pay for child or pet care. Sometimes it includes travel and paying for overnight lodging. Local businesses that cater to arts and culture audiences reap the rewards of this economic activity.

To measure the impact of spending by arts and culture audiences, researchers used an audience-intercept methodology, a standard technique in which attendees are asked to complete a short survey about their spending related to that event, opinions about the social impact of the arts, home ZIP code, and basic socioeconomic information. Surveys took place while they were attending the event. Nationally, 224,677 audience surveys were collected for AEP6 across the 373 study regions between spring of 2022 and summer of 2023.

The typical attendee to a nonprofit arts or culture event spent **\$38.46 per person per event** (not including the cost of admission, or food and beverage purchased on-site during the event). Nationally, total event-related spending was an estimated **\$78.4 billion**. This spending supported **1.01 million jobs**, provided **\$35.6 billion** in household income, and generated **\$10.8 billion** in total government revenue. **30.1%** of attendees traveled from outside the county in which the arts event took place. They spent an average of **\$60.57 per person**. Why were they visiting? **77%** said it was specifically to attend the cultural activity where they were surveyed.

Economic Impact of Spending By Audiences at Nonprofit Arts and Culture Events



Spending by Arts Audiences Sends **\$78.4 Billion** to Local Businesses

ATTENDEE SPENDING

The typical attendee to a nonprofit arts and culture event spent \$38.46 per person per event (not including the cost of admission or food and drink purchased on-site during the event). While there is a considerable range in average per-person spending from community-to-community (\$7.86 to \$155.21), the percentage spent on various categories are much closer. As has been true in every AEP audience spending analysis, the largest spending category was “food and drink” purchased off-site at local establishments, which accounted for 38.5%. Retail shopping was the second-largest category (16.7%), followed by local overnight lodging (13.0%), local transportation (10.6%), clothing and accessories (7.9%), groceries and supplies (7.8%), childcare (1.6%), and other/miscellaneous (3.8%).

Why exclude the cost of admission and on-site food and drink purchases? Those costs are paid directly to the arts and culture organizations themselves and are captured as expenses on a separate survey completed by those organizations. This methodology avoids “double counting” those dollars in the study analysis.

Average Per Person Audience Expenditure: \$38.46	
Food and Drink (off-site purchases only)	\$14.81
Retail Shopping	\$6.42
Overnight Lodging	\$5.02
Local Transportation	\$4.09
Clothing and Accessories	\$3.03
Supplies and Groceries	\$2.99
Childcare	\$0.62
Other/Miscellaneous	\$1.48

Americans Speak Out About Cultural Tourism

As communities compete for the tourist’s dollar, arts and culture is a proven magnet for travelers’ time and money. Local businesses grow because travelers extend the length of their trips for arts and culture experiences.

- **79%** of Americans agree, “The arts attract travelers and are good for tourism.”
- **70%** agree, “The arts improve the image and identity of my community.”
- **53%** say, “When planning a vacation, I consider the destination’s arts and culture experiences when deciding where to visit.”
- With this level of public understanding of the arts and tourism connection, it is no surprise that **66%** favor government funding the arts as a means to increase tourism.

Source: Americans Speak Out About the Arts in 2023.

Nationally, 77% of all nonlocal arts attendees reported that the primary reason for their trip was “Specifically to attend this performance, event, exhibit, venue, or facility.”



53% of Americans say, “When planning a vacation, I consider the destination’s arts and culture experiences when deciding where to visit.”

LOCAL AND NONLOCAL AUDIENCES: 70% VS. 30%

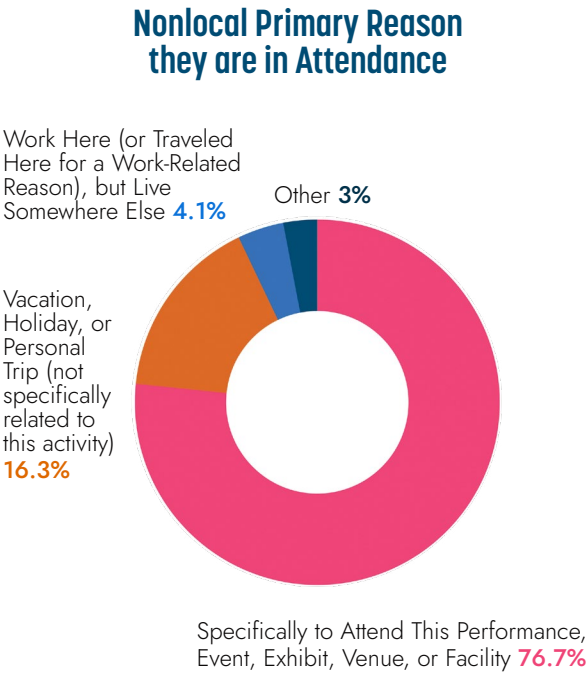
In addition to spending data, each of the 224,677 audience survey respondents provided the ZIP code of their primary residence. Attendees that lived within the county in which the event took place were considered local. Nonlocal attendees were defined as those coming from outside the county in which the event took place. While the percentage of nonlocal attendees can vary substantially from one community to another (ranging from 2.8% to 84.4%), the national sample revealed that 30% of attendees traveled from outside of the county, with the remaining 70% of attendees residing within the county.

Nonlocal attendees averaged twice as much event-related spending as their local counterparts (\$60.57 vs. \$29.77). Not surprisingly, nonlocals spend more per person in typical travel categories such as lodging, meals and beverages, and local transportation.

Average Per Person Event-Related Spending			
	Local Attendees	Nonlocal Attendees	National Average (All Attendees)
Food and Drink (off-site purchases only)	\$12.86	\$19.07	\$14.81
Retail Shopping	\$5.48	\$9.08	\$6.42
Overnight Lodging	\$1.07	\$14.83	\$5.02
Local Transportation	\$2.97	\$6.93	\$4.09
Clothing and Accessories	\$2.98	\$3.66	\$3.03
Supplies and Groceries	\$2.57	\$4.12	\$2.99
Childcare	\$0.61	\$0.72	\$0.62
Other/Miscellaneous	\$1.23	\$2.16	\$1.48
TOTAL (PER PERSON PER EVENT)	\$29.77	\$60.57	\$38.46

77% OF NONLOCAL ATTENDEES “TRAVELED HERE SPECIFICALLY FOR THIS ARTS EVENT”

Nonlocal attendees were asked to provide their primary reason for traveling to the community where they were surveyed. Nationally, three-quarters (76.7%) of nonlocals indicated that the primary reason for their trip was “specifically to attend this performance, event, exhibit, venue, or facility.”



A VIBRANT ARTS AND CULTURE COMMUNITY KEEPS RESIDENT SPENDING LOCAL

Additionally, both local and nonlocal attendees were asked what they would have done if the event where they were surveyed had not been available. 50.6% of **local** residents said they would have “traveled to a different community to attend a similar arts or cultural activity.” 63.5% of **nonlocals** would have selected another community.

CULTURAL EVENTS ATTRACT NEW DOLLARS AND RETAIN LOCAL DOLLARS

Of the 30.1% of attendees who are nonlocal, 13.8% reported an overnight lodging expense. Not surprisingly, these attendees spent considerably more money during their visit—an average of \$204.40 per person (as compared to \$60.57 per person for the average nonlocal attendee). In fact, nonlocal attendees who reported overnight lodging expenses spent the most per person in every expenditure category.

For this analysis, only one night of lodging expense is counted in the audience expenditure analysis, regardless of how many nights these cultural tourists actually stayed in the community. This conservative approach ensures that the audience-spending findings are not inflated by non-arts-related lodging expenses (e.g., a multi-day vacation that includes sporting events or visiting a national park).

Just 5% of all respondents reported an overnight lodging expense (the other 95% reported \$0 for lodging).

An analysis of the event-related spending by audiences at BIPOC and ALAANA events (N=37,805) showed nearly identical results to the overall national event-related spending findings (N=224,677).

- Attendees to BIPOC and ALAANA arts and culture organizations spend an average of \$38.29 per person per event—virtually identical to the overall national average of \$38.46.
- 72.2% of attendees to BIPOC and ALAANA organizations reside in the county where the event took place and spent an average of \$31.27 per person per event (compared to national averages of 69.9% and \$29.77).
- 27.8% of attendees to BIPOC and ALAANA organizations traveled from outside the county where the arts event took place and spent an average of \$58.98 per person per event (compared to national averages of 30.1% and \$60.57).

These findings demonstrate that BIPOC and ALAANA arts and culture organizations leverage the same amount of event-related spending by their attendees as all arts and culture organizations. They also demonstrate the same pulling power to attract nonlocal visitors to the community. Communities that support organizations centered in creating, advancing, promoting, and preserving artistic and cultural traditions rooted in a community of color can be confident that they are both fortifying their local economy, and supporting venues and activities that provide safe and affirming spaces for people who have been historically marginalized.

	Local Attendees		Nonlocal Attendees		National Average (All Attendees)	
Average Per Person Event-Related Spending	BIPOC Averages	National Averages	BIPOC Averages	National Averages	BIPOC Averages	National Averages
Food and Drink (off-site purchases only)	\$11.21	\$12.86	\$16.01	\$19.07	\$12.29	\$14.81
Retail Shopping	\$6.23	\$5.48	\$10.32	\$9.08	\$7.34	\$6.42
Overnight Lodging	\$1.55	\$1.07	\$14.24	\$14.83	\$4.92	\$5.02
Local Transportation	\$3.54	\$2.97	\$7.13	\$6.93	\$4.46	\$4.09
Clothing and Accessories	\$3.58	\$2.98	\$4.57	\$3.66	\$3.78	\$3.03
Supplies and Groceries	\$2.97	\$2.57	\$3.79	\$4.12	\$3.17	\$2.99
Childcare	\$0.69	\$0.61	\$0.78	\$0.72	\$0.68	\$0.62
Other/Miscellaneous	\$1.50	\$1.23	\$2.14	\$2.16	\$1.65	\$1.48
TOTAL (PER PERSON PER EVENT)	\$31.27	\$29.77	\$58.98	\$60.57	\$38.29	\$38.46

CONCLUSION

Arts and culture is more than food for the soul. It also puts food on the table for millions of people across the U.S.

In 2022, nonprofit arts and culture organizations and their audiences generated \$151.7 billion in economic activity—\$73.3 billion in spending by the organizations, which leveraged an additional \$78.4 billion in event-related spending by their audiences. This economic activity supported 2.6 million jobs and generated \$29.1 billion in tax revenue, more than offsetting the public sector’s arts and culture funding.

AEP6 changes the conversation about nonprofit arts and culture organizations from that of a charity—worthy of funding in prosperous economic times but hard to justify in challenging times—to that of an industry with an economic and social impact. Arts and culture organizations are businesses. They employ people locally, purchase supplies and services from nearby businesses, and produce the authentic cultural experiences that are magnets for visitors, tourists, and new residents. Their very act of creating, presenting, exhibiting, and engaging has a positive economic impact on the community.

When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. Attendees at nonprofit arts and culture events spend \$38.46 per person per event, beyond the cost of admission—vital income for local merchants and a value-add that few industries can compete with. Arts and culture organizations also strengthen the visitor economy. One-third (30.1%) of attendees travel from outside the county in which the activity takes place; they spend an average of \$60.57, twice that of their local counterparts (\$29.77). When asked, 77% of those nonlocal attendees reported that the primary purpose of their visit was specifically to attend that cultural event.

AEP6 expands beyond the economic and financial data to include social impact measurements on the well-being of communities and residents. 89% of attendees to arts and culture events agreed that, the event they are attending “inspires a sense of pride in the neighborhood or community.” 86% said they would “feel a sense of loss if that activity or venue was no longer available,” and 86% felt it important that “future generations also be able to have that cultural experience.” Furthermore, a national public opinion study conducted as part of AEP6 revealed that 86% of Americans say, “arts and culture are important to their community’s quality of life and livability,” and a remarkable 79% report that the arts are “important to their community’s businesses and local jobs.”

“AEP6 reminds us that vibrant arts and cultural assets exist in every corner of the country. The data paints a vivid picture of how the arts enhance our community prosperity and our residents’ quality of life. By supporting and investing in the arts, counties play an important role in strengthening our communities today and for generations to come. We appreciate our partnership with Americans for the Arts, especially as we continue to demonstrate the value of our artistic and cultural endeavors.”

— **HON. MARY JO MCGUIRE**,
President, National Association of Counties
Commissioner, Ramsey County, MN



AEP6 also included an expectation—for the first time—that a portion of audience surveys be collected from attendees to events that were presented, produced, or hosted by BIPOC and ALAANA organizations. The study found spending by these attendees was nearly identical to the overall national average (\$38.29 and \$38.46 per person, respectively). Social impact survey results were also nearly identical. 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%. With the research showing proportional economic and community impacts, these findings should create new urgency around BIPOC and ALAANA organizations receiving fair and proportional financial support—a necessary first step in correcting the grant award processes that have frequently proven to be historically and systemically unbalanced. 86.6% of attendees to BIPOC and ALAANA organizations support preserving these organizations for future generations. Ensuring equitable funding for arts and culture organizations is a vital step in creating an inclusive, balanced, vibrant and sustained cultural landscape.

Arts and culture is a fundamental component of livable communities—beautifying cities and towns, bringing joy to residents, and celebrating diverse cultural expressions and traditions. It powers the creative communities where people want to live and work, where entrepreneurs and innovation thrive, and where businesses and nighttime economies flourish. Shared cultural experiences strengthen social bonds, sense of belonging, and community pride and identity.

Arts & Economic Prosperity 6 delivers a clear welcome message: when communities invest in arts and culture, they are not doing so at the expense of community and economic development. Rather, they are investing in an industry that stimulates the economy, supports local jobs, and contributes to building healthy, vibrant, and more livable communities.



“The economic and cultural impact of live performance on our nation and in communities across the country has been taken for granted for far too long. Independent venues and the entire live entertainment ecosystem are working at the federal, state, and local levels to elevate the critical role we play in community innovation, inclusion, and development. AEP6 will provide unparalleled data and compelling perspectives that will help our sector better tell our story and ensure that arts and culture organizations have a seat at the table to determine the future of their communities.”

— **STEPHEN PARKER,**
Executive Director of the National
Independent Venue Association

BUILDING AEP6 WITH A FOUNDATION IN EQUITY

BY DR. GENNA STYLES-LYAS,
DIRECTOR OF AEP6 COMMUNITY ENGAGEMENT AND EQUITY

461

one-on-one
partner calls

20

statewide
virtual gatherings

**COUNTLESS
EMAILS**

to 297 research partners
representing 373
communities over 16
months

3

webinars with
over 200 attendees
at each

3

in-person
visits

Historically, Arts & Economic Prosperity studies have underrepresented and underrecognized arts and culture organizations serving or representing BIPOC- and ALAANA-identifying communities. For AEP6, we set out to intentionally transform our approach to focus on reducing systemic research bias; establishing new local, state, and national partnership models; and creating new narratives that would better represent the BIPOC and ALAANA arts and culture communities.

But how do you rebuild a 30-year-old institutional economic impact study into one that is based on a foundation of equity and community engagement? Through constant communication, planning, learning, adjusting, and then readjusting.

As the Director of AEP6 Community Engagement and Equity, I had the opportunity to connect with 297 people representing 373 communities to learn from their individual challenges and witness the pride and passion local and statewide partners held for their communities. Through these one-on-one conversations, we gained a wealth of knowledge providing Americans for the Arts the opportunity to be more collaborative, responsible, and responsive to each of the diverse participating communities. Through this process of engagement, it was critical to document our journey and what we learned. Our goal: To share our learnings with the local and statewide partners that will inform our future work and rebuild a foundation for AEP6 that is centered in equity. Below, I have outlined eight takeaways for consideration.

1. ONE SIZE DOESN'T FIT ALL

The first major shift to the AEP6 study was the requirement for all local and statewide research partners to collect 25% of their audience surveys at events hosted or produced by BIPOC and ALAANA organizations. However, upon implementation, it soon became clear that a one-size-fits-all approach does not account for the unique characteristics of each community. Some communities simply didn't have demographic diversity. Rather than having those communities ignore the requirement because they could not meet it, we readjusted the requirements to a scaled approach based on population data from the U.S. Census. For example, if a community's demographic data revealed that 5% of the population identified as a part of the global majority (BIPOC and ALAANA), the audience survey collection goal at BIPOC and ALAANA centered organizations would adjust to 5%. The remaining 95% of surveys could be collected from other organizations. Many local and statewide partners were inspired by the requirement to make new connections and build deeper relationships within their communities. Others were encouraged by this approach and have gone above and beyond the requirement—collecting more surveys than the required minimum from BIPOC and ALAANA organizations.

“There is a national movement, a national dialogue here that is so important for a time such as now.”

— JEREMY JOHNSON, President and CEO, Assembly for the Arts, Cleveland, OH

If, after many points of engagement, the research partners could not identify any BIPOC or ALAANA arts and culture organizations in their community, then their audience data collection requirements were met by collecting surveys from non-BIPOC and ALAANA organizations. Our aim was to be true to the community and not overburden or oversurvey a single organization. With this thoughtfully scaled approach, 141 of the 373 participating communities (37.8%) achieved or surpassed their goal.

Challenges with the U. S. Census

We acknowledge that this revised approach may not be perfect due to the historic systemic oppressive practices embedded in the U.S. Census methodology such as:

- The Three-Fifths Compromise, where enslaved descendants of Africa were counted as a portion of a person₁.
- Misuse of the data to the detriment of certain communities, such as the wartime incarceration of Japanese-Americans in the 1940s₂.
- Undercounting of people from disinvested communities that have an impact on social/political resources₃—compounding this count is the distrust of the census in immigrant and other marginalized communities₄.
- Racial or ethnic categories that do not allow people to identify or feel fully represented as themselves_{5,6}.

These practices create a challenge when attempting to accurately illustrate population demographics.

However, in future AEP studies, we will continue to refine our processes in partnership with our community partners to be more inclusive of diverse communities across the country.

“The African Diaspora Consortium works to positively impact outcomes of Black populations across the African Diaspora. Arts and culture can be used as a vehicle to enhance understanding and connectedness as historical and cultural uplift. The economic impact and social impact of BIPOC and ALAANA representing organizations and their audiences will support our strategy. From our perspective, the arts and culture organizations across the nation of the African Diaspora; each artwork and series is a journey through thought; a way to connect the dots of the past to the present so that we can collectively decide where to take our future, and the future looks bright!”

— **KATRINA ANDRY**, ADC Global Visual Artistic Director, African Diaspora Consortium (ADC)



2. NECESSARY COLLABORATORS

To advise Americans for the Arts on our approach, methodology, and creation of AEP6 resources, we developed an AEP6 Equity Task Force with members that represented the breadth of the arts and culture industries. These included researchers, funders, local research partners, and BIPOC organization leaders who would actually be asked to complete the surveys. The Task Force helped us present relatable, functional, and actionable ideas. They also helped us define what a BIPOC and ALAANA organization was and were the first to review changes to the AEP6 methodology. With early and frequent involvement of the Task Force, we were able to work more effectively and impactfully with local and statewide research partners and thus, enable them to better connect with their BIPOC and ALAANA communities.

Additionally, local and statewide research partners were responsible for boots-on-the-ground efforts inside the 373 participating study regions. This was the most difficult work because they were navigating challenges such as time constraints, perfectionism, and diving into operationalizing equity—in addition to technical challenges with definitions, digital options, and systemic bias.

“Music and the arts are the foundation of vibrant communities and help us connect, understand, and inspire one another. All while driving economic growth, creating rewarding jobs and careers, and powering our culture forward. Americans for the Arts’ latest Arts and Economic Prosperity report does a vital service documenting the facts on the ground of the U.S. creative and nonprofit economy and offers valuable lessons and opportunities for communities seeking to boost their own arts footprint and activities.”

— MITCH GLAZIER, Chairman and CEO, Recording Industry Association of America

3. IMPORTANCE OF RELATIONSHIPS

As part of this minimum audience sample requirement, the AEP6 project team and Equity Task Force reviewed the Definition of Eligible Organizations from the previous AEP study. Although the definition was expansive, the majority of local and statewide partners have historically only connected with 501(c)(3) organizations that participated previously or larger, more familiar arts and culture organizations.

The minimum audience survey sample requirement aimed to represent BIPOC and ALAANA arts and culture organizations and their audiences in this study. In order to accomplish this, we had to ensure local and statewide research partners understood that this requirement was more than just a box to check or a quota to meet. Research partners needed to build trust and maintain their commitment to representation. We asked research partners to go deep into their communities and expand beyond what the European standard of the arts and culture community may look like (e.g., ballet, operas, symphonies, large companies).

Through a webinar and many one-on-one conversations, the AEP6 project team reviewed the criteria with AEP6 research partners. We learned that some long-standing BIPOC and ALAANA organizations had not been recognized as a part of the arts and culture ecosystem. Research partners were excited to learn and identify arts and culture events happening in community hubs they had not previously considered, such as churches, libraries, and cultural centers. It was thrilling and rewarding for research partners to dig into a deeper well of arts and culture organizations. What did we learn?

- Some BIPOC and ALAANA organizations that presented arts and culture programming were social service/social justice organizations.
- There were a number of BIPOC and ALAANA organizations that worked together in a co-leadership model to create an event.
- Some of the organizations were based outside of the community, but not too far.
- Local and statewide research partners were able to network within a community they had never engaged with previously.
- Collaboration created touring opportunities for the BIPOC and ALAANA organization.
- Through the representation of BIPOC and ALAANA organizations, pathways were uncovered for BIPOC and ALAANA communities to further engage within the arts and culture sector.

“[The AEP6 study’s focus on inclusion] sparked curiosity and excitement to learn more about organizations they weren’t connecting with. [With this focus,] we created a new mini-grant opportunity to help local organizations in the city. AEP6 helped us understand the need and how to take action.”

— KATE GIPSON, Local Research Partner Louisville, KY

4. TIME OVER TRANSACTIONAL: PERFECTION IS NOT REAL

One of the challenges to building relationships is that it can take a long time, especially if there is a foundation of historical distrust or marginalization of either side. Balancing competing commitments of day-to-day responsibilities with completing AEP6 data collection, research partners found it difficult to find the time to make and nurture new relationships. At times, research partners expressed that it would be easier to reach out to old organizations that were well-known rather than exploring broader communities.

It became clear that the minimum sample requirement was more than a quick and easy transactional interaction. Local and statewide research partners found that BIPOC and ALAANA arts and culture organizations needed more than just an email and an ask to participate in a survey. To accomplish a more representative survey, research partners needed to maintain an openness and commit time to build new and sustaining relationships.

“There is a lot of work to do, but also, I think one of the ways we’ve been successful in reimagining AEP6 is that we’re building in time to pause. We’re building in time to walk into a wall and get stuck and back up and figure out another way—a door, a window, a ladder—whatever it is, and I think that’s been beneficial to us.”

— SALLY DIX, EXECUTIVE DIRECTOR,
Bravo Greater Des Moines, Des Moines, IA

In some cases, research partners had to accept that some relationships did not result in a partnership or any level

of engagement for the AEP6 study. However, if they tend to these relationships and responsibly build trust equity, there is an opportunity for future partnerships for the next AEP study and beyond.

What we heard from local and statewide partners:

- There were a number of times when research partners were disappointed or shocked that BIPOC and ALAANA organizations they found or knew didn’t engage in the study at all.
- Research partners shared that BIPOC and ALAANA organizations committed but couldn’t follow through. Through direct discussion with some of these BIPOC and ALAANA organizations, we learned that, like other organizations, low volunteer engagement and lack of resources made it difficult to carry out the survey.
- Some organizations had a distrust or trepidation of the local or statewide research partner because they had never engaged with the research partner before.
- Lastly, some Indigenous, Native American, and American Indian communities have events and programs that are not open to the public.

We asked research partners not to push or overstep the engagement, just simply work with these organizations to support them, build trust, and create collaborative opportunities. Now that local and statewide research partners have this experience through AEP6, we have greater confidence that we can build upon the foundation of trust and collaboration established.



“Whenever we share data with policymakers about how the live arts generate economic activity, eyes are opened. As we wrestle with historic underfunding of the arts in the United States, this study shows how tremendously powerful the live arts are in generating economic activity by activating other community businesses. This study is a must-read for policymakers and economic development staff from coast to coast.”

— AL VINCENT, JR.,
Executive Director, Actors’ Equity Association

5. OPERATIONALIZING EQUITY-CENTERED PRACTICES AND PROCESSES

The other major component of this study was mitigating the amount of harm to all participating parties. The AEP6 research team was committed to creating structures of support and providing resources to do this work intentionally and responsibly with each participating community. Through each research partner conversation, we learned another story, challenge, or perspective on the work of AEP6. These conversations were at the root of how we developed the resources to support and operationalize the practices and processes of community engagement with BIPOC and ALAANA organizations.

Some research partners did not know where to start and how to engage. Early conversations explored the reality that each community engagement touch point is unique. Recognizing this, the AEP6 team built a one-sheet resource, ["Engaging with Community,"](#) outlining activation points to support and guide responsible communication through a service-driven mindset. The resource provided clear expectations aimed at building or rebuilding trust and thoughtful relationships.

"My town has a history of racism and self-segregation. The young black artists here are not offered access to venues like other artists or arts organizations. When they have tried to get venue access, these artists or smaller artist collectives are harassed or met with a level of hostility. However, I have found that most artists collective's events are kept really secret with more than one organizer. I have been able to build a relationship to understand how to join those spaces respectfully."

— ANONYMOUS RESEARCH PARTNER

We also heard concern from several research partners on their ability to locate BIPOC and ALAANA organizations. To address this concern, we developed the resource, ["Making Connections with BIPOC and ALAANA Organizations,"](#) to advise research partners on how to intentionally find, approach, connect, and navigate early conversations, and thoughtfully engage with BIPOC and ALAANA organizations beyond AEP6. As one can imagine, our conversations with local and statewide research partners did not end after the second resource. Instead, they became more complicated and

nuanced. To aid future conversations, we developed the website, [Maintaining and Strengthening Committed Community Connections](#), a digital engagement tool for research partners to develop a deeper understanding on how to implement and practice equitable community engagement efforts to foster and influence advocacy.

Finally, we translated audience surveys into 24 languages, in addition to English, to ensure representation and better acceptance of the survey. While most respondents utilized the English version of the survey, we received direct feedback that these translated surveys helped multilingual speakers feel seen and acknowledged—a significant early step in strengthening existing and building the new relationships.

"We have the survey in English, but we also had it in Punjabi and Hindi. I can tell you that it was like this wall came down. And they felt very seen and surprised that anyone wanted to offer a survey in a cultural language that was familiar to them. And while most people did end up taking it in English, it was really an amazing touch point. It opened up a door for conversation between me and the person taking the survey when they saw that extra mile had been walked to make this more accessible to them and to their community."

— JENN GORDON, Former Executive Director, ArtsPartners of Central Illinois, Peoria IL



6. TECHNICAL CHALLENGES

During this process, we had to contend with a number of societal challenges facing communities across the country. We encouraged expansion in a post-pandemic environment when volunteers were hard to come by. Unfortunately, this led to some research partners overcommitting themselves and further realizing that their local support had diminished. Many partners found themselves overextended, and the arts and culture organizations they were looking to survey were understaffed, underfunded, and unable to support the AEP6 effort.

To add to this difficulty, research partners reported that audience members had communicated an aversion to completing the survey because they didn't trust where the information was going or suffered burnout from numerous surveying efforts during the pandemic.

"Challenges so far have included not having enough volunteers to collect surveys at our own events. Also, with the organizations and event organizers that we've been working with, sometimes they have a difficult time finding enough volunteers to fulfill the basic duties of their event. There have been lapses in communication when dropping off surveys and getting it to the volunteers that are supposed to collect them all...all of these have been challenges. We just do what we can to make sure that we attend as many events as possible and gather as many volunteers as possible and collect as many surveys as possible. It has not been perfect, but we have been trying to collect as much data as we can."

— CATHY HARDISON, Executive Director, Wilson Arts, Wilson, NC

And finally, for the first time the AEP6 audience survey had a digital option, in addition to the paper survey. The research team delivered two different QR codes (one for BIPOC or ALAANA organizations and a second for non-BIPOC or non-ALAANA organizations) to each of the local and statewide research partners that would allow audiences to take the survey on their phones. With the QR codes, we were unable to verify if the correct version of the code was employed, which created more space for user error. Paper surveys, on the other hand, were easier to verify because research partners were required to use batch cover sheets to confirm the event as BIPOC or ALAANA. For the paper surveys, we were able to cross-check the event coding with the name of the organization which held the event. The only recourse for QR code surveys were additional administrative steps to screen incoming surveys for suspected anomalies. With any suspected anomalies, we would have to follow up individually which required additional time and effort.

"It is crucial for Black state legislators to champion the arts because fostering economic growth in our communities is intricately tied to robust support and funding for artistic endeavors. The decline in arts support has disproportionately affected regions that need it most. By advocating for the arts, Black state legislators can help cultivate a more imaginative and innovative workforce, ultimately bolstering our economy and advocating for the cultural richness of Black communities."

— REP. KAREN D. CAMPER,
TN House Minority Leader & Founder
of Black Legislative Leaders Network



7. THE REALITY OF UNCONSCIOUS BIAS

The systemic societal issues facing communities are pervasive. Despite encouragement to challenge the status quo, we found current policies and practices, in which the status quo was grounded, hard to move away from.

“We’re working within mainstream culture here in the U.S., and so sometimes, we do forget that communication style needs to change, especially when we’re working with human beings. Not every human being is the same, not every community is the same as well. We like to tout that the U.S. is a melting pot of cultures. It may be a melting pot, but it doesn’t mean that we’re all blended together and just a blank array. We have our unique abilities. We have our unique cultures and traditions that need to be addressed, especially when we are approaching people to ask for information from them. While [the study] may benefit these communities, it doesn’t mean that they want to participate if we’re not presenting the benefits for them, but also being humble in how we approach.”

— MARIO MESQUITA, Manager of Advocacy and Engagement, Regional Arts & Culture Council, Portland, OR

As with any random sampling effort, we acknowledge the possibility of interviewer bias during the audience engagement portion. Even though instructions were given to ensure random sampling, it is impossible to completely rule out interviewer bias in the selection of event attendees surveyed. Additionally, in some participating communities, there was a built-in perception of a deficit outcome story. Some research partners expressed nervousness about attending free community events or other events in non-traditional spaces because the economic outcome story of the region would be brought down by low spending at the event. We encouraged research partners to push through that perception and attend, as those events are all part of the arts and culture ecosystem.

We found that the level of spending by audiences at BIPOC and ALAANA events (\$38.29) is very similar to the national overall arts and cultural events spending average (\$38.46). With the addition of social impact questions to AEP6, we found even more valuable data beyond the economic impact. 86.6% of attendees to BIPOC and ALAANA events believe that their attendance to these arts and culture events is a way of ensuring them for future generations.

Reflecting on the above-mentioned findings, the perception of BIPOC and ALAANA organizations creating a reduction in the region’s economic impact is simply untrue. However, these perceptions are often rooted in bias fed by societal challenges. The perceptions are hard to tackle because they are sometimes unconscious assumptions and based on past experiences. We will continue to work with local and statewide research partners while learning from and supporting BIPOC and ALAANA organizations to build better engagement and combat social issues that block progress.



“As a social and cultural entrepreneur, I have witnessed the importance of informing our BIPOC and foreign-born communities about our impact and contributions to the economy. Having access to this comprehensive and thorough study will allow grassroots and established organizations to quantify and see the financial benefits of growing and diversifying audiences, as well as acknowledging their contributions towards building and sustaining our cultural movements. AEP6 will be a valuable tool in sharing that message.”

— ANGIE DURELL,
Founder and CEO, INTEMPO and
AEP6 Equity Task Force member

8. REFINING DEFINITIONS

When we began the process of making AEP6 more inclusive, one of the most asked questions was centered on how we defined BIPOC and ALAANA organizations. The AEP6 Equity Task Force was critical in this process. We wanted to allow organizations the ability to self-identify as BIPOC or ALAANA; however, the timeline of the project meant that the audience survey had to come before the organizational survey where each organization would self-identify. This meant local and statewide research partners had to research whether arts and culture organizations and events were BIPOC- or ALAANA-identifying prior to completing audience surveys. In order to guide research partners to find BIPOC and ALAANA organizations, we came up with the following definition:

BIPOC and ALAANA organizations include organizations that have a mission statement (or guiding principles) that is centered on advancing, creating, and/or preserving artistic and cultural traditions rooted in communities of color.

During our process, a research partner emailed a list of organizations they found, whose mission didn't explicitly identify as rooted in a community of color, including The Griot Collective of West Tennessee. We learned the term "griot" is defined as a member of a class of traveling poets, musicians, and storytellers who maintain a tradition of oral history in parts of West Africa. The ability to identify the term allowed us to better understand if the organization fit within the criteria. Additionally, we looked at the programs the collective organized. It was highly likely the organization would identify as BIPOC or ALAANA. We recommended the partner reach out to the Griot Collective to talk about the study, confirm how they identify, and see if they would be interested in participating.

We found that there were many BIPOC and ALAANA organizations that cannot or do not put their affiliation within their mission statement due to some of their communities' societal circumstances. Constant communication between local and statewide research partners, independent research, personal practitioner experience, and information from local arts organizations also aided in identification efforts. Based on this definition and discussions with local arts organizations, we were able to identify additional organizations that may not have been considered BIPOC- or ALAANA-identifying at the outset of this process.

While the BIPOC or ALAANA organization definition originally required that more than 50% of the organization's audiences/attendees identify as BIPOC or ALAANA, we found that this requirement did not represent a majority of BIPOC and ALAANA organizations across the country. Further, we found that inconsistent or nonexistent practices to track audience demographics—and the implicit bias involved with attempting to broadly categorize audiences—affirmed the need to remove this requirement.



"As the world's largest and most reliable resource for destination organizations, arts and culture organizations make up the beautiful tapestry of what makes destinations come alive. Advocacy, especially at the local level, and data from the AEP6 research partners empower destinations to not just showcase their beauty but to measure the impact of creativity, fostering a vibrant, sustainable future for all to explore and cherish."

— SOPHIA HYDER HOCK,
Chief Diversity Officer, Destinations International

CONCLUSION

Americans for the Arts will continue to refine the AEP study, discovering opportunities to improve the process while also celebrating successes in each iteration. We discovered that our past focus on methodology and capturing economic heavyweights like large-budget Eurocentric institutions, contributed to the underrepresentation of organizations serving or representing BIPOC- and ALAANA-identifying communities and their ability to advocate for their economic impact. Will our transformed methodology in AEP6 rectify our history of underrepresenting BIPOC and ALAANA communities? No, but we are continuing to remodel and expand future iterations of the AEP study to ensure we do not overlook other vital areas.

Showing only the economic impact is a singular tool we can use for advocacy. It does not show the necessary nuances required to truly engage with the community. Dollars and jobs can't quantify the sense of community and fellowship you experience when you attend a local fair, the pride audiences feel when exploring your neighborhood and finding a mural that captures the essence of your community, or the affirmation of identity that comes when you attend an event as a means to ensure that very cultural experience will be available for future generations. These feelings are based on community and transcend across all generations and life experiences. AEP6 is just beginning to scratch the surface—revealing important social and community impact questions to evolve a bigger narrative for advocacy. We are grateful for all of the hard lessons we had to learn during AEP6, and we look forward to sharing and growing in this work with the industry. From the bottom of our hearts, we want to thank our partners for the conversations, the feedback, the calls, and the questions, and for challenging us every step of the way to make sure your perspective was heard and your community was represented. **We see you. We will keep listening. We will keep doing the work.**

Americans for the Arts extends our deep gratitude to the BIPOC and ALAANA organizations and their audiences for participating in this study. We understand that this may be the first time this kind of work has been done in your community, and we are grateful for your trust. We are committed to the building of relationships beyond AEP6.

Noted Resources

1. https://www.pbs.org/race/000_About/002_04-background-03-01.htm
2. <https://www.washingtonpost.com/news/retropolis/wp/2018/04/03/secret-use-of-census-info-helped-send-japanese-americans-to-internment-camps-in-wwii/>
3. <https://itep.org/the-role-of-census-data-in-policy-and-racial-equity/>
4. <https://www.census.gov/newsroom/press-releases/2019/2020-census-cbams.html#:~:text=The%20analysis%20revealed%20five%20barriers,census%20might%20not%20benefit%20you>
5. <https://fivethirtyeight.com/features/who-the-census-misses/>
6. <https://www.cnn.com/2021/08/15/us/census-2020-multiracial-nation/index.html>

ABOUT THIS STUDY

Americans for the Arts conducted AEP6 to document the economic and social benefits of the nation's nonprofit arts and culture industry. The study was conducted in 373 diverse communities and regions across the country, representing all 50 states and Puerto Rico. A local or statewide research partner implemented the data collection for each community—a total of 297 research partners represented the 373 participating communities (41 research partners represented multiple communities such as both a city and a county). The participating communities range in population from 4,000 to 4 million and represent rural, suburban, and urban areas (130 cities, 126 counties, 78 multi-city or multi-county regions, 18 arts districts, and 21 states/territories).

Researchers, in collaboration with their local and statewide partners, collected surveys from 16,399 organizations and 224,677 attendees to provide a measure of total industry spending. 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. Reports were prepared for each of the 373 study regions, and national estimates were made for the nation as a whole.

For this study, economic impact is defined as the following measures:

- Jobs is a total figure of people employed (full-time, part-time, and seasonal employment jobs).
- Resident household income includes salaries, wages, and entrepreneurial income paid to residents. It is the money individuals earn personally and then use to pay for food, mortgages, and other living expenses.
- Tax revenue to local, state, and federal governments includes revenue from taxes (e.g., income, property, or sales), as well as funds from licenses, filing fees, and other similar sources.

To participate in AEP6, the 297 local and statewide research partners agreed to four participation criteria.

1. Identify and code the comprehensive universe of eligible arts and culture organizations located in their study region.
2. Assist with the collection of detailed financial and attendance information from those organizations and review the information for accuracy.
3. Collect audience-intercept surveys from attendees at a broad, representative sample of cultural events that take place in their study region.
4. Pay a modest cost-sharing fee. (No community was refused participation for an inability to pay.)

How local and statewide research partners identified eligible arts and culture organizations for study inclusion.

Each of the 297 research partners identified the universe of nonprofit arts and culture organizations located in their region using the National Taxonomy of Exempt Entity (NTEE) coding system as a guideline. The NTEE system—developed by the National Center for Charitable Statistics at the Urban Institute—is a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. This system divides the entire universe of nonprofit organizations into 10 major categories, including “Arts, Culture, and Humanities.” The IRS Business Master File lists approximately 116,000 nonprofit arts and culture organizations registered with the IRS in 2022.

The following NTEE “Arts, Culture, and Humanities” subcategories were included in this study:

- A01 — Alliances and Advocacy
- A02 — Management and Technical Assistance
- A03 — Professional Societies and Associations
- A05 — Research Institutes and Public Policy Analysis
- A11 — Single Organization Support
- A12 — Fund Raising and Fund Distribution
- A19 — Support (not elsewhere classified)
- A20 — Arts and Culture (general)
- A23 — Cultural and Ethnic Awareness
- A24 — Folk Arts
- A25 — Arts Education
- A26 — Arts and Humanities Councils & Agencies
- A27 — Community Celebrations
- A30 — Media and Communications (general)
- A31 — Film and Video
- A32 — Television
- A33 — Printing and Publishing
- A34 — Radio
- A40 — Visual Arts (general)
- A50 — Museums (general)
- A51 — Art Museums
- A52 — Children’s Museums
- A53 — Folk Arts Museums
- A54 — History Museums
- A56 — Natural History and Natural Science Museums
- A57 — Science and Technology Museums
- A60 — Performing Arts (general)
- A61 — Performing Arts Centers
- A62 — Dance
- A63 — Ballet
- A65 — Theatre
- A68 — Music
- A69 — Symphony Orchestras
- A6A — Opera
- A6B — Singing and Choral Groups
- A6C — Bands and Ensembles
- A6E — Performing Arts Schools
- A70 — Humanities (general)
- A80 — Historical Organizations (general)
- A82 — Historical Societies and Historic Preservation
- A84 — Commemorative Events
- A90 — Arts Services (general)
- A99 — Arts, Culture, and Humanities (miscellaneous)
- B70 Libraries
- C41 Botanical Gardens and Arboreta
- C42 Garden Clubs
- D50 Zoos and Aquariums
- N52 Fairs and Festivals
- Q21 International Cultural Exchange

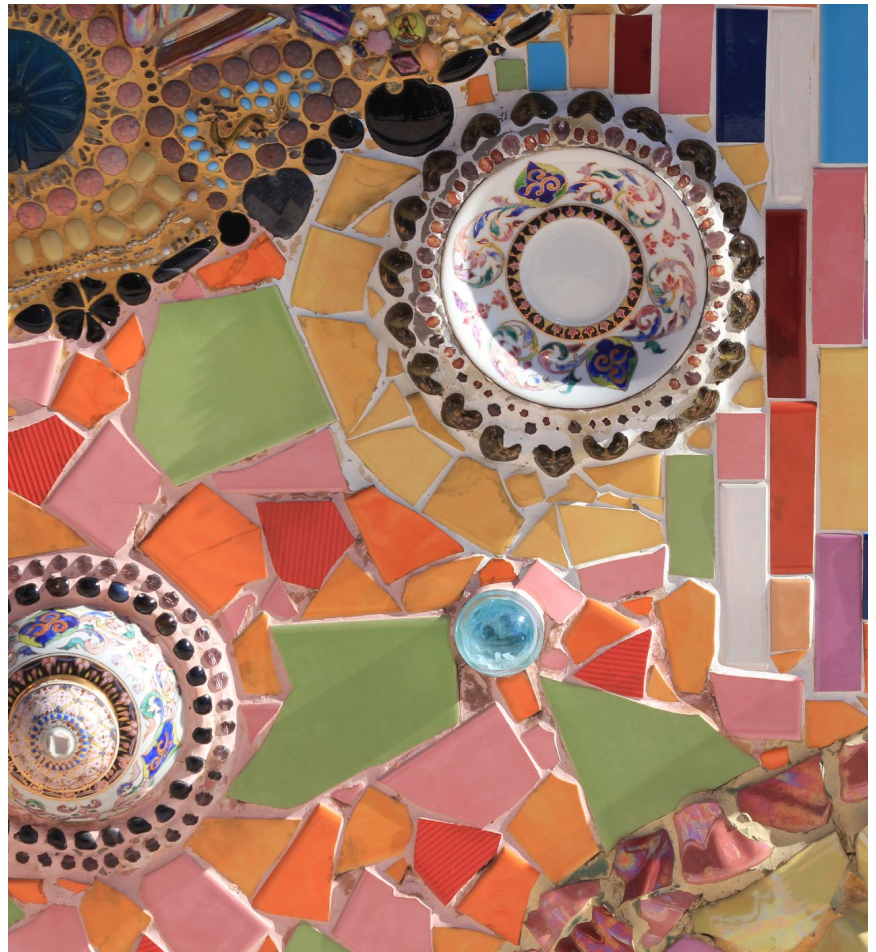
AEP6 takes an inclusive approach that accounts for different localities and cultures. For example, in some communities, the museum may be a nonprofit organization while in others it is a government-owned and operated entity. Both are included in AEP6. Also included are entities such as public and private local arts agencies, living collections (zoos, aquariums, and botanical gardens), university presenters, and arts programs under the umbrella of a non-arts organization or facility (such as a library, social service organization, or church). In addition to the organization types listed above, the study research partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of arts and culture. In short, if it displays the characteristics of a nonprofit arts and culture organization and has an identifiable budget, attendance, and leadership, it was included in AEP6. This study does, however, exclude individual artists and the for-profit arts and entertainment sector (e.g., Broadway or the motion picture industry)—all vital and valued components of the nation’s arts landscape but beyond the scope of 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.

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.





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 and region-specific analysis.

In short, this analysis traces how many times a dollar is respent 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.

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.

GLOSSARY

BIPOC and ALAANA

These acronyms are used to reference individuals or communities of color: BIPOC (Black, Indigenous, People of Color) and ALAANA (African, Latine, 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 respent 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 respent 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. This is a highly regarded method of economic analysis that ensures reliable and actionable localized results.

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

This section answers some common questions about the AEP6 study and the methodology used to complete it.

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, it also attracts visitors who spend money and help local businesses thrive.

Highlights of the study include:



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 customized economic input-output models were built for every study 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 individual attendees demonstrate a deep appreciation for how arts and culture impacts the development and well-being of communities and their residents. It found:

- **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 (visitors from outside the county in which the event took place) 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 conducted this research?

Americans for the Arts led the research in collaboration with its local and statewide research partners. There are a total of 297 research partners representing the 373 participating communities (41 research partners represented multiple communities such as both a city and a county).

The participating communities range in population from 4,000 to 4 million and represent rural, suburban, and urban areas (130 cities, 126 counties, 78 multi-city or multi-county regions, 18 arts districts, and 21 states/territories).

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 1 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?

AEP6 was funded by the 297 local and statewide study partners and the Americans for the Arts Ruth Lilly Endowment Fund.



THANK YOU TO OUR 297 RESEARCH PARTNER ORGANIZATIONS!

Americans for the Arts partnered with 297 local, regional, and statewide organizations that represent the 373 study regions in AEP6 (41 partners included multiple study regions as part of their AEP6 participation). This study absolutely could not have been completed without them.

ALABAMA

Arts Huntsville
The Arts Council of Tuscaloosa

ALASKA

Fairbanks Arts Association

ARIZONA

Arizona Commission on the Arts
Chandler Center for the Arts
Flagstaff Arts Council
City of Mesa Department of Arts and Culture
City of Phoenix Office of Arts + Culture
Scottsdale Arts
Sedona Arts Center
West Valley Arts Council
City of Tempe Arts and Culture Division
Southern Arizona Arts and Cultural Alliance

ARKANSAS

Creative Arkansas Community Hub & Exchange (CACHE)

CALIFORNIA

City of Carlsbad Cultural Arts Office
City of Coronado Cultural Arts Commission
City of Encinitas Parks, Recreation, and Cultural Arts Department
City of Escondido Department of Economic Development
Nevada County Arts Council
California Desert Arts Council
City of Laguna Beach Cultural Arts Department
City of National City
City of Oceanside (Arts Commission)
City of Riverside Arts & Cultural Affairs Division
Inland Empire Community Foundation
Riverside Arts Council
Arts Council of Placer County
City of Sacramento Office of Arts and Culture
Arts Connection
Balboa Park Cultural Partnership
City of San Diego Commission for Arts and Culture
San Francisco Arts Commission
City of San José Office of Cultural Affairs
Silicon Valley Creates

City of Santa Ana
Arts Council Santa Cruz County
Arts Council for Monterey County
City of Walnut Creek Arts and Recreation Department
City of West Hollywood Communications Department (Arts Division)

COLORADO

City of Boulder Office of Arts + Culture
Cultural Office of the Pikes Peak Region
Denver Arts & Venues
City of Fort Collins Department of Cultural Services
Grand Junction Commission on Arts & Culture

CONNECTICUT

Connecticut Department of Economic and Community Development (Office of the Arts)
Cultural Alliance of Western Connecticut
Shoreline Arts Alliance
Greater Hartford Arts Council
Arts Council of Greater New Haven
City of New Haven Department of Arts, Culture, and Tourism
Southeastern Connecticut Cultural Coalition
Cultural Alliance of Fairfield County
Northwest Connecticut Arts Council
Arts & Culture Collaborative of the Waterbury Region

DELAWARE

Delaware Division of the Arts

FLORIDA

Florida Division of Cultural Affairs
Bradenton Area Convention and Visitors Bureau
Clearwater Arts Alliance
Broward County Cultural Division
Lee County Alliance of the Arts
Alachua County Manager's Office
Cultural Council of Greater Jacksonville
Cultural Council of Palm Beach County
City of Largo
Creative Pinellas
Miami-Dade County Department of Cultural Affairs
United Arts Collier
City of Ocala

United Arts of Central Florida
Flagler County Cultural Council
City of Safety Harbor
City of Fort Lauderdale Office of the City Manager
Cultural Arts Alliance of Walton County
Arts & Cultural Alliance of Sarasota County
St. Johns Cultural Council
St. Petersburg Arts Alliance
Arts Council of Martin County
Council on Culture & Arts
Arts Council of Hillsborough County
Tarpon Arts

GEORGIA

Georgia Council for the Arts
City of Atlanta Mayor's Office of Cultural Affairs
Greater Augusta Arts Council
Macon Arts Alliance
City of Savannah Department of Cultural Resources

HAWAII

Garden Island Arts Council

IDAHO

Idaho Commission on the Arts

ILLINOIS

ArtsPartners of Central Illinois
City of Elgin
Quad City Arts

INDIANA

City of Carmel
Arts United of Greater Fort Wayne
Arts Council of Indianapolis

IOWA

Iowa Arts Council
Ames Community Arts Council
Community Foundation of Northeast Iowa
Pottawattamie Arts, Culture, and Entertainment
Bravo Greater Des Moines
City of Dubuque Office of Arts and Cultural Affairs
Quad City Arts
Englert Theatre
Marion Chamber of Commerce
MacNider Art Museum
Sioux City Art Center

KANSAS

Arts Council of Johnson County
ArtsConnect
City of Wichita Division of Arts & Cultural Services

KENTUCKY

LexArts
Fund for the Arts
Paducah Convention & Visitors Bureau

LOUISIANA

City of Monroe Department of Economic Development

MAINE

Creative Portland
Waterville Creates

MARYLAND

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

MASSACHUSETTS

Springfield Cultural Partnership

MICHIGAN

Creative Washtenaw
Upper Peninsula Arts and Culture Alliance
Greater Flint Arts Council

MINNESOTA

St. Croix Valley Foundation and ArtsReach St. Croix
The Arts Partnership

MISSISSIPPI

Yoknapatawpha Arts Council

MISSOURI

Missouri Arts Council
City of Columbia Office of Cultural Affairs
Florissant Civic Center Theatre
Hannibal Arts Council
Connect2Culture
ArtsKC
Lee's Summit Cultural Arts Division
Springfield Regional Arts Council
Greater St. Charles County Chamber of Commerce
Allied Arts Council of St. Joseph
Regional Arts Commission of St. Louis

MONTANA

Arts Missoula

NEBRASKA

Lincoln Arts Council

NEVADA

Nevada Arts Council
City of Las Vegas Office of Cultural Affairs
Clark County Department of Parks & Recreation (Public Art)
City of Reno Office of the City Manager (Arts, Culture, & Events)

NEW HAMPSHIRE

City of Dover Arts Commission
Arts Alive!
City of Nashua Arts Commission
Upper Valley Business Alliance
Sullivan County Office of the County Manager
City of Portsmouth

NEW JERSEY

ArtPride New Jersey
Camden County Cultural & Heritage Commission
Cumberland County Cultural & Heritage Commission
Union County Office of Cultural & Heritage Affairs
Hunterdon County Cultural & Heritage Commission
Bergen County Division of Cultural & Historic Affairs
City of Jersey City Office of Cultural Affairs
Hudson County Office of Cultural & Heritage Affairs
Morris Arts
Middlesex County Office of Arts and History
Monmouth Arts
Somerset County Cultural & Heritage Commission
Ocean County Cultural & Heritage Commission
Essex County Division of Cultural & Heritage Affairs

NEW MEXICO

New Mexico Department of Cultural Affairs
City of Albuquerque Department of Arts & Culture
City of Santa Fe Arts and Culture Department
Millicent Rogers Museum

NEW YORK

Long Island Arts Alliance
Arts Services Initiative of Western New York
ArtsWestchester

NORTH CAROLINA

North Carolina Arts Council
Arts AVL
Watauga County Arts Council
Transylvania Community Arts Council
Town of Carrboro Department of Recreation, Parks, & Cultural Resources
Town of Cary Cultural Arts Division
Town of Chapel Hill Division of Community Arts and Culture
Arts & Science Council of Charlotte/Mecklenburg
Pocosin Arts
Cabarrus Arts Council
Durham Arts Council
Arts Council of Fayetteville/Cumberland County
ArtsGreensboro (in partnership with Creative Greensboro and the High Point Arts Council)
Pitt County Arts Council at Emerge
United Arts Council of Catawba County

Orange County Arts Commission
Town of Hillsborough Planning and Economic Development Division
Caldwell Arts Council
Arts Council of Carteret County
Craven Arts Council and Gallery
Wilkes Art Gallery
Brunswick Arts Council
Chatham Arts Council
United Arts Council of Raleigh and Wake County
Cleveland County Arts Council
Columbus County Arts Council
Gaston Arts Council
Arts Council of Wilmington and New Hanover County
Wilson Arts
Arts Council of Winston-Salem/Forsyth County

NORTH DAKOTA

North Dakota Council on the Arts
Dakota West Arts Council
The Arts Partnership
Jamestown Arts Center
Minot Area Council of the Arts

OHIO

Assembly for the Arts
Culture Works
Buckeye Hills Regional Council

OKLAHOMA

Norman Arts Council

OREGON

Oregon Arts Commission
Oregon Center for the Arts at Southern Oregon University
Arts Council of Clatsop County
Tualatin Valley Creates
Scalehouse Collaborative for the Arts
Coos Bay - North Bend Visitor and Convention Bureau
Northeast Oregon Economic Development District
Arts & Business Alliance of Eugene
Florence Regional Arts Alliance
Desert Moon Atelier
City of Monmouth Arts & Culture Commission
Chehalem Cultural Center
Oregon Coast Council on the Arts
City of Ontario
Clackamas County Arts Alliance
Pendleton Development Commission
Regional Arts & Culture Council
Umpqua Valley Arts Association
City of Salem
The Dalles Arts Center

PENNSYLVANIA

Lehigh Valley Arts & Cultural Alliance
Greater Philadelphia Cultural Alliance
Greater Pittsburgh Arts Council

PUERTO RICO

Institute of Puerto Rican Culture

RHODE ISLAND

City of Providence Department of Art, Culture & Tourism

SOUTH CAROLINA

Arts Council of York County
Chapman Cultural Center

SOUTH DAKOTA

Arts South Dakota
Aberdeen Area Arts Council
Brookings Arts Council
Rapid City Arts Council
Sioux Falls Arts Council
Yankton Area Arts

TENNESSEE

Tennessee Arts Commission
Grundy County Mayor's Office
Athens Area Council for the Arts
Brownsville Arts Council
ArtsBuild
Clarksville/Montgomery County Arts and Heritage Development Council
Community Foundation of Cleveland and Bradley County
City of Columbia Arts Council
Greene County Partnership
Monthaven Arts and Cultural Center
Jackson Arts Council
Kingsport Office of Cultural Arts
Arts & Culture Alliance of Greater Knoxville
Macon County Arts Council
Monroe Area Council for the Arts
ArtsMemphis
Rose Center Council for the Arts
Johnson County Center for the Arts
Rutherford Arts Alliance
Metropolitan Nashville Arts Commission
Arts in McNairy
City of Tullahoma Arts Council

TEXAS

City of Dallas Office of Arts and Culture
Dallas Arts District
North Texas Business Council for the Arts
Arts Council of Fort Worth
City of Frisco Cultural Affairs Division

City of Garland Cultural Arts Division
Houston Arts Alliance
Lewisville Grand Theater
McKinney Performing Arts Center
City of San Antonio Department of Arts & Culture
Abilene Cultural Affairs Council
Creative Waco

UTAH

Utah Division of Arts and Museums
Davis County
Cache Valley Center for the Arts
Arts Council of Park City & Summit County
Salt Lake City Arts Council
Salt Lake County Zoo, Arts and Parks Program

VERMONT

Vermont Arts Council
Burlington City Arts
Upper Valley Business Alliance
Paramount Theatre

VIRGINIA

City of Alexandria Office of the Arts
Blacksburg-Christiansburg-Montgomery County VA Regional Tourism
ArtsFairfax
City of Fairfax Cultural Arts
City of Falls Church Recreation and Parks Department
Arts Alliance
CultureWorks

WASHINGTON

City of Bellevue Department of Community Development
City of Redmond Department of Planning and Community Development
City of Renton Municipal Arts Commission
City of Tacoma Office of Arts and Cultural Vitality

WEST VIRGINIA

Community Connections

WISCONSIN

Wisconsin Arts Board
Pablo Center at the Confluence
Peninsula Arts and Humanities Alliance
Bay Area Arts and Culture Alliance
St. Croix Valley Foundation and ArtsReach St. Croix
Dane County Arts and Cultural Affairs Commission
Imagine MKE

WYOMING

Arts Cheyenne

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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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- **Monica Montgomery**, Social Justice Curator, Museum Consultant, Community Engager
- **Sally Dix**, Executive Director, Bravo Greater Des Moines
- **Sandra Aponte**, Program Officer, John D. and Catherine T. MacArthur Foundation
- **Suzan Jenkins**, Chief Executive Officer, Arts & Humanities Council of Montgomery County

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**.

ABOUT AMERICANS FOR THE ARTS

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.

NATIONAL AEP6 PARTNERS

The following national organizations partner with Americans for the Arts to help public and private-sector leaders understand the economic and social benefits that the arts bring to their communities, states, and the nation.

- **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**

Ceili of the Valley presents...
a 501(c)(3) nonprofit organization

Saturday, Oct 21, 2023
10am to 5pm

Samhain

CELTIC NEW YEAR FESTIVAL



Celebrating the culture of the 7 Celtic nations
live music | dance | kid's activities | workshops | vendors | food



CelticFestival.info

Willamette Heritage Center
1313 Mill Street SE | Salem

The Samhain Festival is made possible thanks to the generous sponsorship, grants and support of ...



Samhain CELTIC NEW YEAR FESTIVAL

is organized by the Ceili of the Valley Society, a Salem-based nonprofit organization dedicated to promoting and perpetuating Irish heritage and culture in the Willamette Valley primarily through social events that incorporate music and dance. An all-volunteer organization, the society teaches weekly classes, and holds dances with live music on the second Friday of the month. For more information, visit www.ceiliofthevalley.org.

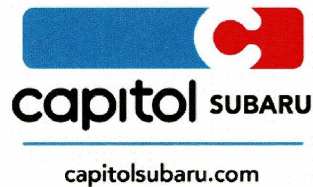
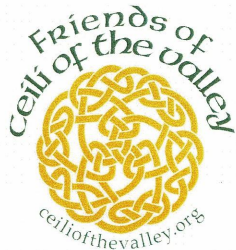
Thank you for joining! Share your experience online using the hashtags #ORCelticFest and #SamhainFestival
We look forward to seeing your photos!



Thank you sponsors & supporters



The Samhain Celtic New Year Festival is supported by a grant of Transient Occupancy Tax from the City of Salem



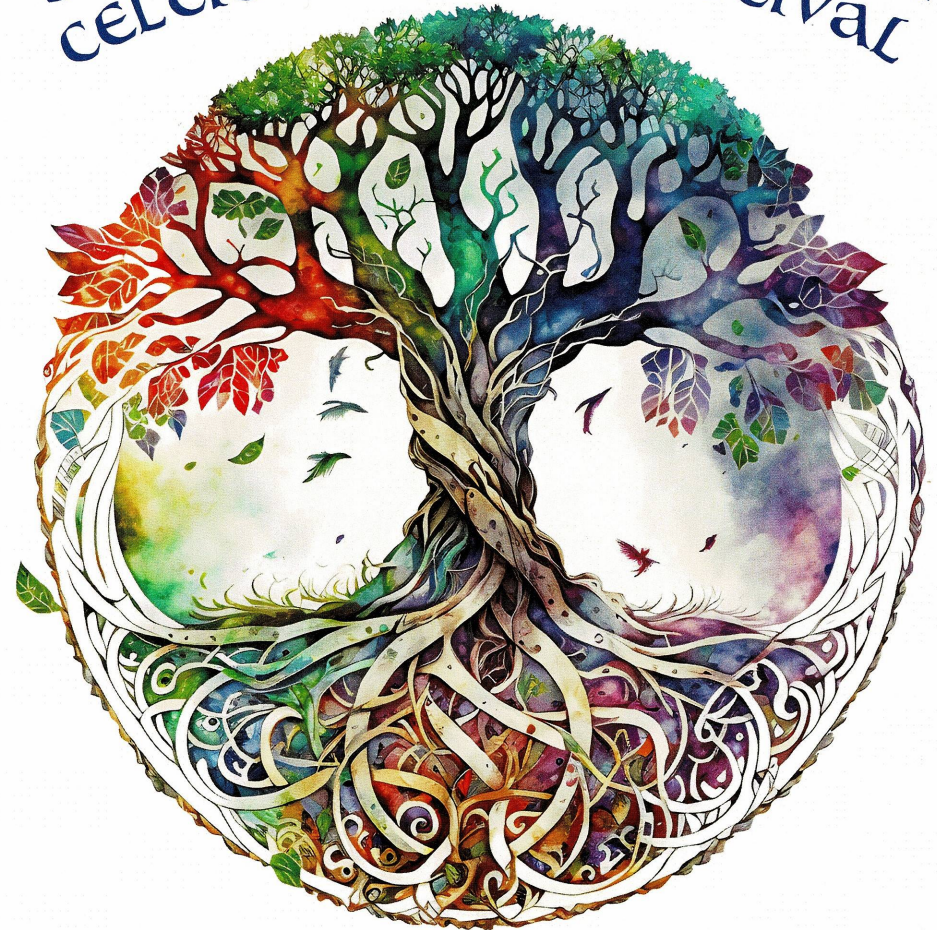
PHOTOGRAPHY AND/OR VIDEOTAPING IN PROGRESS

By entering these premises, you understand that you may be photographed, filmed, or videotaped and you hereby give Ceili of the Valley Society the unqualified right to take pictures and/or recordings of you and grant the perpetual right to use your likeness, image, photo (collectively, "image"), without compensation, for broadcast or exhibition in any medium and to put the finished pictures/recordings to any legitimate use without limitation or reservation.

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samhain CELTIC NEW YEAR FESTIVAL

ROOM/AREA	10-10:30 am	10:30-11 am	11-11:50 am	12-12:50 pm	1-1:50 pm	2-2:50 pm	3-3:50 pm	4-5 pm
Card Room	CLOSED	CLOSED	Lessons Learned in Family Research Aislinn Adams	Telling the Jigs from the Reels: Dance Forms in Irish Music Teresa Baker	Try Your Hand at the Tin Whistle Brenda Searcy	Songs & Music of the Napoleonic Wars Mary Carey	Learn a Jig Step! Yeates Academy of Irish Dance	Ceili Dancing Festival Finale w/Attendees Music by: Two Rivers Céilí Band Caller: Elisa Chandler Celtic Quilt Raffle ticket drawing to take place at beginning of Ceili
Celtic Pop-Up	Names in Uncial Font Capital Calligraphers (ALL DAY)	Hurling Matches Streaming Q&A Willamette Valley Nomads (All Day)	Celtic Knots with Rope Class Carl Beilstein	Folding & Wearing of the Great Kilt Eric Chandler	Celtic Knots with Rope Class Carl Beilstein	Folding & Wearing of the Great Kilt Eric Chandler		
Stage	10:15 am FESTIVAL OPENER Willamette Valley Pipes & Drums March Thru	Music by Willamette Valley Pipes & Drums and Sword Dance Eric Chandler	CONCERT Two Rivers Céilí Band	Spellbound! Storytelling Will Hornyak	Traditional Songs from Ireland, Scotland & Wales Vi Voce Women's Chorus	Irish Dance Performance Yeates Academy of Irish Dance	Sean-Nós Dancing Presentation & Workshop Brian Ó hAirt	
Stage Area Celtic Teasers	FOLLOW US On Facebook 		11:50 – 12:00 Highland Fling Emily Bonneau & Hannah Zelmer Piper Nate Wahlgren	12:50 – 1:00 The Kraken Dance & Story Céilí of the Valley Society	1:50 – 2:00 Seann Triubhas Emily Bonneau Flora MacDonald's Fancy Dance Hannah Zelmer Piper Nate Wahlgren	2:50 – 3:00 Scottish & Irish Dance Demo Céilí of the Valley Society	FOLLOW US On Instagram 	

OUTSIDE AREA

(Starts at 10:30 am and closes at 4 pm)

KIDS HIGHLAND GAMES

Welly Throw, Sheaf Toss, & Caber Toss

Willamette Valley Nomads
Hurling Presentations

Willamette Valley Pipes & Drums

CRAFT AREA

(Closes at 4 pm)

ON-GOING ACTIVITIES

Hand Painting by Amica Grimberg
Family Crafts

EXHIBITORS

All Ireland Cultural Society AICS

Ceili of the Valley Society

Micheál Ó Domhnaill Branch of Oregon
Comhaltas Ceóltóirí Eireaann (CCE)

Oregon Manx Society

Welsh Society of Oregon

Willamette Valley Nomads

Willamette Valley Pipes & Drums

DINING AREA

Soups, salad, coffee, tea, soda bread & five different flavors of scones by Manna Bakery
(Lunch available from 11 a.m. until sold out)

VENDORS

Ceili of the Valley Society (CVS) General Store

Celtic Quilt Raffle

Angela Dawn Creations

Bridie's Irish Faire

Celtic Kate Gemwaith

Granny Fi's Shortbread
(sold at the CVS General Store)

Heart Song Arts Pottery

T and T Creations

The Celtic Jewelry Studio

The Freckled Lass

Trinkets, Baubles & Charms



Presenters & Exhibitors

*Meet the exhibitors & presenters of the 2023
Samhain Celtic New Year Festival*

WELCOME!

The Samhain Celtic New Year Festival is organized by the Ceili of the Valley Society, a 501(c)(3) nonprofit organization. Donations are greatly appreciated.

[Donate](#)

QUILT RAFFLE



All-Ireland Cultural Society of Oregon (AICS)

The All-Ireland Cultural Society (AICS) is an all-volunteer, non-political, non-sectarian organization that actively promotes social opportunities, Irish entertainment, and Irish cultural events in Oregon and SW Washington, and has done so for over 80 years. Learn more at www.oregonirishsociety.org and www.facebook.com/AICSOregon/



Enter to win this custom-designed "Irish Chain" Celtic quilt with beautiful, intricate hand-quilted knotwork created by Lesli Ficker. The quilt will be raffled at the Samhain Celtic New Year Festival to be held at the Willamette Heritage Center on Saturday, October 21st. Tickets are \$5 each or 5/\$20. Quilt size is 90"square.

— 2023 HEADLINING BAND —



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Search...



Aislinn Adams

Irish illustrator and designer Aislinn Adams has lived in Salem, Oregon for 23 years. In Oregon, she has found the perfect environment to combine her love of the natural world with her art and design. Nowadays her work is mainly focused on botanical art – in particular the native plants of the Pacific Northwest.

When not working on her botanical work Aislinn loves to connect with her Irish cultural heritage; hosting traditional Irish music concerts at her home and supporting the Céilí of the Valley. For the past few years, she has been researching her family history, in particular her maternal grandmother, Annie Malone. Annie Malone was involved in the 1916 Rising and the Irish War of Independence. In this workshop Aislinn will share some of the lessons learned doing such research and what can happen when family taboos are broken.

To find out more about her work visit her [website](#) or [Facebook page](#).

Presentation Description:

What happens when a family narrative meets reality? Learn what surprises Aislinn Adams found when she recently dug deeper into Irish archives in search of her grandmother's story and in the process broke some family taboos.



Amica L. Grimberg

As a face paint artist, I'm enthusiastically returning to this year's Celtic New Year celebration. Using various inspirations, these designs are selected specifically to reflect Celtic art for the New Year's Festival and a jovial atmosphere. I have provided face art for Salem Art Fair, Girl Scouts, and various church events.

Description:

Hand and arm painting provided for festival attendees. My booth is for patrons to visit without a set schedule – if there's a wait, they can look over the design collection or watch as others get their wrists or hands painted. Paints used are non-toxic, fragrance and paraben-free; they are suitable for sensitive skin.

Amica is in the Celtic Crafts Area towards the back of the Hall.



Brenda Searcy | Two Rivers Ceili Band

Brenda has been teaching for 25 years. She has studied with Joanie Madden of Cherish the Ladies and Mary Bergin. Her teaching style is on view at her Youtube channel, Brenda Searcy Pennywhistle. She performs with Two Rivers Ceili Band and with Jim Lowewenherz in Innisfree.

Workshop Description:

The pennywhistle offers a fantastic, fun way for anyone to enter the world of Irish music! The first few notes are actually easy to play, and we can help you make some beautiful sounds. We'll draw from a "secret stash" of techniques, a time-honored trick to give your playing a lovely sound. These techniques have been handed down from legions of Irish musicians, and they are small but powerful examples of the "pure drop," the essence of a rich ancient tradition.

From there we can guide you to further resources if you so desire. Won't you join us? You're welcome to watch or actually tootle along! Whistles are available to borrow or buy....come to the CVS General Store if you want to buy a whistle, or there will be some available to borrow during the

workshop. You can bring your own to use, as long as it's in the Key of D!



Brian Ó hAirt

Brian Ó hAirt was first exposed to sean-nós dancing as a teen nearly twenty years ago at workshops taught by Róisín Ní Mhainín and Seosamh Ó Neachtain. In 2003 he was a prize winner at the Cruinniú na mBád Festival's sean-nós dancing competition held annually in Kinvara, Co. Galway where he was introduced to dancer Pádraic Ó hOibicín. He has since worked with and been inspired by Pádraic's unique dancing, while Brian's own dance style remains very much informed by his music-making on box and concertina. He tours and dances with the award-winning ensemble Bua and with singing legend Len Graham and has lead sean-nós dancing workshops at many prestigious festivals across North America including the Old Songs Festival, DC's M.A.D. Week, the Swannanoa Gathering, the Philadelphia Céilí Group Festival, Goderich Celtic Roots Festival & College, Jackson Celtic Fest, Grand Canyon Celtic Arts Week, the Winnipeg Irish Festival, the Minnesota Irish Music Weekend, and

the St. Louis Tionól. Brian is a resident of Portland, Oregon where he works as a linguist specializing in

Gaelic languages and is a coordinator for the Sean-nós Northwest Festival held annually in Olympia, Washington. [Learn more here.](#)

Workshop Description:

Here's your chance to try Sean-nós! No experience needed!

Sean-nós dancing is a percussive dance form from the southern Conamara region of western County Galway. It is improvisational and focuses on both accompanying and guiding the musician by way of repetitive timing steps punctuated by tricks, which emulate the melodic structure of the tune. A dancer wears hard leather-soled shoes (or something with a good thwack!) and positions themselves near the musician so as to accommodate this musical conversation. The body is relaxed, the steps are often asymmetrical, yet the form is reminiscent of (but creates an experience quite different from) modern Irish step dancing. Workshop to be held in front of the main stage after Brian does an introduction.



Photo by John DeJarnett

Capital Calligraphers

Capital Calligraphers is a Salem-based organization dedicated to the teaching and appreciation of the lettering arts. Our guild welcomes people of all levels of experience to our meetings and workshops. [Learn more here.](#)

Description:

Have your name written in Uncial calligraphy. This lettering originated in Medieval manuscripts and is often found on beautifully illuminated pages in works such as the Book of Kells. The calligraphers will be by the Celtic Crafts area.



Photo by John DeJarnett

Celtic Knots Class

Carl enjoys the history of rope and knots. I have studied and used many types. I have been teaching this knot class at the Samhain Fest for a number of years. I am a member of Ceílí of the Valley Society.

Workshop Description:

Celtic knots are an important part of the culture. Sailors and fishermen used ropes and knots every day. Knowing the correct knots was life or death to keep your ship afloat and sailing smoothly. Whalers spent their long idle hours at sea fashioning belts, bracelets, etc. for their wives

and port sweethearts. Many had secret knots only shown to trusted friends. My workshop instructs people in tying decorative knots, the history of rope and knots and their importance even today. All materials will be supplied for the class.



Emily Bonneau

Emily is a “retired” award-winning Highland Dancer. After taking a break for school, work, and family, she is enjoying dusting off her shoes and getting back into the “fling” of things! She will be demonstrating the Highland Fling, along with fellow Highland Dancer, Hannah Zelmer. Emily will also dance the Seann Triubhas. Both of these dances have great stories behind them...come to the Festival to find out more! Our Highland Dancers will be accompanied by Nate Wahlgren, a piper with the Willamette Valley Pipes and Drums.



Photo by John DeJarnett

Eric Chandler

Eric will be presenting how to fold the Great Kilt, which is a very unique article of clothing. It has many uses, which he will highlight as he does his demonstration. He will also demonstrate one of our favorite Highland Dances, the Sword Dance. He became interested in learning more about his Scottish Heritage when he was a competitive Highland dancer and a performer at the Arizona Renaissance Festival. When not in the Spinning Room doing his demonstration, you will find him outside helping with the Mini-Highland Games. The Great Kilt demonstration will take place in the Celtic Pop-Up area.



Photo by John DeJarnett

Hannah Zelmer

Hannah is a multi-talented member of the Ceili of the Valley demonstration team. She has a background as a Highland Dancer and is excited to share two of her favorite dances at the Festival. She will demonstrate the Flora and the Highland Fling. Fellow dancer Emily Chandler will join her for the Fling and Nate Wahlgren will be providing the tunes for the dancers.



Mary Carey | Two Rivers Ceili Band

Fiddle player and amateur historian Mary Carey is a founding member of The Mícheál Ó Domhnaill Branch of Oregon, Comhaltas Ceoltóirí Éireann, the international organization dedicated to the promotion of the music, song, dance and the language of Ireland. She has studied with eminent Irish fiddlers Kevin Burke, John Carty, and James Kelly and was the producer of the Comhaltas

Fleadh Fest historical videos for the Western US Region.

Workshop Description:

Songs & Music of the Napoleonic Wars — Irish traditional music is filled with references to Napoleon and to fighting in Spain and France. What were the Napoleonic Wars and what is the connection with Ireland? Mary Carey will present a brief historical context. Then, with the help of members of the Two Rivers Ceílí Band, we'll enjoy many of these great old songs and tunes.



Micheál Ó Domhnaill Branch of Oregon, COMHALTAS CEOLTÓIRÍ ÉIREANN (CCÉ Oregon)

Comhaltas Ceoltóirí Éireann is the largest group involved in the preservation and promotion of Irish traditional music. It is a non-profit cultural

movement with hundreds of local branches around the world and has been working for the cause of Irish music since the middle of the last century (1951 to be precise!). Their efforts continue with increasing zeal as the movement launches itself into the 21st century. Learn more at www.cceoregon.org and www.facebook.com/cceoregon/



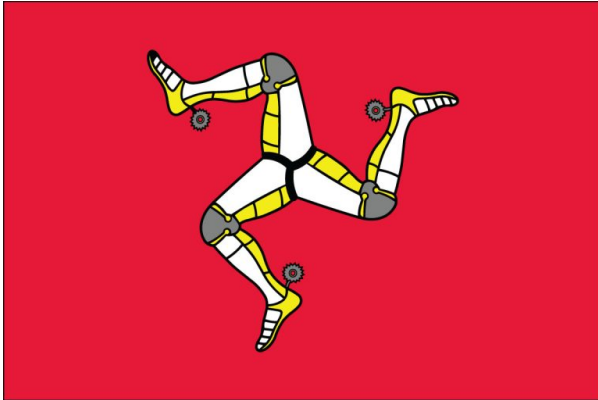
Nate Wahlgren – Highland Bagpiper

Nate describes his piping as a nasty habit he picked up in college, and it has been a great ride. He has studied with some of the best-known names in the piping world, played in solo and band competitions on both sides of the United States, and performed in Scotland at the Edinburgh Tattoo and the World Pipe Band Championships. He's currently pipe major of the Willamette Valley Pipes & Drums.

Presentation Description:

When not piping with the Willamette Valley Pipes and Drums during the festival, Nate will be piping

for our Highland Dancers. Check the schedule to see when the dancers and Nate will be performing near the main stage.



Oregon Manx Society

The Oregon Manx Society the Celtic Nation of Isle of Man. Our group is small, but we enjoy sharing and learning about all things Manx. We especially enjoy holidays.

The Oregon Manx Society will be sharing the Isle of Mans oldest existing tradition, Hop tu Naa, this tradition is celebrated during Samhain. Some highlights we are planning to share are turnip lanterns and Jenny the Witch. We are very excited to share a piece of Manx culture for the Samhain Celtic New Year Festival. [Learn more here.](#)



Teresa Baker | Two Rivers Ceili Band

Teresa Baker plays whistle and piano, and is an accompanist for the Two Rivers Ceílí Band. She has played for Irish dance in the Northwest for many years. Recordings include piano for Paddy O'Brien, Co. Offally (accordion), Dan Possumato (accordion and melodeon) and Preston Howard Wilde (uilleann pipes).

Workshop Description:

“Telling the Jigs From the Reels” — Whether spirited or soulful, most Irish instrumental music is dance music. It's why we nod our heads or tap our feet when we hear it. How do the tunes and the steps go together? What are the oldest dances? What dances from other countries did the Irish make their own? Join Two Rivers Ceílí Band members as we explore the different rhythms that make playing AND dancing to Irish music so much fun.



Two Rivers Ceili Band – Headliner Band

For over 50 years, our region has been rich with Irish music and Irish dance. Dancers have enjoyed céilí (Irish social) and set dancing to great live

music, and learned step dancing and Sean-Nós (old-style) dancing from great teachers. What the region hasn't had was a dedicated céilí band—that is, musicians committed to providing music for céilí and set dancing. The Two Rivers Céilí Band assembled in July 2022 to remedy this.

In Ireland and worldwide, céilí bands represent the talents of their locality. Two Rivers Céilí Band well represents our region with fiddles, flutes, whistles, uilleann pipes, guitar, piano and song.

Our members:

- Niamh Branigan, fiddle
- Teresa Baker, piano
- Mary Carey, fiddle
- Angie Cathey, Irish flute
- Nancy Conescu, guitar
- Emily Muldoon Dineen, whistle
- Nancy Jarrell, fiddle
- Maria Los, fiddle
- Tamara Mautner, Irish flute
- Elizabeth O'Connor, fiddle
- Brenda Searcy, whistle
- Tania Correia Skinner, uilleann pipes/whistle
- Therese Vogel, fiddle



ViVoce Women's Chorus

The women of ViVoce (a co-mingling of Italian words for “voice” and “lively”) perform authentic choral music from around the world and in several languages, giving voice to diverse cultural experiences through song and story. ViVoce's passion is connecting through song to the Portland community and to the communities of long ago and far away. Learn more at vivocepdx.org/ and www.facebook.com/ViVocePortland/

Presentation Description:

ViVoce women's chorus presents a performance of traditional songs—both lively and lovely—from Ireland, Scotland, Wales, and the Celtic diaspora in America. Many of these songs offer glimpses into the lives of women and girls in traditional times; their strengths, passions, love, and senses of spirit.



**Welsh
Society
of
Oregon**

Welsh Society of Oregon

The Welsh Society of Oregon (WSOR) develops and perpetuates Welsh heritage, culture, and music in Oregon. We strive to sustain: pride in being Welsh, support for learning about Wales and the

Welsh language, and exploration of Welsh-American issues by our members and for others in the community. [Learn more here.](#)



Will Hornyak

William Kennedy Hornyak is a national touring storyteller who performs at festivals, theaters and community centers throughout the United States. Will draws from a deep well of oral traditions from Ireland, Scotland, Wales and beyond to create engaging, entertaining and well-crafted performances. Will toured Ireland for five weeks recently sharing tales and gathering fresh tales and songs for his repertoire. [Learn more here.](#)

“Storyteller par excellence...boundless wit...endless imagination...draws audiences of all ages into an amazing world of imagination.” — The Oregonian newspaper.

“Will is a world-class storyteller and master of audience inclusion.” — Joseph Lapidus, Professor Clark County Community College

Presentation Description:

“Spellbound!” — Storyteller William Kennedy Hornyak weaves together a wide web of myths, tales, songs, poems and lore from a variety of Celtic oral traditions in celebration of Samhain, the Celtic New Year. Not to be missed!



Photo by John DeJarnett

Willamette Valley Nomads

Willamette Valley Nomads is an Irish cultural club focused primarily on promoting and playing the sports of Hurling, Camogie, Gaelic Football and Ladies Gaelic Football competing in the Northwest Division of the US Gaelic Athletic Association in association with Gaelic Athletic Association based in Dublin, Ireland. We are a 501(c)(3) non-profit. [Learn more here.](#)

Workshop Description:

We plan to showcase the Irish National Sport of Hurling with an interactive opportunity to lift and poc (strike). We also plan to have an indoor exhibit to allow people to ask more questions and see examples of the sport.



Photo by John DeJarnett

Willamette Valley Pipes & Drums

Since 1971, the Willamette Valley Pipes and Drums has been dedicated to a mission of serving our community by providing entertainment through Scottish music, developing the musical abilities of our members, and enjoying the friendship of all those who love our music. Each summer we perform at festivals, parades, graduations, and other events throughout the Willamette Valley, and welcome anyone who is interested in learning to play the pipes or drums to contact us for free lessons. No musical experience is required! Learn more at sites.google.com/view/wvpnd/home/ and www.facebook.com/wvpnd

The band will open the Festival with a march through the hall at 10:15 a.m. Look for them outside and then again inside at about 3:50 p.m. There will be piping for Highland dancers throughout the day.



Meaghan Feeback | Yeates Academy of Irish Dance

Meaghan Feeback began Irish dance classes in 1998 after watching the Riverdance and Lord of the Dance VHS tapes on endless repeat and trying desperately to follow along. Competing for 15 years, she placed top 5 in the Western Region, top 25 in North America and traveled to Ireland and Scotland to compete in both teams and solos at the World Championships. After receiving her TCRG teaching accreditation in 2014, she has spent the last several years instructing classes in Salem, Lake Oswego, and Portland.

Founded in 1985 by Dublin native Breda Yeates, The Yeates Academy of Irish Dance is the longest-running Irish dance school in Oregon. With classes in Portland, Lake Oswego, Salem, and Vancouver, WA, the Yeates Academy teaches classes for all ages for recreation, performance, and competition opportunities.

Learn more at www.yeatesacademy.com and www.facebook.com/yeatesacademysalem/

Presentation Description:

Join the Yeates Academy for a high-energy tour through all things Irish dance! Intricate soft-shoe and thundering hard shoes will have the whole family clapping along.

Workshop Description:

Learn an Irish Jig! — Curious what a jig is? Always wanted to give it a try? Get ready very early for St. Patrick's Day? Come kick up your heels and learn a jig! All ages and abilities are welcome.

Ashe Theme by WP Royal.

Facebook Instagram | © 2023 Ceili of the Valley Society.

Ceili of the Valley presents...

Samhain

CELTIC NEW YEAR FESTIVAL



Celebrating the culture of the seven Celtic nations
through live music, dance, children's activities,
workshops, vendors, food & more!

10 a.m. to 5 p.m. October 21
Willamette Heritage Center
1313 Mill St SE | Salem

Cost: \$10 adult; \$5 student
Free for ages 12 & younger
CelticFestival.info

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Sociedad Celtica del Valle presenta

Samhain

Festival del Año Nuevo Celta



Celebración de la cultura de las siete naciones celtas
a través de la música en vivo, el baile y las actividades para niños,
talleres, vendedores, comida y más

el 21 de octubre de las 10:00 A.M. a las 5:00 P.M.
Willamette Heritage Center, 1313 Mill St. SE, Salem
costo: \$10 adulto; \$5 estudiante
El evento es gratuito para niños de 12 años o menores

CelticFestival.info

Sociedad Celtica del Valle presenta

Samhain

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CelticFestival.info



Vendors

The Céilí of the Valley Society (CVS) is excited to announce its eighth annual Samhain Celtic New Year Festival to be held Saturday, October 21, 2023. The Festival is an educational family-friendly introduction to Celtic culture to the community.

Meet our vendors...

WELCOME!

The Samhain Celtic New Year Festival is organized by the Ceili of the Valley Society, a 501(c)(3) nonprofit organization. Donations are greatly appreciated.

[Donate](#)

QUILT RAFFLE



Angela Dawn Creations

Angela Dawn has been making and creating art her whole life. She discovered her love of painting watching Bob Ross as a child. Her paintings are inspired by her travels and love of Nature. She went on to create Jewelry and Prayer Beads, loving the creative process and look and feel of stones. I even use Connemara Marble Stones from Ireland. She has a love for Nature and you will see this in everything she creates. In her art she honors her Heritage and Nature.



Enter to win this custom-designed “Irish Chain” Celtic quilt with beautiful, intricate hand-quilted knotwork created by Lesli Ficker. The quilt will be raffled at the Samhain Celtic New Year Festival to be held at the Willamette Heritage Center on Saturday, October 21st. Tickets are \$5 each or 5/\$20. Quilt size is 90”square.

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Search...



Bridie's Irish Faire

Bridie's Irish Faire, a small retail shop that opened in Salem, Oregon in 2006, has been located in Newport since 2008. The shop stocks jewelry, apparel, and gifts imported from Ireland, Scotland and Wales. In addition to the retail shop, Bridie's also organizes custom, small group tours to Ireland, Scotland and Wales. Tour number 22 departs for Ireland in May of 2024.



Celtic Kate Gemwaith

Celtic Kate, with over 25 years of metalworking experience, offers high-quality handcrafted jewelry to match your desires and budget.



Heart Song Arts Co

Bringing the beauty of nature to life in clay for your personal joy and fulfillment. Handmade items for Renaissance Festivals and Fairs. These items are themed with either Celtic or Scandinavian-themed patterns and colors.

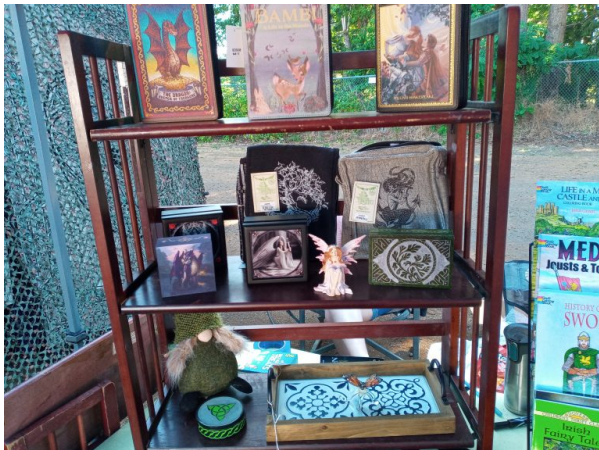


Granny Fi's

Note: We will be selling Granny Fi's shortbread for her at the CVS General Store

Traditional Scottish Shortbread, with that oh-so-good homemade taste. We make the best Traditional Scottish Shortbread this side of the pond, maybe even ever! I am originally from the UK. The recipe is from my Mothers and Grandmothers who are Scottish. Like chocolate chip recipes everyone has one, but ours just melts in your mouth. It is packaged in individual pieces or in larger amounts, either in gift tins or larger bulk bags. People often think of shortbread during the holidays but why wait?

We have several flavors available, traditional, lemon and hazelnut. Also a mix to which you could add any flavor you want. Gluten-free? no worries we have a recipe for you too.



T and T Creations

T and T Creations does custom and stock wood crafts and wood toys. We have been in business since 2008. We started at Flea Markets and SCA Events. We have expanded our product lineup to include books, journals, rocks, and a variety of metaphysical items. We enjoy cultural events the best and are looking forward to being a vendor this year with our swords & shields and a much larger variety of Fairy Tail books!



The Celtic Jewelry Studio

Handcrafted Jewelry with an Ancient Story. Real gemstones, metal adornments combine to create our jewelry collections, beautifully unique and rich in Celtic symbolism. Each piece comes with a story card explaining the meaning of the Celtic symbol, power of the gemstones, or mythology of the Celts.



The Freckled Lass

Celtic-inspired historic costumes including reversible capes, reversible corset vests, romantic

angel sleeve chemises, 16th-century shirts, Viking trews, bloomers and more.

"I started sewing at a young age but didn't start with garment construction until I was a young adult. I felt my basic knowledge wasn't enough, so I enrolled in dressmaking school and my love for sewing intensified. I have been sewing passionately for over 20 years now with most of that in the history field. The Freckled Lass was born between my genetics and my passion, both bringing a smile to my face as well as to others."



Trinkets, Baubles & Charms

Fantasy inspired custom pillows, canvas tote bags, and stickers. Dungeons & Dragons Dice trays, bags, and dice.

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