

The Arts Economy Initiative

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The Arts Economy Initiative at the University's Humphrey Institute of Public Affairs, is currently working on a ten year project on artists, their livelihoods and their contributions to regional and local economies. Our most recent study, *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work* (2006), finds that large percentages of artists in the Los Angeles and San Francisco Bay areas create and market their artwork in two or more of the commercial, nonprofit and community sectors simultaneously. Many confirm that their experiences in each sector help them develop different aspects of their art and livelihoods. If money were not an issue, most would elect to work across sectors even more than they now do. The study shows how artists' crossover experiences vary by discipline (musicians, writers, performing and visual artists), age, ethnicity, income, self-employment and location. The study includes numerous recommendations for facilitating crossover.

Another recent study, *Artists' Centers: Evolution and Impact on Careers, Neighborhoods and Economies* (2006), argues that cities and towns that have invested in dedicated spaces to nurture artists and bring them together with their publics multiply the impact of charitable and public sector dollars and help to revitalize neighborhoods, as well as creating "more and better" artists. Here, artists come together to vet their work, find encouragement and feedback, view masters in their fields, share studio space and equipment, and interact with audiences. This research was funded by the McKnight Foundation and Markusen's Fesler-Lampert Chair at the University.

Completed studies, *The Artistic Dividend* (2003) and *The Artistic Dividend Revisited* (2004), argue that artists make hidden contributions to regional economies because they are often self-employed and not acknowledged in regional job counts or arts impact analysis. They may export their work by publishing it elsewhere, traveling to perform, selling it over the internet or at high end art fairs, and winning awards and commission from elsewhere. They also, by working on contract, make area non-arts businesses more productive and competitive in many ways –for example, writing, editing, directing and acting in scripts and videos for marketing, designing and writing products and services,

improving employee relations through play-acting, enhancing work environments through installations of their work. In addition, they often induce innovation on the part of their suppliers. This under-appreciated role constitutes a strong rationale for public support of the arts and particularly in ways that enable artists to build careers and network with each other.

The Initiative's research documents the significance of artists' presence in metropolitan areas across the US using Census and other data sources over the past few decades. The work shows that artists are relatively footloose and are attracted not only by the presence of other artists and sectors employing artists but also by strong philanthropic institutions at the regional level, a population that patronizes the arts, environmental and cultural amenities and livable neighborhoods with affordable housing. In a forthcoming book, *The Distinctive City: Production, Class and Culture*, the Initiative team shows that the cities that are successful in "home-growing" artists and attracting and keeping them are not necessarily the largest or fastest-growing metropolitan areas; a set of second tier cities have done very well by cultivating the arts. Many smaller towns and urban neighborhoods have figured out ways of nurturing artists in their midst as well.

A current Arts Economy Initiative focuses on how artists' careers evolve, how they cope with the challenges of making a living, press the margins in their work and find peer groups and mentors. This project involves a web-based survey of Los Angeles and Bay Area artists to determine how they cobble together careers across commercial, non-profit and unincorporated sectors and how their artistic development is furthered by cross-overs among them. This study is funded by the Irvine and Hewlett Foundations and Leveraging Investments in Creativity.

New research for which we are seeking funding and partners include a national study of artists' live/work buildings for their effect on artistic careers and neighborhood/regional economies, and a parallel four-city study of performing arts spaces. We are also working with the arts faculty at our University to study the University's role in the regional arts ecology.

The Arts Economy Initiative's work is tailored around issues of concern to artists, arts organizations, and cultural and economic development policymakers. In addition to our published work, we have given dozens of high profile talks around the US, Europe and Japan, often for large public audiences of mixed interests and some in smaller cities as well as the largest, often involving private consultations with civic and arts leaders in conjunction. Markusen and her work have been extensively cited in various media.

Books and Monographs

Ann Markusen, Sam Gilmore, Amanda Johnson, Titus Levi, and Andrea Martinez. *Crossover: How Artists Build Careers across Commercial, Nonprofit and Community Work*. Minneapolis, MN: Project on Regional and

Industrial Economics, Humphrey Institute of Public Affairs, University of Minnesota, November, 2006.

Ann Markusen and Amanda Johnson. *Artists' Centers: Evolution and Impact on Careers, Neighborhoods and Economies*. Minneapolis, MN: Project on Regional and Industrial Economics, Humphrey Institute of Public Affairs, University of Minnesota, February, 2006.

Ann Markusen and Greg Schrock. *The Distinctive City: Production, Class and Culture*. Manuscript, 2006, forthcoming.

Ann Markusen, Greg Schrock and Martina Cameron. *The Artistic Dividend Revisited*. Minneapolis, MN: Project on Regional and Industrial Economics, Humphrey Institute of Public Affairs, University of Minnesota, March, 2004.

Ann Markusen and David King. *The Artistic Dividend: The Arts' Hidden Contributions to Regional Development*. Minneapolis, MN: Project on Regional and Industrial Economics, Humphrey Institute of Public Affairs, University of Minnesota, July, 2003.

Articles and Book Chapters

Ann Markusen and Greg Schrock. "The Distinctive City: Divergent Patterns in Growth, Hierarchy and Specialization." *Urban Studies*, 2006, forthcoming.

Ann Markusen. "Human versus Physical Capital: Government's Role in Regional Development." In Jorge Martinez and Francois Vaillancourt, eds. *The Role of Government in Regional Economic Development*, 2006, forthcoming.

Ann Markusen and Greg Schrock. "The Artistic Dividend: Urban Artistic Specialization and Economic Development Implications." *Urban Studies*, September, 2006, forthcoming.

Ann Markusen. "Urban Development and the Politics of a Creative Class: Evidence from the Study of Artists." *Environment and Planning A*, 2006, forthcoming.

Ann Markusen. "The Urban Core as Cultural Sticky Place." In Henrik Halkier, ed. *Time, Space, Places: Challenges to Urbanism*. Berlin, 2006, forthcoming.

Ann Markusen. 2004. "Targeting Occupations in Regional and Community Economic Development." *Journal of the American Planning Association*, Vol. 70, No. 3: 253-268.

Essays, short articles and op eds:

- Ann Markusen. "Embedded Support for Artists: An Economist's View."
Commissioned essay for the Curb Center for Art, Enterprise and Public
Policy, Vanderbilt University, November 2005.
- Ann Markusen. "Building the Creative Economy for Artists and Communities."
CURA Reporter, University of Minnesota, Center for Urban and Regional
Affairs, March, 2006.
- Ann Markusen. "An Arts-Based State Rural Development Policy." *Journal of
Regional Analysis and Policy*. Vol. 36, No. 2, 2006, forthcoming.
- Ann Markusen. "Artists as Community Developers." *Progressive Planning
Magazine*, No. 1, 2005: 1, 7-9.
- Ann Markusen. "Reaping the Hidden Artistic Dividend." *Minneapolis Star Tribune*,
August 3, 2003.