

APPENDIX A

Below are brief descriptions of relevant studies and datasets for each node in the *How Art Works* system map. This appendix is not a comprehensive overview of all available work that relates to each concept. Instead, it is meant to supply examples of how such concepts are discussed in the literature and (in some cases) which variables may be used for future research and metrics development. The titles appear in descending chronological order.

The list was compiled by Monitor Institute for the National Endowment for the Arts' Office of Research & Analysis (ORA). The ORA staff wish to thank Aimee Fullman, who conducted a literature review that benefited this project at an early stage.

Inputs

Arts Infrastructure

Examples of Relevant Studies

- ***“Set in Stone: Building America's New Generation of Arts Facilities, 1994-2008,”*** by Joanna Woronkowitz et al. (2012) — Assesses cultural facilities and building projects in the U.S., including community effects.
- ***“Still Kicking: Aging Performing Artists in NYC and LA Metro Areas: Information on Artists IV,”*** by Joan Jeffri (2011) — Draws from respondent-driven surveys of performing artists, ages 62 and older, in the New York City and Los Angeles metro areas. The report investigates topics such as access to health insurance, work satisfaction, earnings, and other issues confronting senior performing artists.
- ***“California’s Arts and Cultural Ecology,”*** by Ann Markusen, Anne Gadwa, Elisa Barbour, and William Beyers (2011) — Uses a variety of data sets, including the California Cultural Data Project, the American Community Survey, and the Survey of Public Participation in the Arts, to explore the budget sizes, geographic locations, and intrinsic and economic impacts from 11,000 arts and cultural nonprofits in California.
- ***“The Annual Report on Philanthropy for the Year 2010,”*** by Giving USA (2011) — Captures rates of philanthropic giving, including for arts and culture and the humanities.
- ***“Creative Placemaking,”*** by Ann Markusen and Anne Gadwa (2010) — Discusses the role local arts and cultural organizations play in community revitalization and economic development. The report presents case studies ranging from the development of an arts district in Cleveland to the transformation of a vacant Buffalo auto plant into artist studios and housing.
- ***“Artist Space Development: Making the Case,”*** by Maria Rosario Jackson and Florence Kabwasa-Green (2007) — Draws on research conducted in seven U.S. cities to explore the development of affordable spaces for artists to live and work; suggests strategies that may be used to advocate for artist spaces; and discusses expected outcomes of developing artist spaces, such as community economic development.
- ***“Cultivating ‘Natural’ Cultural Districts,”*** by M. Stern and S. Seifert (2007) — Describes “natural” cultural districts as opportunities for time-limited, strategic interventions to expand their effectiveness while generating revenue and spillover effects to other parts of the city.

- **“Cultural Vitality in Communities: Interpretation and Indicators,”** by Maria Rosario Jackson et al. (2006) — Provides an assessment of various indicators for the presence of opportunities for cultural participation, cultural participation itself, and support for cultural participation.
- **“Crossover: How Artists Build Careers across Commercial, Non-Profit Work and Community Work,”** by Ann Markusen et al. (2006) — Explores how each sector is organized in Los Angeles and the Bay Area and how artists move between them. Each sector provides different channels and support for artistic development.
- **“Investing in Creativity: A Study of the Support Structure for U.S. Artists,”** by Maria Rosario Jackson et al. (2003) — Uses data from the New York Foundation on the Arts, as well as data surveyed from artists and from case studies, to investigate support for individual artists. The study assesses the political and social climates for supporting artists, demand for artists’ work, and training needs and grant opportunities for artists.

Examples of Relevant Datasets¹

- **Bureau of Labor Statistics’ Current Population Survey, Occupational Outlook Handbooks, and Current Employment Statistics** — Provides employment, demographic, wage and worker characteristics data by job classification. As of 2002, the Current Population Survey also includes a supplement on volunteer activities.²
- **IRS Tax Statistics** — Data aggregated to zip-code level, with entity numbers, receipts and net income at the Arts, Entertainment and Recreation level. Form 990 data is available for tax-exempt organizations.
- **National Center for Charitable Statistics’ (NCCS) Unified Database of Arts Organizations (UDAO)** — Provides a master list of commercial, nonprofit, and governmental organizations with arts programs.
- **U.S. Census Bureau’s County Business Patterns** — Provides sub-national economic data by industry, including number of employees, type of organization and payroll.
- **U.S. Census Bureau’s Economic Census** — Provides economic data on performing arts, museum and historical sites, including number of establishments, receipt and employment data.
- **U.S. Census Bureau’s Nonemployer Statistics** — Offers sub-national economic data by industry, including number of businesses and total receipts, for businesses that have no paid employees.

Education and Training

Examples of Relevant Studies

- **“The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies,”** by James Catterall et al. (2012) — Study on the benefits of arts education for at-risk children, using longitudinal data from the Departments of Education and Labor. Includes data on civic engagement, graduation rates and labor market outcomes.
- **“Arts Education in America: What the Declines Mean for Arts Participation,”** by Nick Rabkin and E. C. Hedberg (2011) — This report investigates the relationship between arts education and arts

¹ Many data sets can be accessed through The Cultural Policy and the National Arts Data Archive (CPANDA), which has extracts of larger data sets that relate directly to the arts.

² Due to U.S. Census reclassification, occupational data beginning in January 2011 is not strictly comparable to data from earlier years. See Bureau of Labor Statistics, “Occupational and Industry Classification Systems Used in the Current Population Survey.” For more on arts data from the Occupational Outlook Handbooks, see National Endowment for the Arts. 2011. “Artist Employment Projections through 2018.” Research Note #103. June 27.

participation, based on the Survey of Public Participation in the Arts for 1982, 1992, 2002, and 2008. The report also examines long-term declines in Americans' reported rates of arts learning.

- ***“Fostering Student Engagement Campuswide – Annual Results 2011,”*** by National Survey of Student Engagement (2011) — This report is based on responses from 416,000 undergraduate students completing the 2011 NSSE. Results are reported by major, including arts and humanities majors, and it covers topics such as the percentage of students consulting with faculty about career plans; the average time spent studying; and the share of students with concerns about paying for college. Includes demographic characteristics and information about extracurricular activities.
- ***“Forks in the Road: The Many Paths of Arts Alumni,”*** by Strategic National Arts Alumni Project (2011) — Tracks the careers of artists with visual and performing arts degrees, including work in an arts-related field, continued arts production, and use of arts training.
- ***“Both/And: Understanding the Vital Link Between both the Arts and Career Technical Education in California Schools,”*** by J. Landon and Dana Powell Russell (2010) — Explores the interrelationship between policies and infrastructure currently in place within Career Technical Education and Visual and Performing Arts education.
- ***“The Nation’s Report Card: Arts 2008 Music & Visual Arts,”*** by S. Keiper et al. (2009) — Reports the findings of an assessment of the skills of 8th-graders in music and visual arts. Includes an assessment of the frequency of arts instruction.
- ***“Artists in the Workforce: 1990-2005,”*** by NEA Office of Research & Analysis (2008) — Provides employment, income, demographic and geographic information on 11 artistic occupations assembled from U.S. Census Bureau’s decennial data and the American Community Survey.

Examples of Relevant Datasets⁴

- ***Bureau of Labor Statistics’ American Time Use Survey*** — Includes employment classifications and time spent on arts and entertainment activities on a given day. Because of the daily measurement, activities are grouped into broader categories.
- ***General Social Survey*** — Includes demographic, occupational, educational, income, physical and emotional well-being and membership data as part of broad attitudinal survey. 2002 module included more arts-specific data. Membership in art or literary groups, volunteer in arts or culture, arts philanthropy, visit to museum or gallery, visit to internet art sites, performance in music, dance or theater, playing musical instrument and making art or craft included. Broad participation data only.
- ***NEA’s Survey of Public Participation in the Arts*** — Provides demographic, educational and income information for arts-goers, as well as attendance and participation data for traditional live arts events and alternate forms of participation. Includes data on attendance, media participation, arts performance and creation, arts education, and music and reading preferences.
- ***Panel Study of Income Dynamics*** — Longitudinal survey that reports demographic data, occupation, income, health and education. Includes Child Development and Transition to Adulthood supplements with time studies and more detailed information about arts participation and education.

⁴ Many data sets can be accessed through The Cultural Policy and the National Arts Data Archive (CPANDA), which has extracts of larger data sets that relate directly to the arts.

Intervening Variables

Arts Creation

Examples of Relevant Studies

- **“Still Kicking: Aging Performing Artists in NYC and LA Metro Areas: Information on Artists IV,”** by Joan Jeffri (2011) — Draws from respondent-driven surveys of performing artists, ages 62 and older, in the New York City and Los Angeles metro areas. The report investigates topics such as access to health insurance, work satisfaction, earnings, and other issues confronting senior performing artists.
- **“Forks in the Road: The Many Paths of Arts Alumni,”** by Strategic National Arts Alumni Project (2011) — Tracks the careers of artists with visual and performing arts degrees, including work in an arts-related field, continued arts production, and use of arts training.
- **“Artists in the Workforce: 1990-2005,”** by NEA Office of Research & Analysis (2008) — Provides employment, income, demographic and geographic information on 11 artistic occupations assembled from U.S. Census Bureau’s decennial data and the American Community Survey.
- **“Creative Communities: Artist Data User Guide,”** by Ann Markusen and Greg Schrock (2008) — A guide to tables and maps created by the authors that show tallies of artists for states, metro areas, and public use micro-data areas (PUMAs). The tables and maps draw from the 2000 Decennial Census of Population and include labor force estimates for detailed artist occupations and the share of the area’s labor force made up of artists (i.e., location quotients).
- **“Artists’ Careers and Their Labor Markets,”** by Neil Alper and Greg Wassall (2006) — Discusses artists’ careers and labor market experiences, including available data and methodological issues.
- **“Crossover: How Artists Build Careers across Commercial, Non-profit Work and Community Work,”** by Ann Markusen et al. (2006) — Explores how each sector is organized in Los Angeles and the Bay Area and how artists move between them. Each sector provides different channels and support for artistic development.
- **“Changing the Beat: A Study of the Worklife of Jazz Musicians,”** by Joan Jeffri (2003) — Examines the demographic make-up, employment and income rates, as well as the work-life of jazz musicians in the U.S.

Examples of Relevant Datasets⁵

- **Bureau of Labor Statistics’ Current Population Survey, Occupational Outlook Handbooks, and Current Employment Statistics** — Provides employment, demographic, wage and worker characteristics data by job classification. As of 2002, the Current Population Survey also includes a supplement on volunteer activities.⁶
- **Bureau of Labor Statistics’ American Time Use Survey** — Includes employment classifications and time spent on arts and entertainment activities on a given day. Because of the daily measurement, activities are grouped into broader categories.

⁵ Many data sets can be accessed through The Cultural Policy and the National Arts Data Archive (CPANDA), which has extracts of larger data sets that relate directly to the arts.

⁶ Due to U.S. Census reclassification, occupational data beginning in January 2011 is not strictly comparable to data from earlier years. See Bureau of Labor Statistics, “Occupational and Industry Classification Systems Used in the Current Population Survey.” For more on arts data from the Occupational Outlook Handbooks, see National Endowment for the Arts. 2011. “Artist Employment Projections through 2018.” Research Note #103. June 27.

- **General Social Survey** — Includes demographic, occupational, educational, income, physical and emotional well-being and membership data as part of broad attitudinal survey. 2002 module included more arts-specific data. Membership in art or literary groups, volunteer in arts or culture, arts philanthropy, visit to museum or gallery, visit to internet art sites, performance in music, dance or theater, playing musical instrument and making art or craft included. Broad participation data only.
- **NEA's Survey of Public Participation in the Arts** — Provides demographic, educational and income information for arts-goers, as well as attendance and participation data for traditional live arts events and alternate forms of participation. Includes data on attendance, media participation, arts performance and creation, arts education, and music and reading preferences.
- **U.S. Census Bureau's American Community Survey** — Provides social, economic, housing, and demographic profiles by census tract and block group.
- **U.S. Census Bureau's Decennial Census** — Provides demographic and economic data, including income and occupation, to the census tract level.

Arts Participation

Examples of Relevant Studies

- **"Getting In on the Act: How Arts Groups Are Creating Opportunities for Active Participation,"** by Alan Brown and Jennifer Novak-Leonard (2011) — Examines the redefinition of arts participation and discusses the larger cultural economy. Features case studies exploring individual and community benefits of arts participation.
- **"California's Arts and Cultural Ecology,"** by Ann Markusen, Anne Gadwa, Elisa Barbour, and William Beyers (2011) — Uses a variety of data sets, including the California Cultural Data Project, the American Community Survey, and the Survey of Public Participation in the Arts, to explore the budget sizes, geographic locations, and intrinsic and economic impacts from 11,000 arts and cultural nonprofits in California.
- **"Beyond Attendance: A Multi-modal Understanding of Arts Participation,"** by Jennifer L. Novak-Leonard and Alan Brown (2011) — Study on types of arts participation using data from the Survey of Public Participation in the Arts. Categories include: arts attendance, personal arts creation and performance, and participation through electronic media. Contextual factors include: skill level, form of expression, setting, and degree of creative control. Includes impact of arts education.
- **"Arts Education in America: What the Declines Mean for Arts Participation,"** by Nick Rabkin and E. C. Hedberg (2011) — This report investigates the relationship between arts education and arts participation, based on the Survey of Public Participation in the Arts for 1982, 1992, 2002, and 2008. The report also examines long-term declines in Americans' reported rates of arts learning.
- **"Understanding the Impact of Engagement in Culture and Sport,"** by Mark Newman et al. (2010) — Uses analytical and statistical modeling techniques to begin to understand why people engage or don't engage in cultural and sporting activities, the benefits they obtain from engagement, and the potential value to them and to society as a whole.
- **"Come as You Are: Informal Arts Participation in Urban and Rural Communities,"** by NEA Office of Research & Analysis (2010) — Analyzes data from the Survey of Public Participation in the Arts to assess rural and urban differences in formal and informal arts participation, particularly between rural and urban areas. Also includes number of nonprofit arts organizations in metro areas.

- **“Engaging Art: What Counts?”** by Steven J. Tepper and Yang Gao in *Engaging in Art: The Next Great Transformation of American's Cultural Life*, eds. Steven Tepper and Bill Ivey (2007) — Proposes a framework that considers multiple forms of social involvement as art participation.
- **“Cultural Indicators for New Zealand,”** by Tohu Ahurea Mō Aotearoa (2006) — Evaluates indicators of the cultural sector to facilitate measurement of its impact with respect to engagement, identity, diversity, social cohesion and economic development.
- **“The Values Study: Rediscovering the Meaning and Value of Arts Participation,”** by Alan Brown (2004) — Discusses five modes of arts participation: inventive, interpretive, curatorial, observational and ambient, as well as the values derived from artistic experiences.
- **“Arts Participation: Steps to Stronger Cultural and Community Life,”** Chris Walker et al. (2003) — Discusses four ways to participate in arts and culture, including the socialization of children as one form of participation.

Examples of Relevant Datasets⁷

- **Bureau of Labor Statistics’ American Time Use Survey** — Includes employment classifications and time spent on an average day on education, arts and entertainment. Because of the daily measurement, activities are grouped into broader categories.
- **Bureau of Labor Statistics’ Consumer Expenditure Survey** — Provides annual consumer expenditure data, including average household spending.
- **Bureau of Economic Analysis’ National Income and Product Accounts** — Provides data on value added by industry, as well as capital, materials, purchased services and employment data. Also provides detail on consumer arts spending.
- **NEA’s Survey of Public Participation in the Arts** — Provides demographic, educational and income information for arts-goers, as well as attendance and participation data for traditional live arts events and alternate forms of participation. Includes data on attendance, media participation, arts performance and creation, arts education, and music and reading preferences.
- **General Social Survey** — Includes demographic, occupational, educational, income, physical and emotional well-being and membership data as part of broad attitudinal survey. 2002 module included more arts-specific data. Membership in art or literary groups, volunteer in arts or culture, arts philanthropy, visit to museum or gallery, visit to internet art sites, performance in music, dance or theater, playing musical instrument and making art or craft included. Broad participation data only.
- **Panel Study of Income Dynamics** — Longitudinal survey that reports demographic data, occupation, income, health and education. Includes Child Development and Transition to Adulthood supplements with time studies and more detailed information about arts participation and education.

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First-Order Outcomes

Benefit of Art to Individuals

Examples of Relevant Studies

- ***“The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies,”*** by James Catterall et al. (2012) — Study on the benefits of arts education for at-risk children, using longitudinal data from the Departments of Education and Labor. Includes data on civic engagement, graduation rates and labor market outcomes.
- ***“Art in Prisons: A Literature Review of the Philosophies and Impacts of Visual Arts Programs for Correctional Populations,”*** by Alexandra Djurichkovic (2011) — Literature review examining the impacts of art in prison programs.
- ***“The Arts and Human Development: Framing a National Research Agenda for the Arts, Lifelong Learning, and Individual Well-Being,”*** by NEA and DHHS (2011) — White paper on the impact of arts on human development at different life stages, including early childhood and older adulthood.
- ***“Understanding the Impact of Engagement in Culture and Sport,”*** by Mark Newman et al. (2010) — Uses analytical and statistical modeling techniques to begin to understand why people engage or don’t engage in cultural and sporting activities, the benefits they obtain from engagement, and potential value to them and to society as a whole.
- ***“Assessing the Intrinsic Impacts of a Live Performance,”*** by Alan Brown and Jennifer Novak (2007) — Assesses how audiences are impacted by a live performance. Provides a measurement framework and discusses the audience members’ “readiness-to-receive” the art.
- ***“Cultural Indicators for New Zealand,”*** by Tohu Ahurea Mō Aotearoa (2006) — Evaluates indicators of the cultural sector to facilitate measurement of its impact with respect to engagement, identity, diversity, social cohesion and economic development.
- ***“The Values Study: Rediscovering the Meaning and Value of Arts Participation,”*** by Alan Brown (2004) — Discusses five modes of arts participation: inventive, interpretive, curatorial, observational and ambient, as well as the values derived from artistic experiences.
- ***“Washington, D.C.: Performing Arts Research Coalition Community Report,”*** by Mary Kopczynski et al. (2004) — Measures level of participation in and support for the arts in 10 communities across the country.
- ***“Gifts of the Muse: Reframing the Debate About the Benefits of the Arts,”*** by Kevin McCarthy et al. (2004) — Argues for a broader evaluation of the benefits of the arts beyond the economic to include intrinsic value as well. Charts a continuum of public to private benefits.
- ***“How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies,”*** by Joshua Guetzkow (2002) — Reviews the literature on arts impact studies, including a discussion of theoretical and methodological issues.

Examples of Relevant Datasets⁸

- ***General Social Survey*** — Includes demographic, occupational, educational, income, physical and emotional well-being and membership data as part of broad attitudinal survey. 2002 module included more arts-specific data. Membership in art or literary groups, volunteer in arts or culture,

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arts philanthropy, visit to museum or gallery, visit to internet art sites, performance in music, dance or theater, playing musical instrument and making art or craft included. Broad participation data only.

- ***Panel Study of Income Dynamics*** — Longitudinal survey that reports demographic data, occupation, income, health and education. Includes Child Development and Transition to Adulthood supplements with time studies and more detailed information about arts participation and education.

Benefit of Art to Society and Communities

Examples of Relevant Studies

- ***“How Art Spaces Matter II: The Riverside, Tashiro Kaplan and Insights from Five Artspace Case Studies and Four Cities,”*** by Anne Gadwa and Anna Muessig (2011) — Examines case studies of the economic and social impact of arts-based community development.
- ***“Creative Partnerships: Intersections between the Arts, Culture and Other Sectors,”*** by Annamari Laaksonen (2011) — Explores the ways artists work in diverse settings and the nature of partnerships that exist between the arts and other sectors.
- ***“Creative Placemaking,”*** by Ann Markusen and Anne Gadwa (2010) — Discusses the role local arts and cultural organizations play in community revitalization and economic development. The report presents case studies ranging from the development of an arts district in Cleveland to the transformation of a vacant Buffalo auto plant into artist studios and housing.
- ***“Los Angeles: America’s Artist Super City,”*** by Ann Markusen (2010) — Evaluates artists’ impact on Los Angeles’ economy and communities.
- ***“From Creative Economy to Creative Society,”*** by Mark J. Stern and Susan C. Seifert (2008) — Explores whether the creative economy can ameliorate urban poverty. It suggests that the cultural cluster perspective is the most promising for promoting economic equality and social inclusion.
- ***“Cultural Indicators for New Zealand,”*** by Tohu Ahurea Mō Aotearoa (2006) — Evaluates indicators of the cultural sector to facilitate measurement of its impact with respect to engagement, identity, diversity, social cohesion and economic development.
- ***“Cultural Vitality in Communities: Interpretation and Indicators,”*** by Maria Rosario Jackson et al. (2006) — Provides an assessment of various indicators for the presence of opportunities for cultural participation, cultural participation itself, and support for cultural participation.
- ***“The Values Study: Rediscovering the Meaning and Value of Arts Participation,”*** by Alan Brown (2004) — Discusses five modes of arts participation: inventive, interpretive, curatorial, observational and ambient, as well as the values derived from artistic experiences.
- ***“Capturing Cultural Value,”*** by John Holden (2004) — Explores the full range of values expressed through culture, including affective elements, broad public value, public goods. Also discusses methodological issues.
- ***“Washington, D.C.: Performing Arts Research Coalition Community Report,”*** by Mary Kopczynski et al. (2004) — Measures level of participation in and support for the arts in 10 communities across the country.
- ***“Gifts of the Muse: Reframing the Debate About the Benefits of the Arts,”*** by Kevin McCarthy et al. (2004) — Argues for a broader evaluation of the benefits of the arts beyond the economic to include intrinsic value as well. Charts a continuum of public to private benefits.

- ***“Immigrant Participatory Arts: An Insight into Community-building in Silicon Valley,”*** by Pia Moriarty (2004) — Explores informal or “participatory arts,” i.e., forms of artistic expression in which everyday people engage in the process of making art.
- ***“The Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits in Unexpected Places,”*** by Alaka Wali et al. (2002) — Explores through ethnographic data how informal arts impact the social infrastructure of communities. Includes a definition of building capacity.
- ***“How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies,”*** by Joshua Guetzkow (2002) — Reviews the literature on arts impact studies, including a discussion of theoretical and methodological issues.

Examples of Relevant Datasets⁹

- ***NEA’s Our Town*** — Grant program focused on contributions to creative place-making, with detail from grantees about how the projects promote community livability. Data limited to grantees, but offers detailed information on arts contribution to livability.
- ***Social Impact of the Arts Project (SIAP) Cultural Assets Database*** — Combines data on the role of arts and culture in urban neighborhoods with information on urban revitalization. Primarily focuses on Philadelphia, although work is also being done on Seattle and Baltimore.
- ***U.S. Census Bureau’s American Community Survey*** — Provides social, economic, housing, and demographic profiles by census tract and block group.
- ***USPS Vacancy Survey*** — Through an agreement with HUD, provides administrative data on address vacancies at the census tract level.

Direct and Indirect Economic Benefits of Art

Examples of Relevant Studies

- ***“How Art Spaces Matter II: The Riverside, Tashiro Kaplan and Insights from Five Artspace Case Studies and Four Cities,”*** by Anne Gadwa and Anna Muessig (2011) — Examines case studies of the economic and social impact of arts-based community development.
- ***“California’s Arts and Cultural Ecology,”*** by Ann Markusen, Anne Gadwa, Elisa Barbour, and William Beyers (2011) — Uses a variety of data sets, including the California Cultural Data Project, the American Community Survey, and the Survey of Public Participation in the Arts, to explore the budget sizes, geographic locations, and intrinsic and economic impacts from 11,000 arts and cultural nonprofits in California.
- ***“New England’s Creative Economy: Nonprofit Sector Impact,”*** by New England Foundation for the Arts (2011) — Explores the economic impact of the arts and cultural organizations in New England. Looks at direct, indirect and induced impacts.
- ***“Time and Money: Using Federal Data to Measure the Value of Performing Arts Activities,”*** by NEA Office of Research & Analysis (2011) — Examines available datasets useful for monetary and non-monetary value measurements of arts impact.
- ***“Arts and the GDP: Value Added by Selected Cultural Industries,”*** by NEA Office of Research & Analysis (2011) — Provides data on the economic value added by cultural industries.

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- **“Los Angeles: America’s Artist Super City,”** by Ann Markusen (2010) — Evaluates artists’ impact on Los Angeles’ economy and communities.
- **“Arts and Culture in Urban or Regional Planning: A Review and Research Agenda,”** by Ann Markusen and Anne Gadwa in *Journal of Planning Education and Research* (2010) — Explores arts and culture as an urban or regional development tool, with a focus on the economic impacts of cultural districts and tourist-targeted investments.
- **“Economic Impact of the 2008 American Folk Festival in Bangor, Maine,”** by Bernardita Silva et al. (2009) — Provides an estimate of the economic impact of the 2008 American Folk Festival in Bangor, ME.
- **“Artists in the Workforce: 1990-2005,”** by NEA Office of Research & Analysis (2008) — Provides employment, income, demographic and geographic information on 11 artistic occupations assembled from U.S. Census Bureau’s decennial data and the American Community Survey.
- **“From Creative Economy to Creative Society,”** by Mark J. Stern and Susan C. Seifert (2008) — Explores whether the creative economy can ameliorate urban poverty. It suggests that the cultural cluster perspective is the most promising for promoting economic equality and social inclusion.
- **“Cultural Indicators for New Zealand,”** by Tohu Ahurea Mō Aotearoa (2006) — Evaluates indicators of the cultural sector to facilitate measurement of its impact with respect to engagement, identity, diversity, social cohesion and economic development.
- **“Defining the Cultural Economy: Industry and Occupational Approaches,”** by Ann Markusen et al. (2006) — Discusses debates around definitions of creative economies, creative classes, and the regional creative economy.
- **“Economic Impacts of Arts Education,”** by David Throsby (2006) — Discusses the economic and cultural impact of arts education, with a focus on better understanding economic impact.
- **“Gifts of the Muse,”** by Kevin McCarthy et al. (2004) — Argues for a broader evaluation of the benefit of the arts beyond the economic to include intrinsic value as well. Provides a continuum of public to private benefits.
- **“How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies,”** by Joshua Guetzkow (2002) — Reviews the literature on arts impact studies, including a discussion of theoretical and methodological issues.
- **“Valuing the Arts: A Contingent Valuation Approach,”** by Eric Thompson et al. (2002) — Uses a contingent valuation method to assess how much individuals monetarily value the arts.

Examples of Relevant Datasets¹⁰

- **Bureau of Economic Analysis’ National Income and Product Accounts** — Provides data on value added by industry, as well as capital, materials, purchased services and employment data. Also provides detail on consumer arts spending.
- **Bureau of Labor Statistics’ Current Population Survey, Occupational Outlook Handbooks, and Current Employment Statistics** — Provides employment, demographic, wage and worker

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characteristics data by job classification. As of 2002, the Current Population Survey also includes a supplement on volunteer activities.¹¹

- **Bureau of Labor Statistics' Consumer Expenditure Survey** — Provides annual consumer expenditure data, including average household spending.
- **IRS Tax Statistics** — Data aggregated to zip-code level, with entity numbers, receipts and net income at the Arts, Entertainment and Recreation level. Form 990 data is available for tax-exempt organizations.
- **National Center for Charitable Statistics' (NCCS) Unified Database of Arts Organizations (UDAO)** — Provides a master list of commercial, nonprofit, and governmental organizations with arts programs.
- **NEA's Our Town** — Grant program focused on contributions to creative place-making, with detail from grantees about how the projects promote community livability. Data limited to grantees, but offers detailed information on arts contribution to livability.
- **U.S. Census Bureau's American Community Survey** — Provides social, economic, housing, and demographic profiles by census tract and block group.
- **U.S. Census Bureau's County Business Patterns** — Provides sub-national economic data by industry, including number of employees, type of organization and payroll.
- **U.S. Census Bureau's Economic Census** — Provides economic data on performing arts, museum and historical sites, including number of establishments, receipt and employment data.
- **U.S. Census Bureau's Nonemployer Statistics** — Offers sub-national economic data by industry, including number of businesses and total receipts, for businesses that have no paid employees.

Second-Order Outcome Variables

Societal Capacities to Innovate and Express Ideas

Examples of Relevant Studies

- **"It Takes a Village: A Test of the Creative Class, Social Capital, and Human Capital Theories,"** by Michele Hoyman and Christopher Faricy (2009) — Explores the concept of creative class and does not find evidence that creative class is related to growth, whereas human capital predicts economic growth.
- **"The Creative Class: A Key to Rural Growth,"** by David McGranahan and Timothy Wojan (2007) — Discusses the creative class in the context of rural development.
- **"Defining the Cultural Economy: Industry and Occupational Approaches,"** by Ann Markusen et al. (2006) — Discusses debates around definitions of creative economies, creative classes and the regional creative economy.
- **"Cities and the Creative Class,"** by Richard Florida (2003) — Discusses the concept of creative class as a driver of regional growth.

¹¹ Due to U.S. Census reclassification, occupational data beginning in January 2011 is not strictly comparable to data from earlier years. See Bureau of Labor Statistics, "Occupational and Industry Classification Systems Used in the Current Population Survey." For more on arts data from the Occupational Outlook Handbooks, see National Endowment for the Arts. 2011. "Artist Employment Projections through 2018." Research Note #103. June 27.

- ***“The Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits in Unexpected Places,”*** by Alaka Wali et al. (2002) — Explores, through ethnographic data, how informal arts can affect the social infrastructure of communities. Includes a definition of building capacity.

Examples of Relevant Datasets¹²

- ***Bureau of Labor Statistics’ Current Population Survey, Occupational Outlook Handbooks, and Current Employment Statistics*** — Provides employment, demographic, wage and worker characteristics data by job classification. As of 2002, the Current Population Survey also includes a supplement on volunteer activities.¹³
- ***U.S. Census Bureau’s American Community Survey*** — Provides social, economic, housing, and demographic profiles by census tract and block group.

¹² Many data sets can be accessed through The Cultural Policy and the National Arts Data Archive (CPANDA), which has extracts of larger data sets that relate directly to the arts.

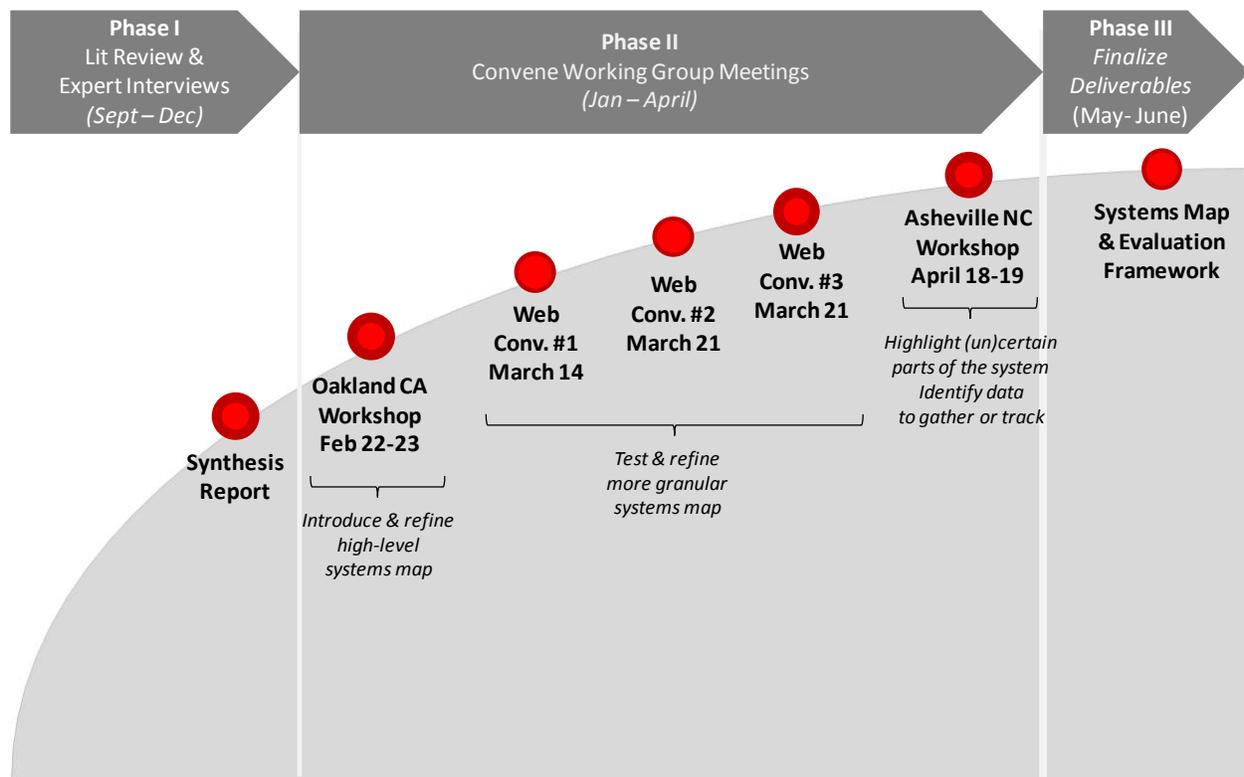
¹³ Due to U.S. Census reclassification, occupational data beginning in January 2011 is not strictly comparable to data from earlier years. See Bureau of Labor Statistics, “Occupational and Industry Classification Systems Used in the Current Population Survey.” For more on arts data from the Occupational Outlook Handbooks, see National Endowment for the Arts. 2011. “Artist Employment Projections through 2018.” Research Note #103. June 27..

APPENDIX B

Process

The How Art Works report consisted of two phases. In Phase I we conducted a series of interviews with experts inside and outside the world of art. In Phase II we engaged in several convenings and web meetings to pressure test our system map and brainstorm measurement approaches. (See illustration below for a graphical representation of the process.)

Figure 11: Project arc for the How Art Works project



Participants

The following individuals participated as interviewees and workshop and webinar participants:

- Alaka Wali, Director, Center for Cultural Understanding & Change, The Field Museum
- Alan Brown, Consultant, WolfBrown
- Alice io Oglesby, Board Member, Asheville Chamber of Commerce
- Amy Kitchener, Living Cultures Grants Program Manager, Alliance for Californian Traditional Arts
- Andrew Taylor, Director, Bolz Center for Arts Administration, University of Wisconsin
- Andrew Zolli, Futurist, Founder, Z+ partners
- Angel Ciangi, Consumer Researcher, The Intelligence Group

Arlene Goldbard, Consultant
Becky Anderson, Founder and Former Director, Hand Made in America
Chall Gray, Owner, The Magnetic Field Restaurant and Black Box Theater
Charlie Flynn-McIver, Director, North Carolina Stage Co.
C.J. Hirschfield, Executive Director, Children's Fairyland
Craig McAnsh, President & Creative Director, Native Marketing
Dana Powell Russell, Independent Evaluation Consultant
Daniel Glaser, Head of Special Projects, Public Engagement, Wellcome Trust
David Sibbet, Graphic Recorder, Founder and President, The Grove Consultants International
David Starkey, Founder, Artistic and General Director, Asheville Lyric Opera
Deborah Sherman, Contributor, OakTown Art
Diane Driessen, Art Teacher, Friends School Mullica Hill
Don Derosby, Senior Consultant, Global Business Network
Douglas Nickel, Curator and Professor, Brown University
Elizabeth Streb, Dancer and Managing Director, S.L.A.M. (Streb Laboratories for Action Mechanics)
Erika Gregory, Founder, President, Collective Invention
Gong Szeto, Designer Co-Founder & CEO, Doxa2, Inc
Hilary Austen, Adjunct Professor, Rotman School of Management
Holly Block, Director and Former Curator, Bronx Museum
Isaac Prilleltensky, Dean of the School of Education, University of Miami
Jaime Cortez, Writer, Editor, Painter, Activist
Jane Prophet, Mixed Media Artist
Jeffrey Coates, National Program Associate, The Knight Foundation
Jeff Marley, Fine & Heritage Arts Coordinator, Southwestern Community College
John Ellis, Managing Director, Diana Wortham Theater
John Holden, Associate, Former Head of Culture, DEMOS
John Maeda, Graphic Designer and Computer Scientist, President, Rhode Island School of Design
Joseph Chamie, Former Researcher, Center for Migration Studies
Karen Tessier, Board Member, Pack Square Park Conservancy
Keri Putnam, Executive Director, Sundance Institute
Kitty Love, Executive Director, Asheville Area Arts Council
Kristin Marting, Co-Founder and Artistic Director, HERE Arts Center
Laura Boosinger, Folk Singer, Traditional Folk Artist, Independent
Laurie Schell, Founding Principal, Laurie Schell Associates
Libby Schaaf, Councilmember, Oakland City Council
Linda Walton, Vice President of Programming, Jazzmobile
Lisa Kay Solomon, Adjunct Professor, Innovation Studio, California College of the Arts and Stanford Business School
Luis Rodriguez, Slam Artist and Founder, Tia Chucha's Centro Cultural

Marc Bamuthi Joseph , Artistic Director, Youth Speaks
Maria Rosario Jackson, Senior Research Associate, Metropolitan Housing and Communities Policy Center, Urban Institute
Marian Godfrey, Senior Director, Cultural Initiatives, Pew Charitable Trusts
Marjorie McGuirk, Meteorologist, National Climatic Data Center
Michael Edson, Director of Web and New Media Strategy, Smithsonian Institute
Michelle Moog-Koussa, Executive Director, Bob Moog Foundation
Nicole Neditch, Independent Curator, Graphic Designer, and Arts Administrator
Nolan Gasser, Chief Music Architect, Pandora
Randy Shull, Co-founder, Creative Director, and Artist, Pink Dog Creative
Raquel Paiewonsky, Modern Artist
Regie Gibson, Poet, Songwriter, Author, Workshop Facilitator, and Educator
Rene De Guzman, Senior Curator, Oakland Museum
Robert Hauser, Executive Director, National Academies
Rosalba Rolon, Founder and Artistic Director, Pregones Theater
Sally Jo Fifer, President and CEO, ITVS
Sandra Vivanco, Architect, A+D and California College of the Arts
Scott Spann, Founder, Innate Strategies
Sean Pace, Co-Founder and Visual Artist, Flood Gallery & Fine Arts Center
Sharon West, Board Member, YMI Cultural Center
Skeffington Thomas, Potter and Ceramic Artist, and Professor of Art, Rowan University
Steven Huss, Cultural Arts Manager , City of Oakland Cultural Arts & Marketing Division
Steven Weber, Professor, UC Berkeley School of Information
Steven Young, Executive Director, The Crucible
Summer Brenner, Community-Based Fiction Writer
Sydney Cooper, Mixed Media Artist, Unaffiliated
Theaster Gates, Visual Artist and Cultural Planner, Independent
Tim Brown, CEO and President, IDEO
Tom Reis, Retired, Venture Philanthropy Director, W.K. Kellogg Foundation (retired)
Victor Palomino, Community-based artist, Mixed Media Artist