



EMBRACING A CULTURE OF CREATIVITY

Indiana's Overlooked Economic Engine

A report prepared by



and



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STRATEGIES

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EXECUTIVE SUMMARY

Elevating Creativity

Economic prosperity is driven by creativity in more ways than many people realize. The most successful communities are those that best leverage their creative talent and embrace art and culture to unlock their economic potential. Doing so requires an understanding of, and support for, the creative economy.

What is the Creative Economy?

The definition of the creative economy that best captures its essence and application for Indiana is: **The people, enterprises, and communities that transform artistic and cultural skills, knowledge, and ideas into economically productive goods, services, and places.** It is the crossroads of creativity, culture, and commerce.

The concept of the creative economy carries regional nuances and has been represented in dozens of different ways. Some jobs (like artists, actors, animators, curators, writers, musicians, designers, and architects) and industries (such as film production, dance companies, fine arts schools, and advertising agencies) are almost universally considered a part of the creative economy. However, the concept is not exclusive, and creative economies thrive when a wide array of industries and workers identify and are treated as active participants in it. Culinary arts and the humanities should be considered just as much a part of the creative economy as graphic design and photography.

Why Does the Creative Economy Matter?

The creative economy's impact is extensive, with major implications for talent development, innovation and entrepreneurship, economic prosperity, and quality of life and place.

Talent Attraction and Retention

The creative economy is increasingly important for talent attraction, retention, and development. People with access to arts and cultural activities are more attached to their

communities and less likely to move away. This relationship is even stronger among Gen Z workers, who rank cultural activities as being nearly as important to their identity as their work.

Artists are 1.8 times as likely as other workers to have a college degree, and art education in high school leads to increased college-going rates. Concentration of the arts, or participation in arts-related activities, is also associated with lower poverty rates and improved intelligence, executive function, mental health, working memory, IQ, and educational attainment.

Demographic shifts also highlight the growing importance of the creative economy. With nearly one-third of the total workforce, the creative class as a percentage of the total workforce has grown at a faster rate since the early 1900s than any other segment (i.e., the service class, working class, and agriculture).

The Creativity Flywheel



Entrepreneurship and Innovation

Entrepreneurship is vital to a strong economy, and there is growing evidence that the creative economy is necessary to a thriving entrepreneurial ecosystem. Entrepreneurial hubs coincide with robust arts and culture economies, and artists and designers are often as integral to top tech firms as engineers or programmers.

The creative economy also helps drive innovation, which can simply be defined as “applied creativity.” Many global institutions have recognized creativity as the most important skill for both the modern workforce and organizational leaders, as well as one of the top drivers of success in the Industry 4.0 economy. Importantly, the creative economy is infused throughout the broader economy and other industries, a relationship that can and should be strengthened. As an example, nearly all of Indiana’s advanced industries (STEM- and R&D-intensive industries) employ workers in creative occupations. Creatives in other industries drive new and innovative products, programs, and processes.

Economic Prosperity

Arts and cultural industries contributed \$1.1 trillion to the U.S. economy in 2022, or 4.3% of the national gross domestic product. This is larger than many other major industries, including construction, transportation, utilities, and education services. The arts and cultural industries are also growing about twice as fast as the rest of the national economy.

Arts and culture have a significant relationship with higher incomes. Across all industries, employees in the top 15 states by concentration of arts and cultural industries have average annual wages of \$78,175. The average worker in the 15 states with the lowest concentration earns almost \$22,000 less (\$56,225). The 15 high-performing states transcend geographic, political, population, and cost-of-living differences (described more fully in the complete report). And even in the state with the highest concentration (Washington), arts and cultural production contributes only 9.5% of the economic value added. While arts and culture may be of modest size nationally, it has an outsized influence on wage growth across sectors. Indiana has the fourth lowest density of arts and culture, which contributes to the state’s annual wages per employee (\$58,052) being nearly \$12,000 below the rest of the nation’s.

Each State's Personal Incomes Compared to Economic Concentration of Arts and Culture



Quality of Life and Quality of Place

The creation of livable and desirable communities is essential to economic development. Improving quality of place involves creative placemaking, which is the leveraging of arts and culture to shape the character of an area in order to spur economic development, promote social change, and enhance the physical environment.

The importance—and impact—of the creative economy spans urban, suburban, and rural differences. Dynamic cultural scenes and creative hubs attract people and businesses, helping revitalize communities and adding to prosperity. Vibrant arts and culture strengthen social connections, improve community pride and identity, boost tourism, and even extend the business day.

Indiana's Creative Economy

Indiana has many powerful creative assets, yet the state's creative economy is underperforming relative to the nation. The arts and cultural industries added \$9.3 billion to Indiana's economy in 2022. While significant, this is just 2.0% of Indiana's Gross State

Product—a concentration that ranks Indiana ahead of only Delaware, West Virginia, and Mississippi. Indiana also lags its peers in public funding for the arts.

Indiana’s 82,813 workers in arts and cultural industries comprised just 2.5% of the state’s employment in 2022, which is well below the national average. Average compensation per job in the state’s arts and cultural industries was \$63,105, compared with \$71,529 for all salaried jobs in the state.

How Can Indiana Strengthen the Creative Economy?

The last century has seen extraordinary proliferation in brand new creative industries, from television and video games to animation, podcasting, music streaming, and augmented reality. Creative industries are often responsible for the creation of technical innovations. With technologies such as artificial intelligence and machine learning, new creative industries are sure to emerge in the future as well. To outcompete its neighbors, Indiana must deepen its focus on the creative economy and be prepared to capitalize on cutting-edge industries and technologies.

As the Brookings Institution has noted, the strategy for growing and sustaining the creative economy needs to be “led by local public-private partnerships between municipal governments, arts and cultural organizations, economic development and community groups, philanthropy, and the private sector.” Fortunately, Indiana has strong institutions in each of these areas with a history of collaboration.

Cultivating Indiana’s creative economy will require communities and stakeholders to be innovative and strategic. The creative economy is about far more than capital projects or public art. As Indiana’s communities and regions develop their arts and culture strategies, they should:

- Elevate existing **differentiators**, or create new ones where gaps exist elsewhere in the ecosystem.
- Develop **density** of arts and culture assets.
- Identify promising emerging creative **subsectors** and seek to grow these areas.
- **Connect** artists and creatives with the civic and corporate sectors and stakeholders.

Recommendations

Everyone in Indiana has a role to play in creating a stronger culture of creativity. Five high-level steps make up a framework for improving prosperity by cultivating Indiana's creative economy.

1. Mobilize. Convene champions for the creative economy to cast vision and execute.

At both the regional and statewide levels, a cross-sector coalition of leaders needs to coalesce around initial actions and programming to create a stronger culture of creativity.

2. Target. Treat the creative economy as an industry sector worth cultivating for economic development purposes.

Economic development leaders should prioritize the creative sector through strengthened incentives, small business supports, marketing efforts, and public data dissemination.

3. Teach. Cultivate creativity in education programs and equip creative entrepreneurs with business skills.

Indiana's education narrative should put the "A" back in STEAM. Schools should incorporate cultural learning and encourage creativity, and university art programs need to teach creatives about entrepreneurship, finance, and intellectual property.

4. Invest. Increase funding for strategic efforts to enhance arts and culture.

Hoosiers need to scale and build upon existing funding for arts and culture by increasing consumption, public funding, and other strategic investments into the creative economy.

5. Connect. Integrate artists and creatives into the civic and private sectors.

To support a culture of creativity, the creative class needs to be infused throughout all corners of society and more frequently featured in positions of greater influence in the corporate and civic sectors.

With bold vision, Indiana and its communities and leaders can develop arts and culture strategies that will transform the state.

FULL REPORT

What is the Creative Economy?

Products, services, and intellectual property born out of creative work drive economic value. The term “creative economy” recognizes the relationship between the arts and economic production and development.

The definition that best captures its essence and application for Indiana is: The people, enterprises, and communities that transform artistic and cultural skills, knowledge, and ideas into economically productive goods, services, and places.¹

Everyone has a role to play in a robust creative economy. A creative economy is made up of five overlapping components, each with unique nuances dependent on the community or region:²

Creative industries	Creative workers	Creative talent developers	Creative consumers	Creative resource providers
Sectors responsible for the development or distribution of creative products and services. Examples could include local live performing arts, filmmaking, graphic design, writing, social media, and even tattoo artistry.	Not all creatives are artists. Creative workers include artists, ³ cultural workers, ⁴ producers, entrepreneurs, and others who develop and sustain creative products and services, including those employed at companies outside creative industries.	People, organizations, and programs that contribute to the creative workforce’s development and growth.	Community members and organizations who support the other components of the creative economy by their purchases, attendance, or consumption.	Contributors of resources that support the rest of the creative economy, from public or philanthropic institutions to investors or real estate developers.

The concept of the creative economy is not a new one. In fact, this is not the first or even the most comprehensive report that has been written on the various industries and occupations that make up Indiana’s creative economy.⁵ This report builds upon and supplements prior works such as the 2016 report⁶ from Indiana University-Purdue University Fort Wayne’s Community Research Institute, Arts United of Greater Fort Wayne, and the Indiana Arts Commission, with new analyses and insights.

Creative Industries and Jobs

The creative economy includes creative industries, as well as the creative components of other industries that infuse originality into their services or products.⁷ There is no single,

universally accepted set of specific industries or jobs that make up the creative economy. The National Creativity Network conducted research into 27 different reports to observe differences across regional definitions of the creative economy throughout the United States.⁸ Its study found 264 different industries—identified by North American Industry Classification (NAICS) Codes—represented within at least one study.⁹ The most common industry categories recognized as making up the creative economy are:¹⁰

- Advertising
- Architecture
- Culture, heritage, and libraries
- Design
- Film, video, and sound
- Independent artists
- Internet broadcasting and publishing
- Music production and distribution
- Performing arts and entertainment
- Printing and publishing
- Television and radio

Occupations are most often categorized using Standard Occupation Classification (SOC) codes. Some of the professions most commonly included in creative economy analyses are:¹¹

- Actors
- Architects
- Art directors
- Choreographers and dancers
- Commercial and industrial designers
- Craft artists
- Fashion designers
- Fine artists
- Graphic designers
- Interior designers
- Landscape architects
- Multimedia artists and animators
- Music directors and composers
- Producers and directors
- Set and exhibit designers
- Writers and authors

There are dozens of different groupings that have been used to identify industries and jobs that make up the creative economy. To facilitate data analysis and comparisons, this report relies on several different groupings as proxies for the creative economy. For example, the 35 industries¹² classified by the U.S. Bureau of Economic Analysis as arts and cultural production industries (see **Appendix 1** for the full listing of these industries), the creative industries and occupations used in the Indiana Arts Commission’s 2016 report, copyright-reliant industries, the Census Bureau’s arts, entertainment & recreation industry grouping, and others are all featured in different analyses within this report.

No categorization is perfect. Industries and occupations such as culinary arts or the humanities may not be in certain already-established groupings, but they are just as much a part of the creative economy as industrial design and film production. Communities and regions should intentionally evaluate their own ecosystems and industries to frame their areas of focus as they develop unique strategies to cultivate their creative economies.

Why Does the Creative Economy Matter?

Economic Impact

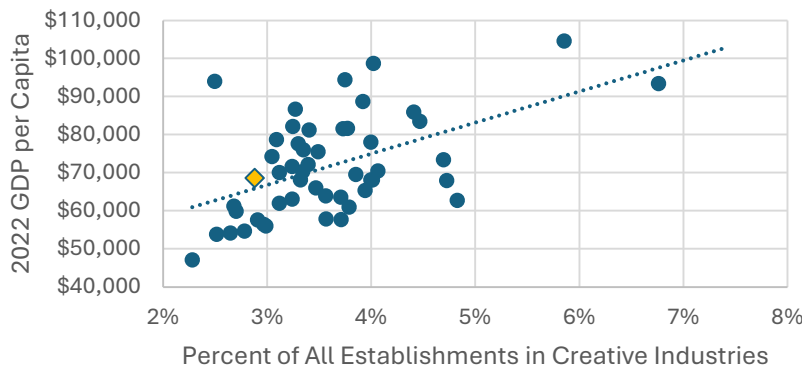
Arts and cultural production industries contributed \$1.1 trillion to the U.S. economy in 2022, or 4.3% of the national gross domestic product.¹³ This is larger than many other major industries, including construction, transportation, utilities, and education services.¹⁴ The arts and cultural industries are also growing about twice as fast as the rest of the economy.¹⁵ Between 2019 and 2022, arts and cultural industries grew 13.6%, compared to the overall U.S. economy's growth of 5.5%.¹⁶ Few states that fail to embrace these industries will see robust economic growth in the modern economy.

Arts and culture also play a significant role in economic resilience. Arts economies are less directly affected by state economic growth or decline, are among the quickest economies to recover from recessions, and grow independently from other sectors.¹⁷ Their ability to diversify state economies and rebound quickly from economic duress has been demonstrated in the wake of national recessions.¹⁸ To offer one compelling example, Nashville, Tennessee's per capita gross domestic product (GDP) was just 84% of Indianapolis' in 2007. It was in the wake of the Great Recession that the music-focused city's per capita GDP skyrocketed, surpassing Indianapolis' in 2015 and soaring again after the COVID-19 pandemic.¹⁹

With copyright frameworks in place to protect creative works, copyright-reliant industries provide a helpful proxy for creative industries. There are 18 industries defined as copyright-reliant, and they include architecture, literary works, motion pictures, musical works, software, visual and graphic arts, and independent artists.²⁰ Studies of copyright-reliant industries after the COVID-19 pandemic show these industries were able to rebound from the recession's impact on employment and revenues more quickly than the rest of the economy.²¹ Economic diversification through arts and culture is especially important in states like Indiana, where a relatively small subset of industries, including manufacturing, are responsible for such a large share of the state's economic output.²²

GDP per capita—a common measure of economic prosperity—is higher in states that have a greater share of business establishments in creative industries,²³ a fact that should inform economic development practices and prioritized industries. With 2.9% of its establishments in creative industries and a GDP per capita of \$68,530 in 2022, Indiana ranks 43rd and 27th, respectively.²⁴ Data on each state’s GDP per capita and percent of establishments in creative industries is included in **Appendix 2**.

State GDP per Capita vs. Percent of Establishments that are in Creative Industries



*Gold diamond is Indiana

Source: U.S. BEA and U.S. Census Bureau CBP

The creative economy’s impact beyond GDP is extensive, with major implications for talent attraction and development, innovation and entrepreneurship, economic prosperity, and quality of life and place. Strengthening the creative economy drives growth in each of these four areas. These areas then spark further advancements in the other areas of the cycle. The creative economy is the engine that powers a flywheel able to sustainably transform broader economies.

Talent Attraction and Retention

As workforce needs evolve and demographics shift, the creative economy is increasingly central to talent attraction, retention, and development. Recent years have seen massive growth in the size and scope of economic development deals, with states competing for

THE RESILIENCE OF COPYRIGHT-RELIANT INDUSTRIES

U.S. employment in its copyright-reliant industries fell by 11.5% (375,768 workers) between February and April 2020. It took 19 months (September 2021) for total employment in these industries to return to pre-pandemic levels. By contrast, the U.S. economy at large did not make up for its 15% employment reduction until February 2022. These copyright-reliant industries accounted for 2.4% of the U.S. labor force, but comprised only 1.6% of the national economy’s lost jobs.

The same principles apply to revenues. After the start of the COVID-19 pandemic, copyright-reliant industry revenues decreased 5.5% (\$21.73 billion), compared to the 8.9% for the total U.S. economy. Copyright-reliant industries recovered their revenues by Q3 2020—about half the U.S. economy’s recovery time. More recent copyright-reliant industry revenues have far outpaced pre-pandemic trends.

major private industry expansions adding thousands of new jobs. Indiana, benefitting from strong leadership, has been fortunate to win many of these transformative projects for communities throughout the state. However, these expansions and business relocations impose significant talent requirements, and attracting talented workers has become a sometimes-overwhelming challenge that could stall economic growth if not addressed.



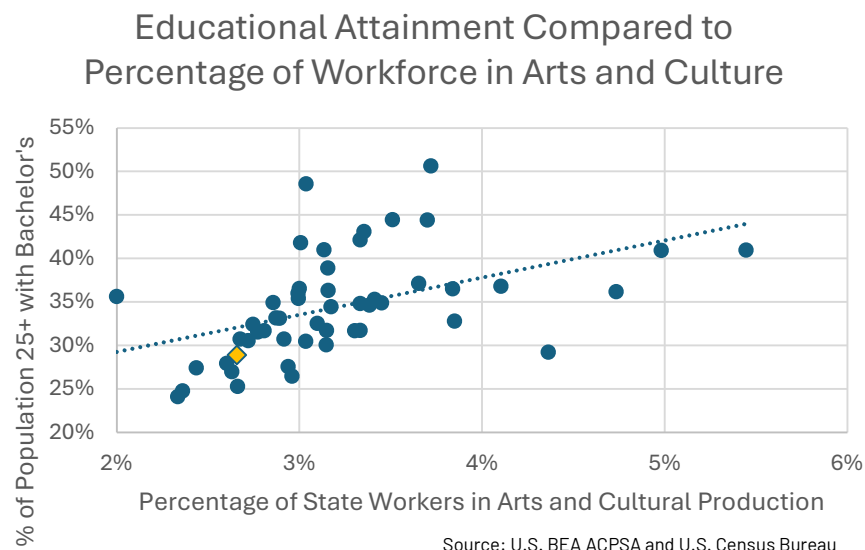
Many talent attraction efforts are appropriately focused on younger, more mobile workers. Younger generations place greater value on cultural activities, with Gen Z workers ranking these activities (e.g., playing or listening to music, reading, seeing performances, etc.) as being nearly as important to their identity as their work.²⁵ College students indicate having a vibrant arts scene is a factor they consider when making decisions about where to relocate after graduation.²⁶ As younger generations continue to make up a larger share of the workforce population, it will be increasingly important for employers and communities to intentionally invest in arts and culture.

With Indiana’s young talent, deep postsecondary education system, and status as the ninth-best state in the nation at attracting out-of-state students to its universities,²⁷ retaining talent and college graduates is paramount. People with access to arts and cultural activities are more attached to their communities and less likely to move away.²⁸ Not only should talent retention efforts incorporate arts and culture, but they should also seek to attract and retain artists themselves. Sixty-three percent of all artists have at least a bachelor’s degree, making artists 80% more likely than the broader population to have graduated from college.²⁹

Another major focus of talent efforts is developing existing and future talent to be better equipped for the demands of the workforce. Arts and culture should have a significant role in education at all levels. The National Institutes of Health funded a study of 11,880 children as part of the Adolescent Brain Cognitive Development Study, the largest long-term study of brain development in the United States. Findings showed those who participated in arts-related activities had higher intelligence, executive function, creativity, working memory, and IQ.³⁰ Many of these results have been replicated in Indiana, which has found that students are more engaged in school and have better learning outcomes when the arts are incorporated into classrooms.³¹

Fortunately, education and employment leaders nationwide are recognizing the role of creativity in education. In a survey of employers and school superintendents, nearly all respondents indicated that creativity is a skill of growing importance in the workplace.³² Furthermore, high school students who participate in arts coursework are 29% more likely to apply to postsecondary institutions and 21% more likely to attend them.³³

Relatedly, states that have more robust arts and culture economies have higher educational attainment. The top quintile of states by the percentage of their workforce in arts and cultural production industries (ranging from 3.7% to 5.5%) have an average of 38.6% of their adult population with a bachelor’s degree. By contrast, just 28.2% of adults in the bottom quintile of states by concentration of arts and culture workers (between 2% and 2.7%) have a bachelor’s degree.³⁴ Similar relationships hold true for other metrics such as adults with advanced degrees relative to the percentage of business establishments in the creative industries. Indiana is 44th in concentration of arts and cultural workers and 42nd in the percentage of the state’s population with a bachelor’s degree or higher.



The education-related benefits of arts and culture also apply to the activities people participate in. States with higher cumulative percentages of residents who engage in creative activities such as creative writing, or making visual art, pottery, films, or music also are more likely to have higher educational attainment levels.³⁵

Given the relationship among arts, culture, creativity, and educational outcomes, arts education should be considered part of the pathway toward racial equity. Unfortunately, Black and Hispanic students have been underrepresented in high school arts enrollment nationally.³⁶ The K-12 education system—especially institutions that serve predominantly minority populations—should ensure quality arts education is provided to all students.

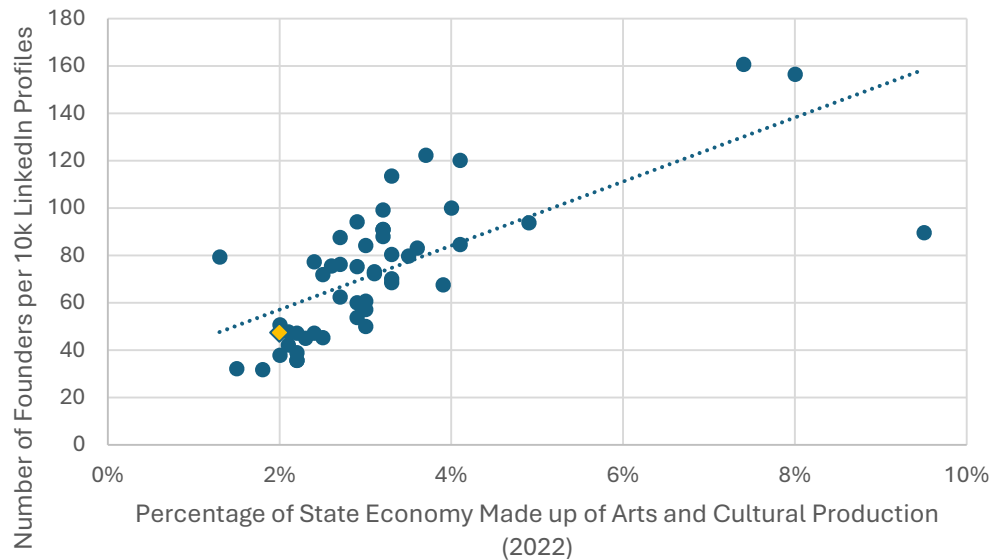
While arts students are 2.94 times as likely as non-arts students to pursue art degrees in college, arts students are also just as likely as non-arts students to pursue STEM majors in college.³⁷ Many of the world’s most successful modern innovators have benefited from a “STEAM” education, using skills obtained from their degrees in arts and cultural disciplines to develop new technological products and grow multi-billion dollar enterprises.³⁸ The arts disciplines impart a sense of empathy and the ability to better understand human motivations, factors that played a role in their success.³⁹

States with a greater arts and culture presence are more attractive to Indiana residents. In 2023, approximately 120,000 Indiana residents moved to a different state. Excluding Indiana’s immediate neighboring states, the top ten states receiving the most movers from Indiana gained over 48,000 former Hoosiers. On average, arts and cultural production is responsible for 3.8% of the GDP in these 10 states.⁴⁰ The ten least popular states for Hoosiers to move to had economies with lower concentrations of arts and culture: averaging just 2.6% of their GDP. For Indiana to produce, attract, and retain the top talent in the modern economy, it will need to embrace arts and culture.

Entrepreneurship and Innovation

Entrepreneurship is vital to a strong economy, and there is growing research-backed evidence that the creative economy is necessary to a thriving entrepreneurial ecosystem.⁴¹ Artists and designers are often as integral to top tech firms as engineers or programmers,⁴² and entrepreneurial hubs are inseparable from the creative economy. States with greater density of arts and culture benefit from having more entrepreneurs, which increases the likelihood of more rapid economic growth. An analysis of LinkedIn profiles shows that the ten states with the highest arts and cultural concentrations have an average of 108 founders per 10,000 LinkedIn profiles, compared to just 45 founders for the states in the lowest quintile for arts and culture.⁴³

Rate of Entrepreneurship Compared to Arts and Culture Concentration by State



Source: OnDeck analysis of LinkedIn profiles; NASAA

The creative economy also helps drive innovation, which is most simply defined as “applied creativity.” Especially when combined with technology, creativity and the creative economy introduce world-changing ideas and innovations that propel growth across sectors.⁴⁴ Many global institutions have recognized creativity as the most important skill for both the modern workforce⁴⁵ and organizational leaders,⁴⁶ as well as one of the top drivers of success in the Industry 4.0 economy.⁴⁷ More than half of adult American employees say their job requires them to be creative, and also that their workplace success is influenced by how creative and innovative they are.⁴⁸ Macroeconomic trends show creativity will become even more important in the future.

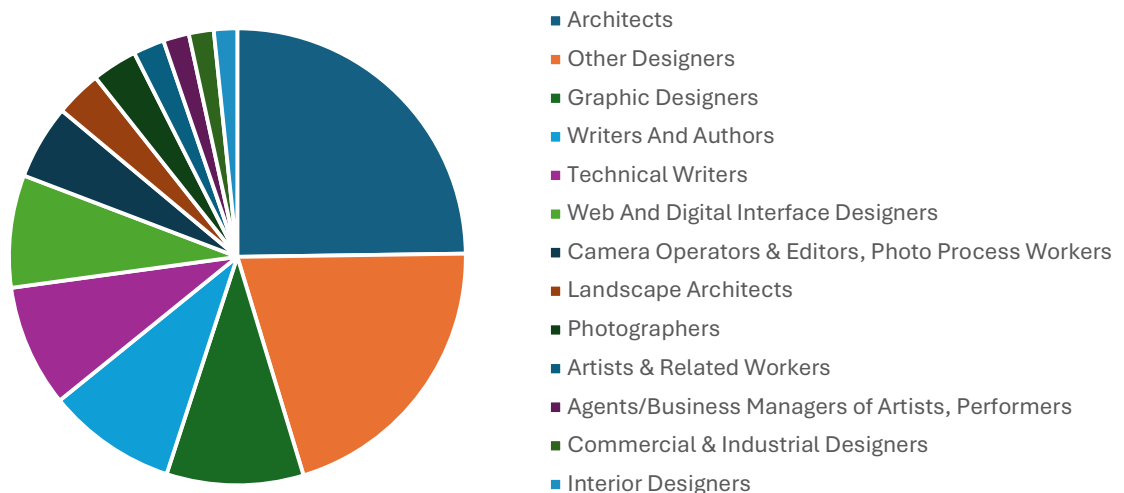
All jobs require some degree of creativity, and the U.S. Bureau of Labor Statistics has assigned “creativity and innovation” skill scores to each occupation, reflecting how important this skill is to job performance.⁴⁹ Unsurprisingly, the creative jobs featured in this report have the highest creativity and innovation skill scores.

The creative economy is not a standalone industry sector, but a construct that permeates the broader economy and other industries. For example, every advanced industry touches the creative economy, and there are creative jobs in nearly every advanced industry. Advanced industries are industries in which (1) R&D spending per worker falls in the 80th percentile of industries or higher and (2) the share of jobs in the industry requiring a high degree of STEM knowledge exceeds the national average.⁵⁰ There are about 50 advanced

industries in the United States,⁵¹ and nearly all of them are present in Indiana.⁵² Indiana's economic development leaders have appropriately and strategically pursued growth in Indiana's advanced industries due to their higher-paying jobs and broad economic impact.

Data from the U.S. Census Bureau shows there are close to 300,000 art and design workers in the advanced industries, and adding architects and other creative jobs brings the total to well over 500,000 creative workers. These creative jobs are present in every advanced industry except metal ore mining.⁵³ Common jobs in the advanced industries (each with more than 25,000 workers) include Architects, Web and Digital Interface Designers, Graphic Designers, Other Designers, Artists and Related Workers, Writers and Authors, and Technical Writers.⁵⁴ Indiana has less than a proportional share of creative workers in the advanced industries, with about 8,000.⁵⁵ Nearly a quarter of these are architects, and slightly less than that are classified as Other Designers.

Creative Jobs in Indiana's Advanced Industries



Source: U.S. Census Bureau ACS 5-Year Estimates

In many cases, the high pay for creatives in the advanced industries is evidence of their importance to the profitability of companies in these industries. For instance, the U.S. Bureau of Labor Statistics indicates Art and Design Workers employed in Motor Vehicle Manufacturing earn average wages of \$122,280, compared to just \$69,580 for the sector overall.⁵⁶ Artists and Related Workers who are employed in the Pharmaceutical and Medicine Manufacturing sector earn an average of \$119,950 per year, compared to \$87,170 for all occupations in the sector.⁵⁷ Several other industries pay similarly above-average wages to artists or designers as well, such as Audio and Video Equipment Manufacturing,⁵⁸ Medical Equipment and Supplies Manufacturing,⁵⁹ and Semiconductor and Other Electric Component Manufacturing.⁶⁰

Nationally, Art and Design Workers employed within the advanced industries earn an average wage of \$83,188, compared to an average wage for all advanced industry workers of \$96,269. Within this category, Artists and Related Workers in the advanced industries have average earnings of \$115,744.⁶¹ Art and Design Workers make up small but noticeable portions of the total employment within many advanced industries, exceeding 4% of the workforce in industries like Miscellaneous Manufacturing.⁶²

Related to advanced industry jobs, STEM jobs also pay significantly more, with an average wage of \$112,770 (\$91,530 in Indiana) versus \$62,080 (\$54,580 in Indiana) for non-STEM jobs.⁶³ Nationally, 6.7% of all jobs are considered STEM jobs, compared to 5.0% of jobs in Indiana.⁶⁴ Once again, states with comparatively larger arts and culture economies have a greater share of workers in the nation's 105 STEM occupations. The top quintile of states by percentage of their GDP made up of arts and cultural production have an average of 7.2% of their workers in STEM jobs, versus just 5.0% for the bottom quintile.⁶⁵

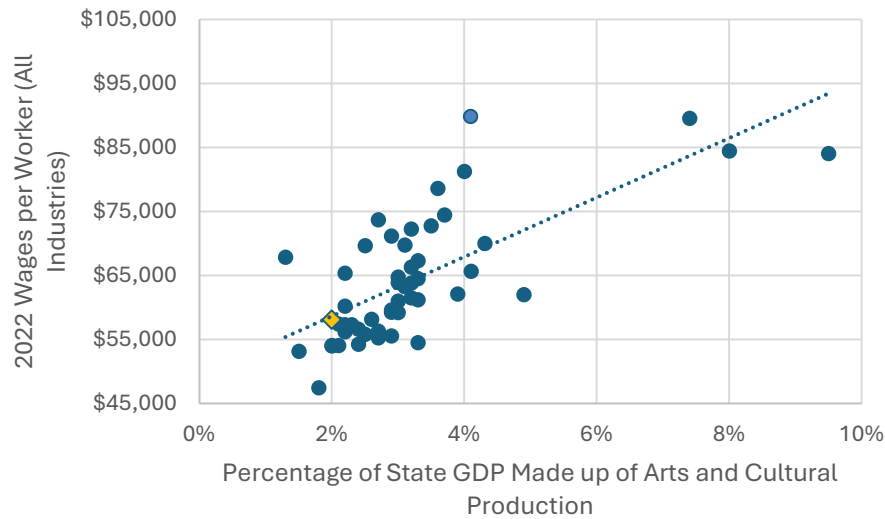
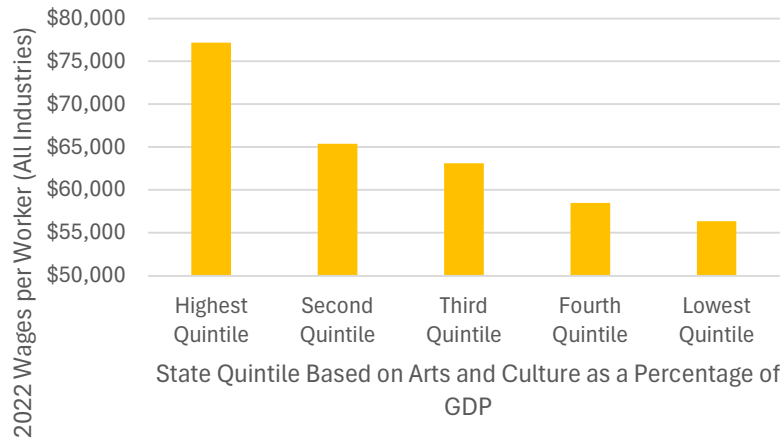
In the modern economy, entrepreneurship and innovation reign supreme. Indiana's leadership on the national and global stage will require deeply integrating arts, culture, and creativity into the workplace and beyond.

Economic Prosperity, Earnings, and Incomes

Residents of states with higher concentrations of arts and cultural industries have higher incomes by far than people in states with lower concentrations. In 2022, employees in the 15 states with the lowest concentration (between 1.3% and 2.4% of their state's gross domestic product)⁶⁶ had annual wages of \$56,340 per worker across all industries.⁶⁷ The 15 states with the highest concentration of arts and cultural industries (between 3.3% and 9.5%)⁶⁸ had average annual wages of \$77,175.⁶⁹ This nearly \$22,000 difference in pay for all workers is a 37% increase.⁷⁰

Those 15 high-performing states transcend geographic, political, cost-of-living, and population differences. And even in the state with the highest concentration (Washington State), arts and cultural production contributes just 9.5% of the economic value added.⁷¹ While arts and culture may be of modest size nationally, it has an outsized ability to influence wage growth due to its impact on other sectors and economic factors.

Personal Income Compared to State Arts and Culture Concentrations

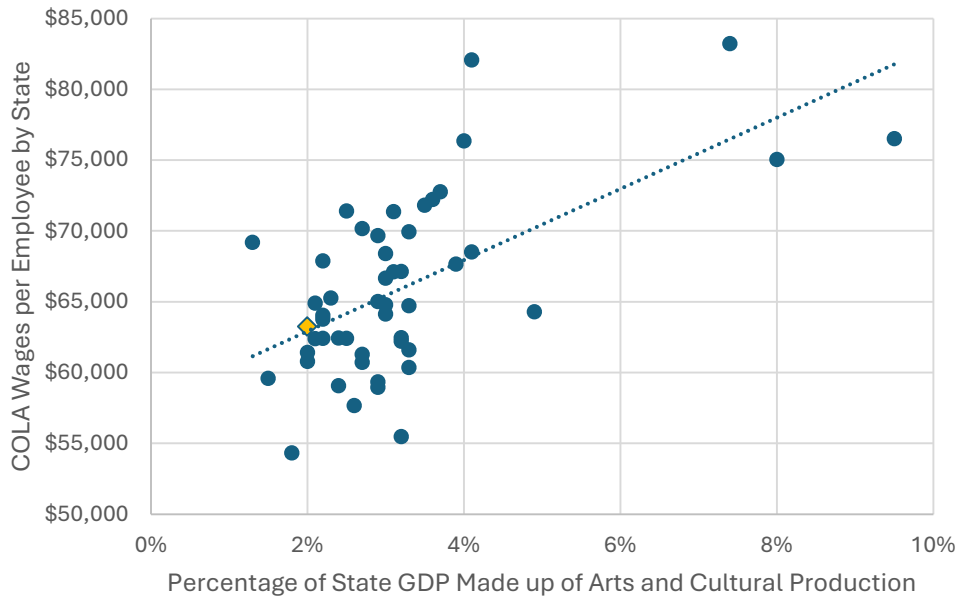


Source: U.S. Bureau of Labor Statistics QCEW and NASAA

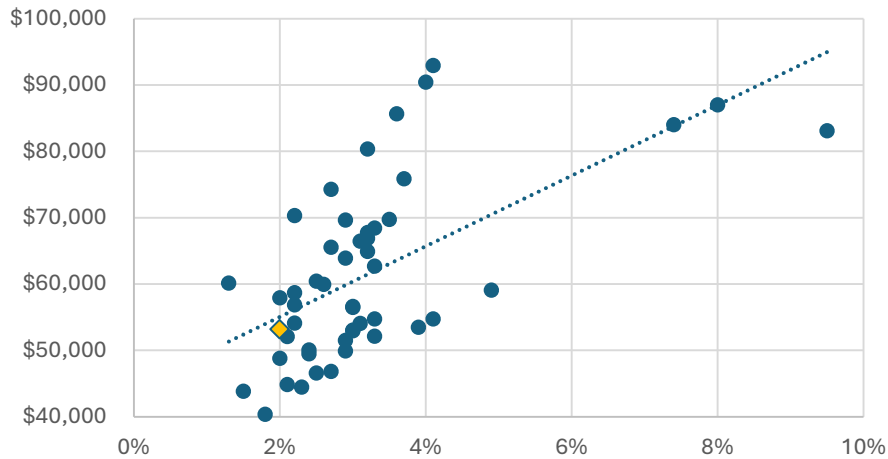
With an arts and cultural share of total gross state product of just 2.0%, Indiana is among the states with the lowest concentrations of arts and cultural industries, ahead of only three states: Delaware, West Virginia, and Mississippi.⁷² Indiana's lower focus on arts and culture restrains economic growth and contributes to Indiana's annual wages per employee (\$58,052) being nearly \$12,000 below the rest of the nation's.⁷³

The relationship between economic prosperity and arts and culture persists regardless of the measures used (such as median household income or per capita income),⁷⁴ as well as when adjusting for each state's cost of living.⁷⁵

Each State's Cost-of-Living-Adjusted Average Wages vs. Arts and Culture Concentration (2022)



Cost-of-Living-Adjusted Per Capita Income vs. Arts and Culture Concentration (2022)



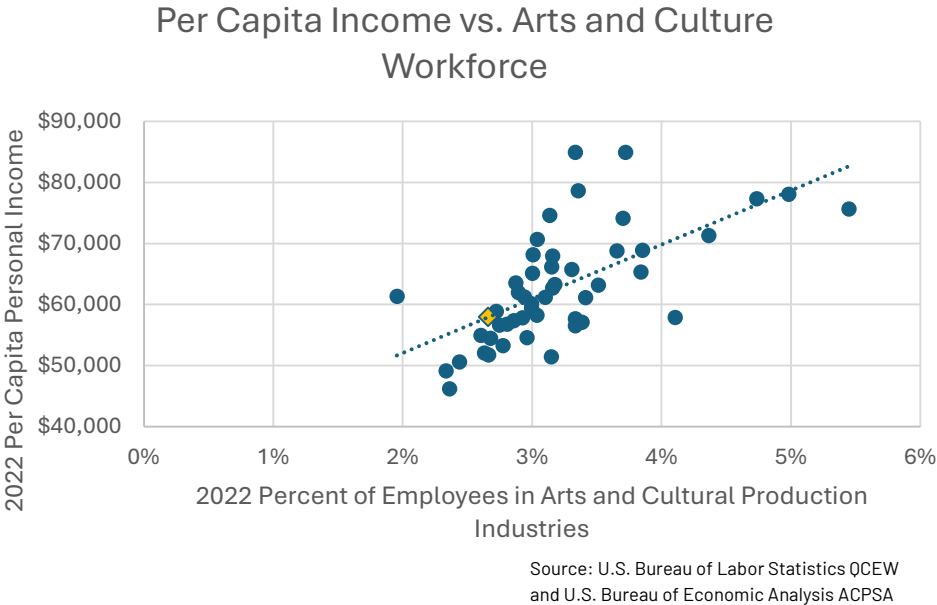
Source: U.S. Bureau of Economic Analysis and NASAA

The percentages of states' gross state products comprised of arts and culture, as well as their annual wages per worker, are included in **Appendix 2**.

Some people associate arts and culture with the nonprofit community. But most arts and cultural industries are made up primarily of for-profit businesses; nonprofits comprise just 14% of the sector.⁷⁶ This private-sector dominance is reflected in the pay earned by arts

and cultural workers. In 2022, compensation per employee in the arts and cultural industries throughout the entire U.S. was \$104,485,⁷⁷ compared to average compensation per full-time equivalent across all industries of \$94,864.⁷⁸ Similarly, arts and design occupations have median annual wages slightly higher than the national average for all occupations—\$51,660 versus \$48,060.⁷⁹ While the coasts pay more for arts and cultural workers, the Midwestern states have some momentum in wage growth. From 2021 to 2022, for instance, compensation increased 17.2% in Michigan but just 0.3% in California.⁸⁰ Indiana’s compensation increased 3.7%, slightly below the national 4.3% increase and below each of Indiana’s neighboring states.⁸¹

Unsurprisingly, the percentage of workers employed in arts and cultural industries also provides economic benefits that overflow to the broader economy. States with a greater percentage of their workers employed in arts and cultural production have higher incomes across their other industries.⁸² Additionally, spending in the creative industries generates increased spending in other sectors and throughout the supply chain, from raw materials and construction to distribution and legal expenses.⁸³



Investment in the creative economy is just as important to rural areas as to urban and suburban. The creative economy impacts every town and unincorporated community. To highlight just one example, over one million active sellers through online arts marketplace Etsy live in rural areas.⁸⁴ Communities of all types throughout Indiana can find increased prosperity through a renewed focus on arts, culture, and creativity.

Quality of Life and Quality of Place

The creation of livable and desirable communities is synonymous with economic development.⁸⁵ An essential part of economic development is creative placemaking, which is the leveraging of arts and culture to shape the character of an area for the purpose of spurring economic development, promoting social change, and enhancing the physical environment. Dynamic cultural scenes and creative hubs attract people and businesses, helping revitalize communities and adding to prosperity.⁸⁶ Vibrant arts and culture strengthen social connections, improve community pride and identity, boost tourism, and even extend the business day.⁸⁷

People whose neighborhoods have easy access to quality arts and cultural activities are more likely to be satisfied with their communities and invest more of their time and resources there.⁸⁸ Nearly 9 in 10 Americans say arts and culture are important to their quality of life, and urban residents place greater importance on arts and cultural activities than public transit options.⁸⁹

Events related to arts and culture benefit communities beyond the vibrancy they bring. Even when looking exclusively at nonprofit entertainment, each attendee of a cultural event spends an average of \$38.46 per event beyond the cost of admission on food and drink, retail shopping, transportation, or other expenses, collectively generating billions of dollars in tax revenue.⁹⁰ Nearly one-third of event attendees travel from outside the county hosting the event, and these attendees spend more than twice their local counterparts.⁹¹

Arts and culture can also contribute to a more equitable and harmonious society. For many creative entrepreneurs and others, art provides a potential path out of poverty. Increased arts vibrancy at the state level has been found to correlate with lower poverty levels.⁹²

Mental health is another field impacted by the creative economy. Concentration of the arts, or participation in arts-related activities, supports population improvements in mental health.⁹³ Art therapy has been shown to boost moods and self-esteem, as well as reduce depression, anxiety, trauma, and distress.⁹⁴ More than two-thirds of the population has also reported their spirits being lifted by the arts.⁹⁵

There has been a shift in economic development efforts toward using creativity as a catalyst for a more prosperous life.⁹⁶ Regions that invest in the creative sectors and nurture their creative economies will accelerate their growth and cultivate communities that better meet their residents' needs.

A Snapshot of Indiana, and the Status of its Creative Economy

Economic Scale and Growth

The arts and cultural production industries added \$9.3 billion to Indiana’s economy in 2022. This makes up 2.0% of Indiana’s gross state product, 54% below the national average and a percentage that ranks Indiana 47th nationally.⁹⁷ Arts and culture as a percentage of Indiana’s gross state product has declined in recent years, which runs counter to national trends. In 2016, arts and cultural production added 2.4% to Indiana’s economy.⁹⁸

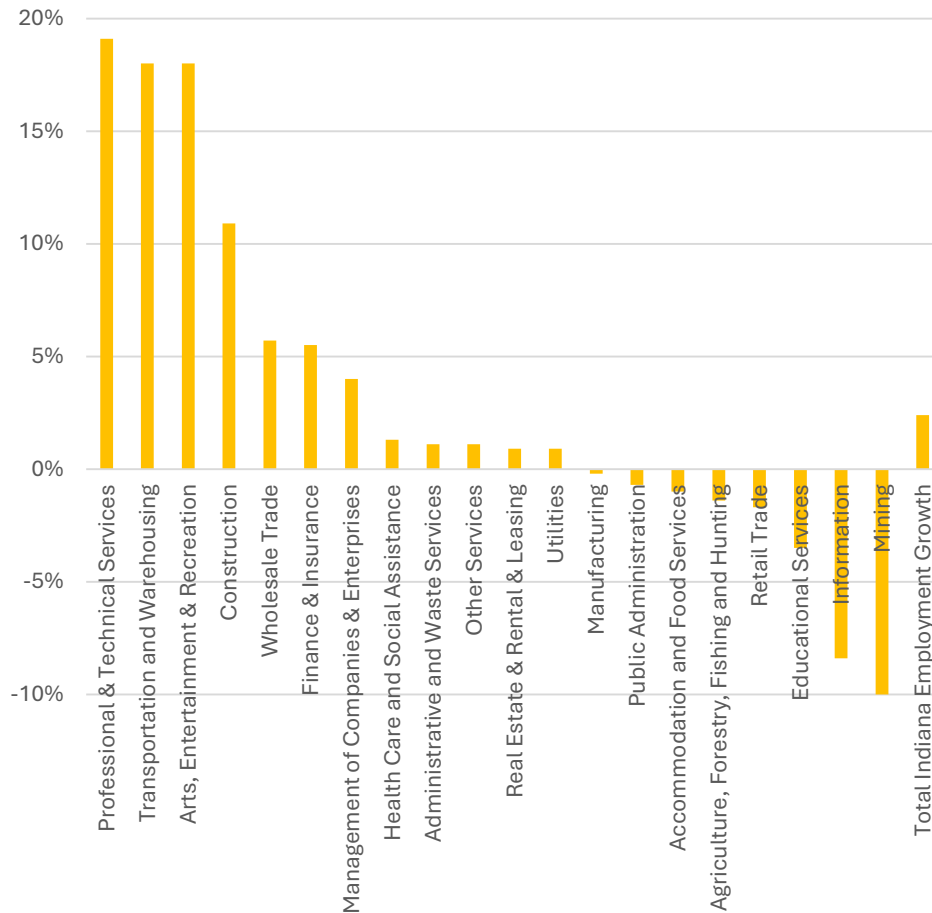
Indiana’s 82,813 workers⁹⁹ in arts and cultural production comprised 2.5% of the state’s employment in 2022.¹⁰⁰ With \$5.22 billion in 2022 compensation, average compensation per job in the state’s arts and cultural production industries was \$63,105, compared with \$71,529 for all salaried jobs in the state.¹⁰¹ This ranks Indiana 44th among states for average compensation for arts and culture jobs.¹⁰²

In 2022, the 5.2 million arts and cultural jobs nationwide represented a 6.4% annual increase, compared to Indiana’s 1.3% increase.¹⁰³ Indiana ranked in the lowest quintile among states for its employment growth in the arts and cultural sectors from 2021 to 2022.¹⁰⁴ This slow growth marks a continuation of a decade-plus trend.¹⁰⁵

Copyright-reliant industries show similar movement. Indiana is one of 36 states that had a pre-pandemic trend of positive employment growth in copyright-reliant industries. However, Indiana ranked 45th in the speed with which its copyright-reliant employment returned to early 2020 levels.¹⁰⁶

While Indiana’s creative economy is growing more slowly than the nation’s, there are still positive signs of health in the creative sector. Among the 20 primary industry categories, Arts, Entertainment, & Recreation had the third-highest growth (18.0%) in Indiana employment from 2018 to 2022.¹⁰⁷ Only Professional & Technical Services (19.1%) and Transportation & Warehousing (18.0%) grew faster. Over the four-year period, total employment in the Arts, Entertainment & Recreation industry leapfrogged the employment of three other industries (Real Estate & Rental & Leasing, Management of Companies & Enterprises, and Information) to become the 14th largest industry in Indiana—up from 17th.¹⁰⁸

Percent Change in Indiana Annual Average Employment from 2018 to 2022



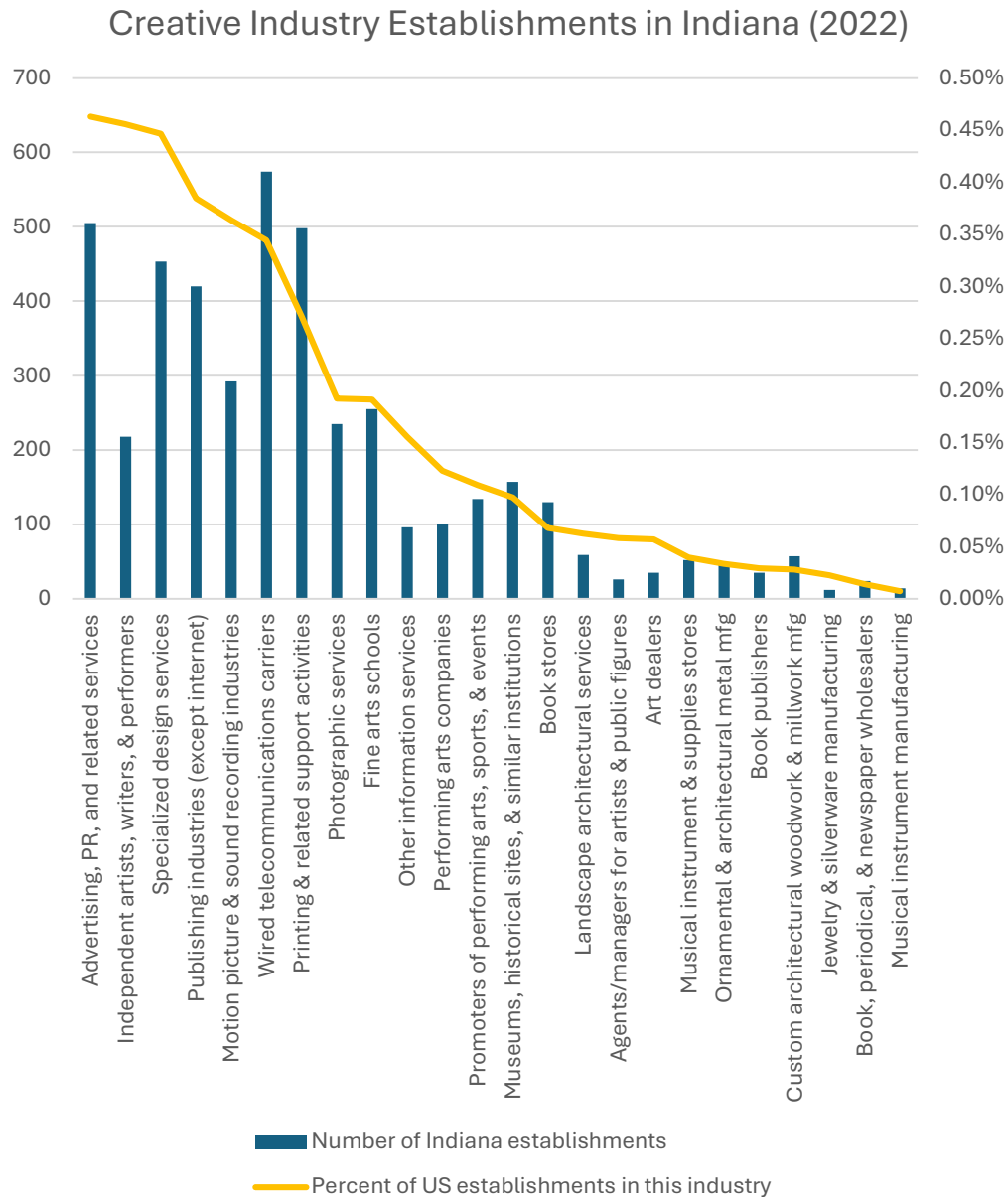
Source: Indiana Department of Workforce Development

Industries and Occupations

Government services, which include public schools, libraries, and museums, make up a sizable share of Indiana’s arts and cultural production industries. When excluding government services, industries related to publishing, broadcasting, private arts education, and computer systems design are responsible for more than half the economic value added by Indiana’s arts and cultural industries.¹⁰⁹

Using the creative industry categories utilized by the Indiana Arts Commission’s 2016 report on the creative economy,¹¹⁰ Indiana was home to at least 4,429 creative industry establishments in 2022.¹¹¹ Indiana has proportionally more establishments in some industries than the rest of the nation, such as printing and museums. However, most of Indiana’s creative industries have lower-than-average concentrations of establishments and workers. This includes Independent Artists, Writers, and Performers, which are

responsible for just 0.14% of Indiana’s total establishments, compared to 0.46% of the nation’s.¹¹²

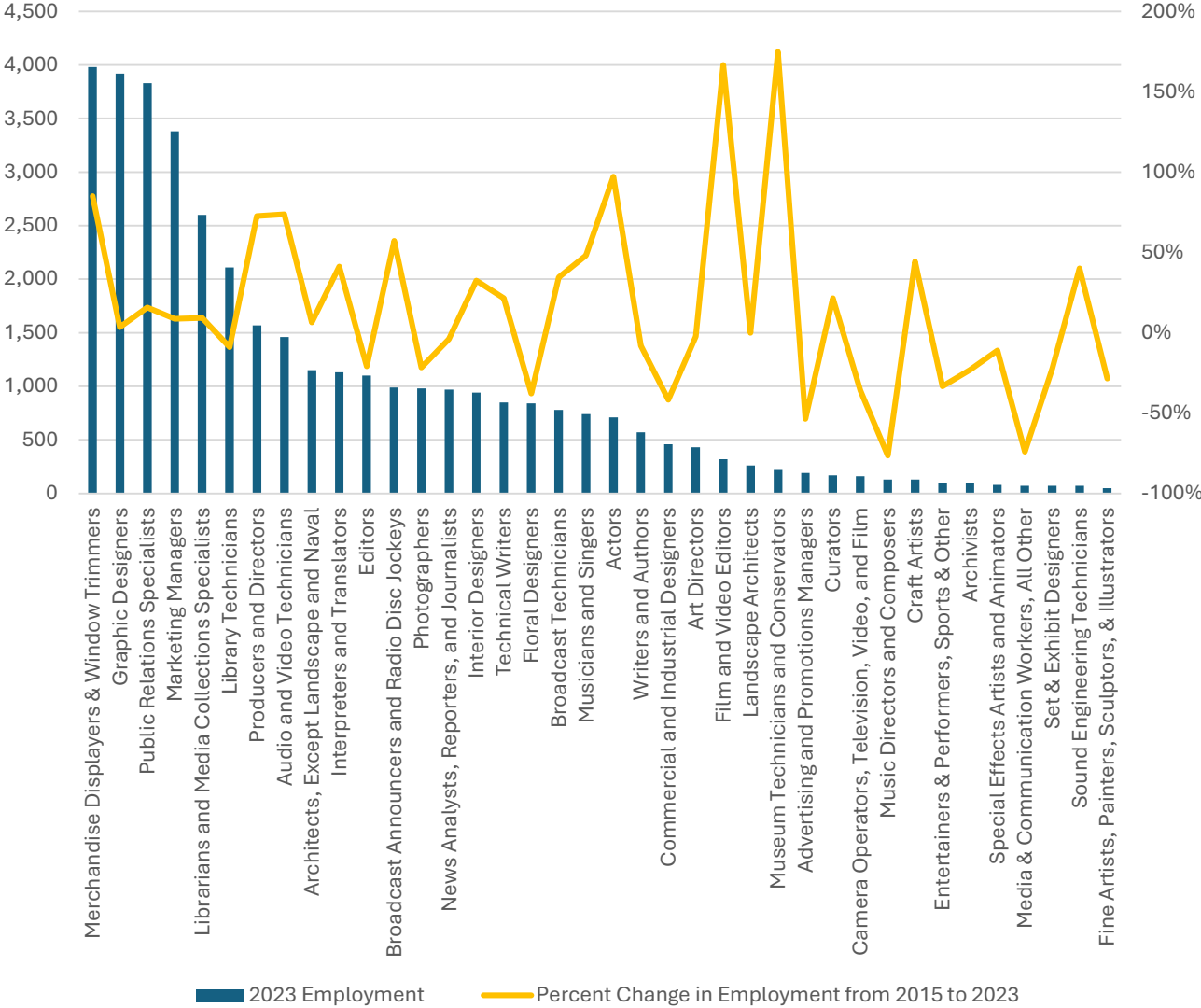


Source: U.S. Census Bureau County Business Patterns

The U.S. Small Business Administration (SBA) offers another perspective on creative businesses. According to the SBA, of Indiana’s small businesses, 21,507 (4%) are in the Arts, Entertainment, and Recreation industry.¹¹³ Over 90 percent of these businesses have no employees.¹¹⁴

The U.S. Bureau of Labor Statistics provides occupational employment and wage statistics for hundreds of categories of occupations. Unfortunately, due to limitations such as the exclusion of self-employed workers, this data does not include the total population of workers within each occupation. In any case, the database provides a helpful picture of the volume and growth of different creative occupations in Indiana. Utilizing the creative occupation categories from the Indiana Arts Commission’s 2016 report, Indiana’s

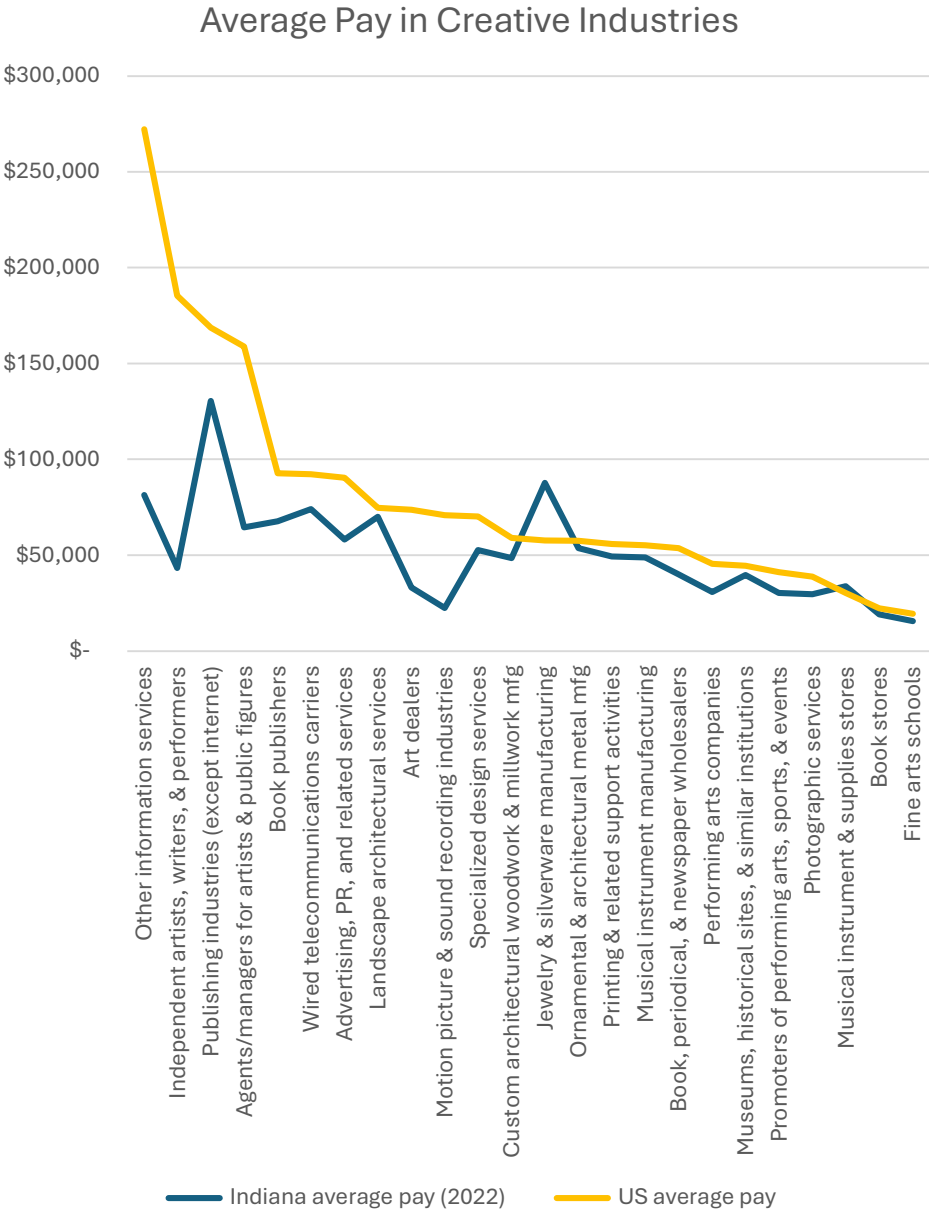
Employment and Growth in Indiana's Creative Occupations



Source: U.S. Bureau of Labor Statistics OEWS

employed 37,610 Hoosiers in creative occupations in 2023, compared to 33,770 in 2015. This marks an 11.4% increase over the eight-year period.¹¹⁵ Information on select creative occupations is included in **Appendix 3**.

Pay across the creative industries varies significantly. While Indiana’s publishing industry pays over \$130,000 per employee annually, nearly every creative industry in Indiana pays less than the national average.¹¹⁶ That said, compensation for workers in Indiana’s core arts and cultural production industries (which consist of performing arts, independent artists and writers, museums, design services, and arts education) grew faster than the national average in 2022,¹¹⁷ giving Indiana some momentum upon which to build.



Vibrancy

Source: U.S. Census Bureau County Business Patterns

There are several recognized rankings and indices that are used to measure and compare states’ creative economies. Arts and Culture GDP Share looks at arts and culture as a share

of GDP in 2022, as described previously. The National Center for Arts Research, or SMU DataArts, has developed an Arts Vibrancy Index for comparing states across 15 arts-related metrics such as funding for the arts from different sources, arts providers and firms, nonprofits, and artists or art workers. Indiana ranks in the bottom half of states for every one of the 15 metrics.¹¹⁸ Creative Vitality Suite has made a Creative Vitality Index informed by the number of jobs within certain creative occupations, industry sales from a subset of creative industries, and arts and culture nonprofit revenues, with the national average equal to a score of 1.¹¹⁹ Below are Indiana’s rankings or scores among the 50 states within each of these frameworks.

Arts and Culture GDP Share	Arts Vibrancy Index ¹²⁰	Creative Vitality Index
47 th	33 rd	0.92

The Creative Vitality Index suggests encouraging growth. Indiana’s Creative Vitality Index in 2019 was 0.63,¹²¹ so its 2022 score of 0.92 shows progress and brings the state much closer to the national average of 1.0.

Despite Indiana’s lukewarm rankings, there are areas and regions throughout the state that have higher-than-average concentrations of arts activity. For instance, the Carmel Arts and Design District, Fishers’ Nickel Plate District, Fort Wayne’s Arts Campus, and Lafayette’s Tippecanoe Arts and Cultural District all have Creative Vitality Indices greater than the national average.¹²²

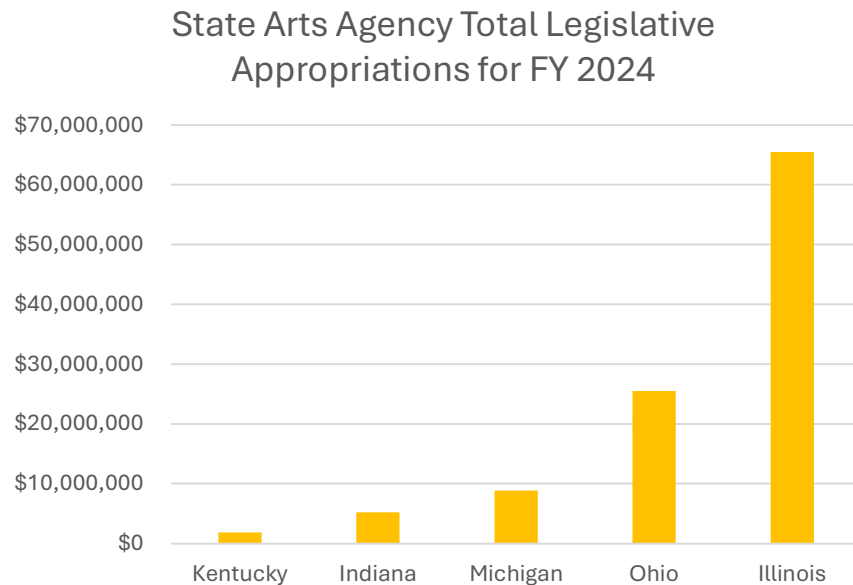
Community Leadership

Another positive sign is that Indiana’s local leaders recognize a connection between arts and culture and economic development. A 2022 statewide survey found that 88% of local government leaders and 96% of tourism and community foundation leaders agreed that arts and culture are an economic development opportunity.¹²³

Despite this awareness, however, most Indiana communities’ economic development plans do not include arts and culture.¹²⁴ While nearly 90% of Americans say arts and culture are important to their quality of life, only 71% of Indiana’s local government leaders agree.¹²⁵ And just 58% of local leaders agree that arts and culture are valued in their communities.¹²⁶ As many as 35% of rural government leaders report their communities having little to no existing arts and culture activity, and 21% of urban leaders said the same.¹²⁷

Investment

Nationally, the average state legislative appropriation to its arts agency is \$13.4 million.¹²⁸ Indiana has a lower annual state appropriation (\$5,197,761) than each of the state's neighbors except Kentucky.¹²⁹ Indiana's total revenue to the Indiana Arts Commission ranks the state 34th nationally.¹³⁰



Source: National Assembly of State Arts Agencies

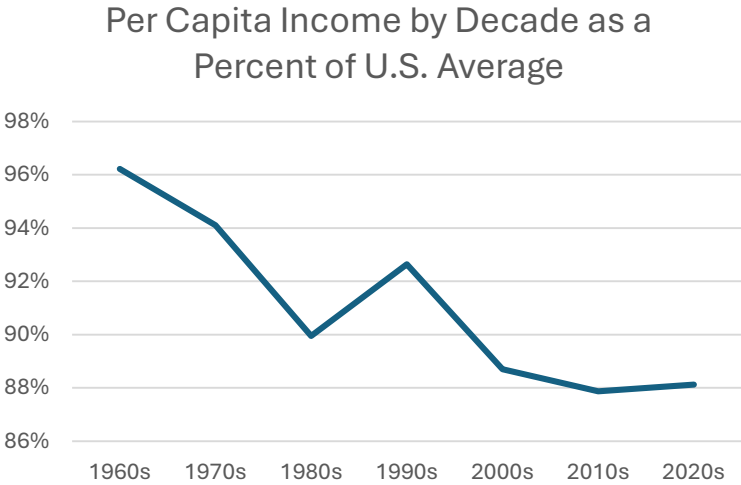
Indiana's arts and culture nonprofits report significantly greater financial challenges than other nonprofits in the state.¹³¹ Public funding for arts and culture is often leveraged and supplemented with additional funding. Indiana's low funding relative to neighboring states leads to fewer general operating support grants to arts organizations originated from federal or state sources.

Funding challenges aren't limited to the public and nonprofit sectors. Most of Indiana's creative industries pay employees at least 20% less than the national average,¹³² which suggests that employers in Indiana have also been less willing to invest in creative industries than the rest of the nation.

Indiana has thousands of creative businesses and tens of thousands of creative workers. With intentional focus at the local and regional levels, Indiana will be able to build on this foundation and accelerate its relatively slow creative economy growth.

The Implications for Indiana

Indiana’s per capita income has long been less than the national average, but the gap has grown in recent decades. In the 1960s, per capita income in Indiana averaged over 96% of the national average. By the first four years of the 2020s, this percentage has dropped eight percentage points—to 88%.¹³³ The last decade gives reason to hope Indiana’s per capita income trajectory may be starting to reverse and that the gap compared to the national average could be starting to close. Progress will be accelerated if communities mobilize and leverage the creativity flywheel by investing resources into arts, culture, and creativity.



Source: U.S. Regional Economic Analysis Project

Indiana’s Heritage

With an identity shaped by concepts like practicality and utilitarianism, and industries such as manufacturing, automobiles, and agriculture, Indiana is not a state often associated with arts and culture. But the state’s history tells a different story.

During the late 1800s and early 1900s, authors like James Whitcomb Riley, Lew Wallace, Booth Tarkington, Meredith Nicholson, and George Ade helped create a Golden Age of literature in Indiana. Simultaneously, impressionist painters T. C. Steele, Richard Gruelle, William Forsyth, J. Ottis Adams, and Otto Stark formed a group of landscape artists whose work is still admired today. Other artist hubs were organically created in places like Brown County, the Irvington neighborhood of Indianapolis, and Richmond. Indiana even had a thriving music recording industry in cities like Gary (home of Vee-Jay Records¹³⁴ in the

1950s and 1960s) and Richmond (home of Gennett Records¹³⁵ in the 1920s and 1930s), which became dubbed the “Birthplace of American Recorded Music.”¹³⁶

Indiana had the second-most best-selling authors in the country from 1900 to 1940, ahead of every state except New York.¹³⁷ Indiana also has a rich history as having been one of the nation’s top destinations for jazz music, with its epicenter on Indiana Avenue in Indianapolis.¹³⁸

Given the creative economy’s ability to power the creativity flywheel, it is not surprising that these periods coincided with higher population growth and economic success. By elevating artists and creatives, Indiana could realize a new renaissance that creates a more equitable and prosperous society.

What Strengths, Weaknesses, Threats, and Opportunities Does Indiana’s Broader Landscape Provide?

Fostering a culture of creativity is often overlooked as a facet of the economic development efforts of Indiana’s communities, and it can be challenging to determine where to start. Identifying some of the unique strengths, weaknesses, threats, and opportunities that define Indiana and impact its potential is a good starting point. While these topics could easily fill an entire report, below is a summary of several observations drawn from stakeholder interviews and various other sources.

Strengths

Indiana’s ability to grow the creative economy will depend on its ability to leverage the state’s many strengths. Much of this work is about taking advantage of differentiators and creating new ones. Indiana has a wealth of assets that can contribute to rapid and meaningful growth of the creative economy, including:

- **Strategic headquarters and superlative institutions:** Indiana is home to the headquarters for (1) the largest owner of shopping malls in the country (Simon Property Group), (2) the National Collegiate Athletic Association, (3) one of the ten most valuable companies in the world (Eli Lilly and Company), (4) the largest children’s museum in the world (Indianapolis Children’s Museum), (5) the world’s largest online retailer of musical instruments and audio equipment (Sweetwater Sound), (6) the world’s largest music shop (in Fort Wayne),¹³⁹ and (7) radio innovator

and former empire-builder Emmis Communications, just to name a few. Assets like these give Indiana an enviable foundation upon which to build.

- **World-class philanthropy:** Indiana is fortunate to have a well-resourced portfolio of community foundations, with at least one in every county. Also, Indiana's Lilly Endowment Inc. is one of the world's largest charitable endowments, and it deploys the majority of its grantmaking within the state. Arts and culture is very much aligned to philanthropic community development priorities.
- **An impressive higher education landscape:** Universities can often serve as a catalyst for growing and promoting the creative economy, and Indiana has many invaluable postsecondary assets. Ivy Tech Community College is the nation's largest singly accredited, statewide post-secondary institution, with an enrollment close to 200,000. Indiana has three R1 research universities spread out across three regions.¹⁴⁰ Indiana also attracts more out-of-state college students than 41 other states.¹⁴¹
- **University arts and cultural contributions:** Indiana has a high concentration of postsecondary art, drama, and music teachers, with 2,300 individuals in the profession—each of whom is an important part of the creative economy.¹⁴² Indiana's universities are key contributors to community cultural-focused economic development through outlets like (1) Ball State University's Village redevelopment project, including a new performing arts center and an innovation hub involving the school's Center for Emerging Media Design and Development and other programs,¹⁴³ (2) the IU Center for Rural Engagement's Community Arts and Culture Guide¹⁴⁴ and Rural Placemaking Studio,¹⁴⁵ (3) the Eskenazi School of Art, Architecture + Design,¹⁴⁶ (4) the Creative School at DePauw University,¹⁴⁷ (5) the University of Notre Dame's IDEA Center¹⁴⁸ and the Department of Art, Art History, and Design,¹⁴⁹ (6) Vincennes University's culinary arts program,¹⁵⁰ and a host of other departments, art centers, museums, and more throughout the state.
- **A policy framework conducive to entrepreneurship:** Creativity and entrepreneurship are inseparable concepts, and Indiana has a strong foundation for entrepreneurial ventures. The state consistently ranks as one of the best in the country for starting a business and is one of the most business-friendly states in the country.¹⁵¹ The Indiana Economic Development Corporation (IEDC) also maintains a robust Small Business Development Center with 10 regional offices throughout the state.¹⁵²

- **Ability to execute world-class events and initiatives:** Few places can coordinate large events as well as Indiana. Indianapolis is one of the best cities to host a convention, and the state has had several opportunities to showcase its ability to host out-of-state guests for such events as the annual Gen Con series, the Super Bowl, and professional basketball All-Star weekends. Indiana’s ability to successfully host the NCAA’s entire 2021 March Madness tournament will long be shining example of the state’s ability to organize and execute major initiatives. While each of these are short-term events, they have also given Indiana a forum to showcase art and culture and integrate creativity with sports and gaming. Arts startup GANGGANG, for instance, curated 260 live performances connected to the 2021 NCAA tournament in a four-week period with only a few weeks of advance notice.
- **Adjacent industry strengths:** Manufacturing has long been an area of strength in Indiana, as the state is the most manufacturing-intensive state in the country.¹⁵³ Manufacturing, at its most foundational level, is simply making things—a skill that is invaluable to the creative economy. Making products also comes after designing them, another aspect central to the creative economy. Another industry strength is agbioscience and the agriculture industry. In addition to innovations across technology and plant and animal health, Indiana’s value-added food and nutrition industry offers a connection point with the culinary arts and an opportunity for Indiana to build a food scene unlike any other state.
- **Industry-sector initiatives:** Relatedly, with highly effective organizations like AgriNovus (agbiosciences), BioCrossroads (life sciences), Conexus Indiana (advanced manufacturing and logistics), Energy Systems Network (energy and mobility), Indiana Sports Corporation (athletics), and TechPoint (technology), Indiana excels at creating the organizational structures needed to cultivate strategic industry sectors and convene stakeholders around industry needs. This acumen will be essential for building up the creative economy.
- **Cultural identity definers:** Speed, auto, and racing culture provide endless opportunities that Indiana can amplify for a unique flair to propel its creative economy. The same could be said for amateur sports, pork tenderloins, basketball, state and county fairs, war memorials, agriculture, and more.
- **Grassroots arts culture:** Successful arts and culture efforts need to be led by creatives, and Indiana is fortunate to have strong grassroots efforts. Indiana may not have its own Hollywood, Broadway, or music industry dominance, but it does

have a knack for independent arts. Intentional communities elevated by organizations like GANGGANG or initiatives like CreativeMornings, with its mantra that “everyone is creative,” support the permeation of creativity into all facets of life from the ground up.¹⁵⁴ Brown County is home to a well-known artist community and also serves as a bluegrass hub.¹⁵⁵ Other grassroots organizations like Monumental Gestures have been strong advocates for finding ways to activate urban spaces.¹⁵⁶

- **Community festivals:** From the world’s longest running bluegrass festival in Bean Blossom¹⁵⁷ to Valparaiso’s Popcorn Festival or Parke County’s Covered Bridge Festival (the state’s largest festival),¹⁵⁸ Indiana hosts hundreds of community festivals annually. Many people probably are not aware that Jeffersonville is home to the world’s largest Beatles-inspired music festival, Abbey Road on the River.¹⁵⁹ These gatherings help mobilize community members, add to local vibrancy, and provide valuable strengthening of citizen connectedness.
- **Collaboration and ability to mobilize:** One of the themes throughout stakeholder interviews was that Indiana has a very strong ability to collaborate with organizations when such entities could be seen as competitors in other states. This penchant for coming together to jointly address pressing needs has been on display in recent years through efforts like the Indiana Independent Venue Alliance,¹⁶⁰ created to support performing arts venues through the challenges of the COVID-19 pandemic.
- **History and heritage:** Indiana and its communities’ historical reputation for national leadership in artistic media such as jazz music, bluegrass music, painting and fine arts, and literature is a strength to elevate. Programs such as WFYI Public Media’s Cultural Manifesto¹⁶¹ celebrate Indiana’s cultural history in ways that can inspire future efforts.
- **Cultivators:** Indiana also has a plethora of organizations focused on cultivating creativity, like the Brown County Art Guild, Wabash Valley Art Spaces, Fort Wayne’s Wunderkammer Company, Indiana Artisan, and more.

- **People:** Of course, Indiana’s biggest asset is its people. Hoosiers are among the country’s most can-do citizens, capable of turning ideas into society-defining realities. Look no further than pioneers such as Madam C.J. Walker, or Indiana inventions such as Chuck Taylor All-Stars, Prozac, and the gasoline pump.

Weaknesses and Threats

To sustainably grow the creative economy, Indiana will need to overcome various challenges, including:

- **Historically slower creative economy growth:** Compared to national averages and trends, Indiana’s creative economy is growing at a slower rate and paying significantly lower wages than other states.¹⁶²
- **Weak awareness and coordination:** Indiana’s greatest weaknesses may be the lack of awareness of the importance of the creative economy to the state’s broader economic outcomes, as well as a lack of coordination from stakeholders to boost it. Thriving creative ecosystems outside Indiana show that changing the trajectory requires the attention of leaders outside core creative industries.¹⁶³
- **Lack of creative employment in rural areas:** Many of Indiana’s non-urban counties currently have fewer employment opportunities in the creative industries and occupations.¹⁶⁴
- **Low disposable income:** Greater investment and patronage in arts and culture often comes from discretionary incomes. Unfortunately, Indiana ranks 37th in per capita disposable personal income, less than the national average by more than \$6,000.¹⁶⁵

THE IMPORTANCE OF CIVIC AND BUSINESS LEADERSHIP

It takes leaders outside the core creative industries to build a robust creative economy. For instance, it was the Austin Independent Business Alliance that popularized the slogan “Keep Austin Weird.” And many in Nashville, Tennessee shunned its music identity until 150 business leaders convened in 2003 and aligned on building the city’s brand around music. In fact, Nashville’s civic and corporate leaders essentially leveraged and refreshed the same proverbial playbook Indianapolis used for its sports strategy 50 years ago. Since 2007, this contributed to Nashville growing its employment twice as fast as Indianapolis, as well as quadrupling Indiana’s growth rate in business establishments.

- **Lukewarm public perception:** It is difficult to attract creative talent without the “cool” factor of a Nashville or Austin. Indiana and its cities and regions will need to build their own compelling identities that can resonate with prospective talent. Indiana will also need to do more to dispel the notion that it is politically and socially an unwelcoming state for creatives.
- **Lagging adoption of AI and advanced technology:** Indiana has lower-than-average levels of artificial intelligence adoption¹⁶⁶ and information technology investment per worker than the rest of the country.¹⁶⁷
- **Troubling population and demographic indicators:** The Indiana Business Research Center (Indiana’s official representative to the U.S. Census Bureau) forecasts that over two-thirds of Indiana’s counties will have lower populations in 30 years, as the number of deaths will begin surpassing the number of births in the 2040s.¹⁶⁸ Reversing these forecasts of population decline will require creative vision and strong action.

Opportunities

Many factors have converged to create optimal conditions for increased attention on Indiana’s creative sector. Fresh priorities are best pursued in times of transitions, and Indiana has plenty. Many of the state’s universities and top civic institutions have had recent leadership changes or will see such changes in the next year. At the beginning of 2025, Hoosiers will also see a change in presidential administrations, a new governor, and new federal and state legislators. Programs such as the state’s READI 2.0 program will drive hundreds of millions of dollars of new investment into regional economic development efforts.

Meanwhile, the global economy continues to change rapidly. Manufacturing activity nationally has shrunk for six consecutive months.¹⁶⁹ Public access to generative artificial intelligence has disrupted industries and is profoundly affecting human productivity. And new technologies continue to proliferate as society’s innovation curve seems to change the world faster than the workforce can adapt.

Making sure Indiana outperforms its peer states will require creatively taking advantage of available opportunities, including the following:

- **Government Programs:** Several of Indiana’s government programs provide opportunities to grow the creative economy. READI, the most well-resourced, is

investing over \$1 billion into the state's regional economies, including \$65 million contributed by Lilly Endowment Inc. specifically for arts and cultural projects. The Indiana Housing and Community Development Authority has implemented CreatINg Places,¹⁷⁰ a successful program that mobilizes local communities around creative community development projects by driving investment through government-matched crowdfunding, raising an average of almost \$40,000 per project across 279 completed projects. The Indiana Arts Commission maintains the Indiana Cultural District Consortium¹⁷¹ supporting vibrancy within a dozen districts around the state in places like Wabash and Madison. The Indiana Arts Commission also recently supported a successful series of OnRamp programs to equip creatives with entrepreneurial skills. These programs and others like them need to be leveraged, built upon, and scaled.

- **Affordability:** With a cost of living 8.5% below the national average,¹⁷² Indiana can use its affordability to its advantage in catering to creatives. The state's real estate costs are significantly below most other states, which can make it easier to house artists and use commercial spaces for arts and culture-related purposes.
- **Regional competition:** Midwestern states in general lag the rest of the country in their concentrations of arts and culture.¹⁷³ This means it will be easier for Indiana to set itself apart from regional competitors.
- **Technology-driven increased access to new markets:** The Re:Create Coalition has focused attention on the "new" creative economy, driven by independent American creators who post their music, videos, art, and other creative works online. The organization estimated in 2017 that Indiana is home to an estimated 219,484 Internet content creators (1.3% of the nation's 16.9 million creators) who earned \$81,023,334 (1.2% of the nation's total) through platforms such as Amazon Publishing, WordPress, Etsy, YouTube, Instagram, and others.¹⁷⁴ The rise in Internet content creation reduces barriers to entry for independent creative economy participants. Similarly, disruptions to other industries such as film and music enable greater ease of independent creative output that could benefit Indiana more than other states that are more reliant on corporate-backed creative output.
- **Celebrity status:** Famous people can make their home state or city a household name for the genre they represent. Indiana has been home to legends such as pop icon Michael Jackson, former late night mainstay David Letterman, R&B artist Kenneth "Babyface" Edmonds, Garfield creator Jim Davis, authors John Green and Kurt Vonnegut, singers Bill and Gloria Gaither and a host of other Christian

musicians, rocker John Mellencamp, and countless more. In addition to proudly promoting its living or recent legends, Indiana would be well served by elevating the celebrity profiles of its best or rising artists so the state remains a strong part of their identity that they share with the world.

- **Underdeveloped property:** While Indiana has Indianapolis and other urban areas, the large land area of the state's biggest city leaves the population more disbursed than in most major cities. In fact, Indiana doesn't have a single city with a population density in the top 200 within the United States.¹⁷⁵ Vacant shopping malls and storefronts, surface parking lots, undeveloped land, and blighted or abandoned buildings all make for opportunities to develop new and creative properties that can catalyze Indiana's culture of creativity.
- **Construction:** Indiana is in a commercial construction boom, with billions of dollars of new development in the pipeline. New capital projects, particularly those in high-traffic areas, present an opportunity to creatively activate the first floors and other public spaces in these buildings for cultural purposes.
- **Highways:** Indiana remains the Crossroads of America. Indiana can seek ways to showcase creativity at the intersection points and visible stretches of its busiest roads. Opportunities are especially significant in Indianapolis, where some interchanges are nearing the end of their useful life cycles and will soon be replaced. As part of the construction process, repositioning portions of highways in the densest parts of city areas would free up extremely valuable land for arts and cultural purposes.
- **Regional marketing:** Creatives have reported frustration with local marketing challenges due to the decline in local or regional newspapers.¹⁷⁶ Indiana could seek to facilitate new ways to promote performances and participation in the creative economy that other states haven't yet solved.
- **Leveraging events:** Indiana is fortunate to host an impressive and still-growing portfolio of significant sporting events, from All Star games to Olympic trials and more. However, there is a tendency to fund temporary art installations in connection with these events, rather than supporting permanent cultural infrastructure that will offer continued return on investment for years to come. Indiana could do more to take advantage of one-time events for future creative economic development.

- **Networking:** Over 70% of people obtain jobs through networking.¹⁷⁷ Indiana can use its spirit of collaboration and Hoosier Hospitality to bring creatives and artists into broader networks in an equitable way.
- **Collaboration:** Indiana has long had a history of strong collaborations and partnerships among institutions. However, this strength has not met its full potential with the creative economy, as arts and culture nonprofits are significantly less likely to have formal affiliations than other nonprofits.¹⁷⁸ The state's civic and corporate leaders can do more to embrace arts and culture in their growth and talent strategies by developing engagements and partnerships with creative organizations.

Inspiration

There are thousands of examples of unique ways communities in Indiana and around the country have cultivated creativity. Documenting the wonderful activities already underway to grow the creative economy is an impossible task. Below are just a few that were shared during stakeholder interviews from which leaders and communities can draw inspiration.

Government

In 2018, the Indiana Arts Commission offered an OnRamp program, which featured a three-day entrepreneurship workshop for 36 participants from creative sectors. The program included one-on-one support for participants following the workshop, as well as an opportunity to apply for a one-year fellowship with \$2,000 in project funding. The program was so successful that it led to multiple follow-on accelerator programs with workshops around the state that served over 100 creative small businesses, including through a partnership with the Indiana Small Business Development Center. The program was highly effective, and the Arts Commission is evaluating the best way to build upon its success.¹⁷⁹

The Indiana Arts Commission has also designated 12 Indiana Cultural Districts, which are mixed-use areas with unique art and cultural identity. The Commission facilitates collaboration among districts through the Indiana Cultural District Consortium and provides other support opportunities for cultural district leaders. This is made possible through targeted support from tourism, economic development, and other state partners to build these creative clusters into hubs of creative activity across the state.¹⁸⁰

Education

In Fort Wayne, the Foundation of Art and Music in Education (FAME) engages tens of thousands of community members through hands-on educational programs. FAME and Arts United's Taste of the Arts both put on two-day festivals to showcase visual and performing arts to the public.¹⁸¹

The Indiana Arts Commission implemented the Partnering Arts, Communities, and Education (PACE) program, which embedded artists in elementary classrooms in urban, rural, or underserved areas, with a goal of leveraging the creativity of art for achieving the classroom's goals. The PACE program resulted in a 15% increase in student engagement and 18% growth in their writing skills.¹⁸²

DePauw University is cultivating the next generation of creative leaders and innovators through the recent launch of its Creative School. This combines various artistic disciplines like design studies and film and media arts to equip students with a creative method applicable to challenges across science, business, technology, and more.¹⁸³

Community Development and Collaborations

"If you can't beat 'em, join 'em." Many communities have seen immense success by embracing perceived weaknesses. Greencastle had four large grain silos in disrepair at one of the town's busiest intersections. The community came together around a plan to paint murals on all four, paying homage to the area's agricultural heritage.¹⁸⁴ This proved so impactful that it led to the annual Putnam County Mural Fest. This project, in addition to Indianapolis' The Idle,¹⁸⁵ was funded by IHCD's CreatINg Places program.

Identifying creative ways to involve the public is always a good step. The Carmel Arts & Design District hired an artist who engaged the public in an interactive mosaic project that is now displayed in a public location. Efforts like these

CONNECTING COMMUNITIES

Connecting communities is also economic development. The Indianapolis neighborhoods of Fletcher Place, Holy Rosary, Bates-Hendricks and Fountain Square were divided by a large expanse of a highway interchange that was seen by the community as an eyesore and a barrier to neighborhood connectedness. With no way to avoid it, the neighborhoods came together to construct The Idle, an art installation on Indianapolis' Cultural Trail where people could come together and watch the traffic. The project was made possible by IHCD's CreatINg Places program.

help engage broader swaths of the state’s population and strengthen the sense of ownership residents feel toward their communities.¹⁸⁶

In 2019, 2021, and 2022, the IU Center for Rural Engagement’s Rural Placemaking Studio and the Eskenazi School of Art, Architecture + Design embedded 10 studio art graduate students in rural communities for a Rural Artist Residency. Artists were placed in Paoli, Huntingburg, Nashville, and Salem for six-week sessions to integrate themselves within each town’s cultural fabric before exhibiting their work in the community. This program has evolved, and in collaboration with the IU ServeDesign Center, has led to art installations and Main Street activation strategies that have impacted over a dozen towns throughout the state.¹⁸⁷

The House of Jane Songwriting Series was launched as a collaboration between a Nashville, TN-based songwriter and a Madison barber, and it provides a listening room as well as a forum for collaboration between local musicians and nationally-known songwriters.¹⁸⁸

Private Business

“Non-creative businesses” can and should be active participants in the creative economy. Heuser Hardware in Jeffersonville has proposed murals, commissioned artists, and even initiated the first piece of public art in the NoCo Arts and Cultural District.¹⁸⁹

Corporations can also be drivers of arts and culture. Jiffy Lube of Indiana launched a mural project in 2016 that provided work for dozens of commissioned Indiana artists. As of 2022, Jiffy Lube had 25 murals across its 51 locations.¹⁹⁰

Community Institutions

Public and private institutions with extensive foot traffic can deepen their focus on creativity and the arts to elevate culture, beautifying spaces and providing income for creatives.

Indianapolis’ Eskenazi Hospital developed public art programs and a collection from Indiana artists to display throughout its facilities. In addition to visual arts, this involves landscape design with its Sky Farm¹⁹¹ installation, as well as weekly live music performances through its Marianne Tobias Music Program.¹⁹²

The Indianapolis International Airport provides another example of an organization that has gone above and beyond to provide a forum for artists—including many locals—to promote and display their art.¹⁹³ This includes permanent and temporary collections across a variety of media, including classical music and video.¹⁹⁴

Hamilton East Public Library founded Ignite Studio, which provides library visitors with an art studio and makerspace, as well as access to an artist in residence.¹⁹⁵ The Indianapolis Children’s Museum runs a visiting artist-in-residence program in which two artists each year display their art and teach art lessons to the public.¹⁹⁶

Nonprofit

There is no shortage of ways to amplify the profile and work of creatives in a specific genre or medium. Indiana Humanities celebrated the power of writing by recently hosting its inaugural literature festival—Proof: A Midwest List Fest.¹⁹⁷

Too many residents of Elkhart didn’t see themselves as creative entrepreneurs, so civic organizations elevated the community’s identity as being a group of makers and creators. This led to the creation of Vibrant Communities Elkhart County,¹⁹⁸ a movement of volunteers supporting creative community vibrancy through programs like Little BIG Idea Grants—\$1,000 micro-grants that funded 76 projects.

Civic Leadership

Sometimes cross-functional, civic organizational infrastructure is the key ingredient to forward progress. Indianapolis used to have this with the Indianapolis Cultural Development Commission,¹⁹⁹ which developed and marketed cultural districts,²⁰⁰ supported public art displays, and elevated the profile of arts and culture in the city. Mayoral administration changes and the exhaustion of funding limited the longevity of the initiative. While organizations like the Indy Arts Council continue to amplify arts and culture in the city at the nonprofit level, its impact is limited by the lack of aligned support from the civic and corporate sectors.

Examples from Other States

As mentioned previously, country music in Nashville, TN was shunned by the business community until civic and corporate leaders decided to go all in on building an identity around it, to astounding economic success.

Denver created the Art District on Santa Fe, a 501(c)(3) nonprofit membership organization that supports hundreds of galleries, artists, studios, and other creative businesses along a major thoroughfare in Denver, Colorado.²⁰¹

CreativeOhio runs programs like ConnectingPoint that provide monthly networking opportunities for leaders of creative organizations. The organization also runs a quarterly webinar series (CO-LAB) and an award program for champions of arts and culture.²⁰²

How Can Indiana Boost its Creative Economy?

Brand new creative industries are born every decade. Recent years have seen the inauguration of computer-generated animation, podcasting, music streaming, and virtual and augmented reality.²⁰³ Creative industries are responsible for a host of technical innovations, especially in information technology.²⁰⁴ Tools such as artificial intelligence and machine learning accelerate the innovation curve, making it a certainty that new creative industries will emerge in the near future as well. Indiana must deepen its focus on the creative economy and be prepared to capitalize on cutting-edge industries and technologies if it is to outcompete its neighbors.

Local Indiana stakeholders generally agree with national thought leaders such as Brookings Institution that growing the creative economy requires aligned, cross-sector support through public-private partnerships.²⁰⁵ Fortunately, Indiana has a strong history of this kind of collaboration in prioritized areas such as sporting events, higher education changes, and industry sector cultivation. Now, the state just needs to exercise these same muscles toward growing the creative economy.

Some guiding principles will be helpful for emerging champions to consider as efforts take shape. The World Economic Forum has adopted a framework with five factors policymakers should consider when seeking to maximize the creative economy:²⁰⁶

1. **Local Strengths:** Creative economies thrive in close proximity to academic, research, and cultural hubs.
2. **Tech Enablers:** Digital technology is leveraged by successful creative entrepreneurs and reduces locational barriers to creative ventures.

3. **Inspiring Entrepreneurs:** Creative hubs are boosted by individuals who inspire and train other creative entrepreneurs.
4. **Role of Government:** By wisely leveraging policy frameworks and appropriate incentives, government can create optimal conditions for creative economies to flourish.
5. **Power of Place:** Creative economies must have amenities and be desirable places to live.

Communities also need to infuse equity throughout their programs and initiatives. This includes intentionally elevating the work of racial minority artists and creatives, as well as considerations like the rising cost of living that often accompanies areas made more vibrant by the work of creatives. Economic gentrification makes it harder for artists and cultural workers to live where they create. Organizations like the Community Arts Stabilization Trust (CAST) have been formed in other states to expand access to long-term leases and pathways to real estate ownership for creatives to address this issue.²⁰⁷

Another concern is cultural gentrification, in which communities become unrecognizable to their legacy residents. Combating this necessitates efforts to preserve the heritage of place, like the Harrison Center for the Arts did by opening its Polklore Micro-Museum to honor the history of Indianapolis' Martindale-Brightwood neighborhood.²⁰⁸

Cultivating Indiana's creative economy will require communities to be innovative and strategic. The creative economy is about far more than capital projects or public art. As Indiana municipalities and regions develop their arts and culture strategies, they should also keep in mind:

- Communities can excel and distinguish themselves by elevating existing **differentiators** (such as a cluster of performing arts organizations or a nationally recognized festival or cultural event), or by creating new ones where gaps exist elsewhere. To differentiate themselves, regions should think creatively about pursuing out-of-the-box strategies to become the only (or the best) community with certain offerings. Whether this becomes a program to attract top creatives to Indiana through incentives or an initiative to turn all downtown office building lobbies into art galleries and spaces open to the public (both proposed during interviews conducted for this report), the success of the program will depend on aligning key stakeholders around the shared mission.

- Developing **density** of arts and culture assets can yield powerful outcomes (as in the case of a new entrepreneurial arts incubator being located next to a local gallery). All communities have unique assets that can be better leveraged or connected in new ways.
- When analyzing regional strengths, regions should seek to identify promising emerging creative **subsectors** (e.g., live music, film, traditional arts, etc.) and endeavor to grow employment in these areas.
- Communities should consider strategies to **connect** artists and creatives with the civic and corporate sectors, including ways to better support local talent (such as by developing small business incentive programs with creative entrepreneurs in mind).

Recommendations

Everyone in Indiana has a role to play in creating a stronger culture of creativity. This report breaks down five high-level steps that need to be taken to cultivate Indiana’s creative economy. This is not intended to be a detailed roadmap. Rather, this simply provides the framework and the foundation needed to impactfully leverage creative sectors in order to grow the state’s economy and drive greater prosperity.

These recommendations remain broad and general for several reasons. First, recommendations with more specificity require clear owners responsible for execution—something that will take a larger coalition-building effort to piece together. Also, so much of a creative economy’s success depends on local and municipal dynamics, and this report intentionally provides a broader lens so Indiana cities and regions, including the READI 2.0 regions, can conduct their own planning efforts.

The below recommendations are informed and inspired by discussions and interviews with stakeholders from organizations listed at the end of this report, as well as independent research and data analysis.

1. Mobilize → Convene champions for the creative economy to cast vision and execute.

One of the biggest challenges in cultivating a creative economy is achieving alignment. For

the creative economy to flourish, a coalition of champions comprised of leaders from across sectors will need to come together to coordinate initial actions and programming aimed at creating a stronger culture of creativity.

Impactful initiatives such as Indiana Sports Corp, the Central Indiana Corporate Partnership (CICP), BioCrossroads, and TechPoint, all formed because cross-sector groups of leaders came together and coalesced around the importance of furthering a subset of industries, as well as having a clear owner of the strategy for doing so. More recently, CEMETS iLab Indiana has built a cross-industry coalition that has rallied around the singular goal of scaling modern apprenticeships. To boost Indiana's creative economy, a foundation similar to these examples will be needed, bringing together companies and leaders, supportive anchor institutions and universities, nonprofits, and creatives.

Creative economies are frequently more localized than other economic sectors, and often driven at the local or municipality level. Because of this, growing the state's creative economy will require regional or local coalitions to supplement a statewide effort.

As the state's READI 2.0 regions conduct their own planning efforts related to arts and culture READI funding made available from Lilly Endowment Inc., they will need to identify the regional champions best positioned to shape the vision for deepening their own ecosystems. Eventually, this can be formalized through the development of organizational infrastructure.

Actions needed to mobilize stakeholders include:

- **Develop a leadership alliance:** A small, well-connected group of leaders with deep Indiana or regional roots will need to engage with each other

INSPIRATION FROM INDUSTRY INTERMEDIARIES

Industry intermediaries like BioCrossroads provide a blueprint for strengthening industry sectors and building density. BioCrossroads convenes life sciences stakeholders and executes on programming related to training, research and thought leadership, mentoring, entrepreneurship, investing, educating, and networking. It has also incubated other entities like OrthoWorx and IBRI. Others such as TechPoint, Conexus Indiana, and Indiana Sports Corp serve similar functions for other industries.

Models like these have been developed in other states to support creative economies.

- CreativeOhio connects creatives and engages stakeholders with programs.
- Delaware Arts Alliance was launched with a goal of elevating the arts for purposes of economic and community development. The alliance now includes dozens of member organizations and provides community resources, ambassadors, and other programs.
- Colorado Creative Industries is a six-person office within Colorado's economic development agency. It now runs an array of grant programs, summits, partnerships, public art initiatives, and more.

to develop momentum and a vision. This effort should seek to identify champions for the creative economy who can serve as an initial group of core leaders, as well as a bridge to the broader corporate and civic sectors.

- **Convene stakeholders:** The alliance or coalition will need to work together internally and with other stakeholders to collaboratively align around the mission and vision, as well as initial actions, programs, or priorities of the creative economy coalition. One approach regions should pursue as part of this strategy is hosting local or regional creative economy summits to bring stakeholders together.
- **Program execution:** The highest impact programming should be planned within the confines of feasibility. Project owners will need to be empowered by the coalition and made responsible for executing with excellence.
- **Funding:** At least some seed funding will likely be needed to catalyze a movement and begin bringing together early leaders. The amount of funding is not important; what is important is the message it sends to stakeholders that the creative economy is being championed and that the cause is worthy of investment.

2. Target → Treat the creative economy as an industry sector worth cultivating for economic development purposes.

Indiana has had immense success in achieving transformational economic development wins across prioritized industry sectors. In recent years, IEDC has focused its resources on boosting industries that are important to the economy of the future, including electric vehicles and batteries, semiconductors, clean energy, and the life sciences. Because of the creative economy's power to accelerate innovation and attract top talent, Indiana and its regional economic development assets should treat it as a targeted industry sector.

States that have particularly strong creative economies elevate their creative economies in their economic development and communications plans.²⁰⁹ Indiana leaders have built some foundational components of creative economic development infrastructure, such as the recently launched Indiana Creates.²¹⁰ Indiana Creates offers directories, location guides, and information for film and media professionals. The project should be further refined and prioritized by creative economy leaders empowered to continue developing the platform.

Policymakers and economic development professionals are faced with powerful opportunities to strengthen Indiana’s economy through bold actions targeting the creative sector. Economic development leaders should adopt the following strategies:

- **Prioritize the creative sector for economic development incentives and programs:** Public business development teams at the state and local levels should add the creative sector—including creative industries as well as companies with higher proportions of creative occupations—to their core industry sectors to be targeted through incentives and programs.
- **Market Indiana’s creative economic strengths:** In marketing materials prepared by IEDC and other entities tasked with promoting Indiana, information about the creative economy should be added alongside that of other sectors. With global employers valuing creativity in their workforce more than other traits, this will bolster Indiana’s efforts to attract and grow companies that pay higher wages.
- **Strengthen economic development incentives:** Lawmakers should strengthen and modernize economic development incentives available to businesses in creative industries to ensure their effectiveness for driving growth. To highlight one important example, Indiana’s Film and Media Tax Credit offers an income tax credit of up to 30% to help offset certain production expenses.²¹¹ However, of the 38 states with an economic development incentive for film, Indiana is the only state with an across-the-board non-refundable, non-transferable tax credit.²¹² Filmmakers have found this insufficient for incentivizing the film and media production industry to locate operations in

INDIANA ECONOMIC DEVELOPMENT WINS

With the leadership of IEDC and the Applied Research Institute, Indiana is the only state to have succeeded in winning three federal innovation hubs. These hubs target the hydrogen, microelectronics, and life sciences industries, and they will drive hundreds of millions of dollars in federal and outside investment to the state.

Indiana has also broken economic development records by incentivizing tens of billions of dollars in capital investment annually, landing huge investments in data centers, EV battery plants, agbiosciences, software technology, and more.

Creative economy industries such as film, digital media, music, and design need to be prioritized in the same way for Indiana to accelerate its creativity-powered economic growth. Growing the creative industries will strengthen innovation across all sectors.

the state. Tools like this should be reinforced so they can be fully deployed with creative businesses.

- **Support creative entrepreneurs:** The Indiana Small Business Development Center (SBDC) maintains 10 regional offices around the state. These are connected with many regional universities and provide valuable support for small business owners and entrepreneurs. With targeted training and greater exposure to arts and cultural ecosystems, these centers could increase their support for small businesses within the creative sectors. Many creative entrepreneurs do not know of or access SBDC resources. IEDC should work with the Indiana Arts Commission and others to deepen and expand support pathways and offer additional training to the talented Small Business Development Center team to grow awareness and access to small business resources for creative entrepreneurs.

3. Teach. Cultivate creativity in education programs and equip creative entrepreneurs with business skills.

No institution may be more important to cultivating creativity than the education system. With the importance of creativity to critical thinking and educational outcomes, Indiana's K-12 education system has a duty to help develop student creativity and has a clear interest in a thriving creative economy.

Higher education institutions also play a pivotal role in their local creative economies by strengthening networks and driving collaboration, creating hubs and powering entrepreneurial ecosystems, and supporting culture and community development.²¹³ Universities have the potential to infuse creative talent into regions through residencies, fellowships, events, and projects.²¹⁴

A recent Indiana Arts Commission Artist Needs Assessment prompted nearly 600 Hoosier artists to rank the importance of five primary needs artists face. A plurality (29%) listed "Financial Support & Education" as their number one need, and the second-highest answer (21% of respondents indicating it was their highest need) was "Networks & Connection."²¹⁵ Higher education is in a position of strength to work toward addressing both these needs. Most universities already offer financial and business courses, which could be expanded and made more applicable for creatives. Universities also can deepen local cultural and creative ecosystems by connecting their students and graduates to opportunities and networks that will simultaneously strengthen the local creative economy and increase talent retention and graduate employment metrics for the university.²¹⁶

To develop an even more talented workforce, Indiana should strongly empower its schools and educators to foster creativity and elevate the arts among student populations.

K-12 education providers should:

- **Foster appreciation for arts and culture:** Expand opportunities for students to encounter arts and culture through field trips, special programs, and events.
- **Cultivate creativity and put the “A” in STEAM:** In addition to having all students take quality classes focused on creative arts, K-12 schools should ensure they are incorporating the arts into curriculum offerings, particularly in STEM fields. Indiana can only be an innovation leader if those working in innovation-focused fields are truly creative.

Higher education providers should:

- **Offer entrepreneurial training:** Artists need to be valued as creative entrepreneurs. Art departments and other creative programs at universities throughout the state should include coursework in entrepreneurship and finance as a component of students’ degree requirements. Education related to copyright, trademark, and intellectual property considerations should be incorporated into curriculum as well. Six out of ten Hoosier artists consider themselves entrepreneurs or small business owners.²¹⁷ This number should be even higher, and the entrepreneurial ecosystem will be strengthened by equipping creatives to navigate the challenges of running small businesses and growing their enterprises.
- **Strengthen the culture of nearby communities:** Higher education institutions are vitally important to the communities surrounding them. Universities need to play the dual role of educating students as well as growing the culture of nearby neighborhoods through artistic and other programming.
- **Expand the networks of creatives:** Universities also should make every effort to connect artists and other creatives with each other, prospective employers, and the broader community. This will provide creatives with better support networks, increase job opportunities, and improve talent retention in the local community.

4. Invest. Increase funding for strategic efforts to enhance arts and culture.

Additional funding for arts and culture unlocks immense benefits. With \$65 million in Lilly Endowment grant funding, Indiana's 15 READI 2.0 regions have foundational firepower to develop arts and culture strategies that will drive impactful community transformation. At the same time, communities in Indiana have also missed out on major grant funding from national arts organizations because their own public funding for arts programming has remained low relative to peer cities.

Indiana has existing programs that provide funding for various arts and culture related efforts, such as the Indiana Housing and Community Development Authority's CreatINg Places program or grant programs of the Indiana Arts Commission. Efforts like these need to continue to be scaled and built upon so more resources become available to those driving the growth of creative ecosystems throughout the state.

Also, corporations should not treat investment in arts and culture as charity. Rather, businesses should invest in arts and culture to improve productivity and profitability by fostering creativity and enhancing the communities where their employees work and live.

The state and its communities need to get creative in finding ways to fund projects and initiatives that can advance the creative economy. Every Hoosier has a role to play. The following are just a few examples of efforts that will help:

- **Increase consumption of arts and culture:** Members of the public and from all corners of the state should buy more art, participate in more performances, and consume more creative offerings. Not only will creative patrons benefit from their investments, but the broader economy will be stronger.
- **Develop spaces for creativity to thrive:** Affordable and accessible space is another major need of artists, and communities should find economical ways to make more spaces available to creatives for designing, making, performing, selling, and connecting. Through regional planning efforts, communities should seek to increase the density of creative people and strategically think about hubs and places where conditions are conducive to bringing creatives together. These spaces and centers should also be closely connected with, and visible to, people and organizations that are not directly a part of the creative economy. This will

elevate the arts and culture presence within communities while simultaneously accelerating cross-sector innovation.

- **Expand or replicate existing programs to make funding available for arts, culture and creativity:** Existing state funding vehicles like the 21st Century Research and Technology Fund or the Innovation Voucher program have guardrails that make it difficult or impossible to fund projects related to arts and culture. State policymakers should seek ways for creative entrepreneurs to access state funds, either by expanding existing programs or by adding new ones.

- **Develop new funding sources to support creatives:** Communities need to get creative about funding creatives. In the impact investing space, almost no funds under management are invested in arts and culture, although the popularity of these investments is growing.²¹⁸ Other states have found success by leveraging community development financial institutions (CDFIs) to make loans and invest in creatives. This could fill a large capital access gap for creative entrepreneurs trying to scale their enterprises.

- **Fund creative initiatives:** Philanthropy, government, and other funders should seek impactful opportunities for leveraging their resources to deepen Indiana’s culture of creativity. Examples for consideration include:
 - Efforts to formalize some of the foundational infrastructure needed for mobilizing stakeholders and cultivating the creative economy as one of Indiana’s prioritized industry sectors.
 - Programs to incubate and accelerate more creative entrepreneurial endeavors, drawing from experiences such as the Indiana Arts Commission’s past OnRamp programs.
 - Using art and design to turn unexceptional community assets into one-of-a-kind connection points for creatives.
 - Platforms to help creative entrepreneurs market themselves and reach audiences and communities.
 - Developing creative hubs and spaces that amplify the creative economy and become magnets for creative talent and ideas.
 - Launching a public-facing data platform to amplify for creatives and the broader population key information about Indiana creative economy and its growth.

- **Buy Local:** Indiana’s creative economy may be of modest size, but the state has a wealth of creative talent. Communities and organizations should hire local talent where possible to maximize support for Indiana’s creatives.

5. Connect. Integrate artists and creatives into the civic and private sectors.

To support a culture of creativity, the creative class needs to be infused throughout all corners of society and more frequently featured in positions of greater influence in the corporate and civic sectors. Art and design collaborations with other industry sectors can yield powerful societal and business benefits.²¹⁹

People outside the creative sectors should seek ways to encounter more creative inspiration, and creatives should welcome connections with the civic sector and the rest of the private sector. People should stretch their minds, their expectations, their ideas, and the voices they listen to.²²⁰

The broader economy will need to work together to elevate creatives. Great efforts like the Indiana Authors Awards²²¹ are already underway, but more civic leaders will need to amplify the work of creatives and lift them up in a way that shows out-of-state talent that they are valued.

Some ways to do this include:

- **Participate in the creative economy:** Every company in the state should be an active participant in the creative economy. Businesses should incorporate the work of creatives into their places, products, processes, programs, and people.
- **Grow networks:** Organizations responsible for convening broad industry or civic networks should make sure artists and creatives are included. Programs should feature creatives and make sure they are incorporated into existing corporate and other networks so new bonds can be forged.
- **Integrate creatives across sectors:** The professional community should integrate creativity into existing STEM and private sector pathways. Indiana will stay at the cutting edge if creative subsectors are connected more closely with each other and with non-creative sectors to produce new innovations.

- **Embrace flexibility:** Many of the products we use today, like Post-it Notes and bubble wrap, wouldn't exist if companies resisted creative experimentation or giving employees latitude to try new things. Employers should reward and incentivize experimentation and even some degree of risk-taking.
- **Share data:** Creative stakeholders should invest in a means of connecting the public with information on the creative economy through an easily accessible dashboard. Stakeholders will benefit from increased visibility into the performance and growth of the creative economy, both statewide and in all regions of Indiana. A public-facing dashboard will provide clear and timely information on the creative economy's economic impact, wage and employment growth, and more.

Conclusion

Indiana is fortunate to have a strong and robust economic landscape. The state and its communities are taking impressive steps to add jobs, boost incomes, and make every part of Indiana a more desirable place to live. The biggest area of untapped potential is bolstering the creative economy by embracing a culture of creativity, and everyone has a role to play. Elevating arts, culture, and creative talent will unlock a new wave of innovation and entrepreneurship that will further accelerate Indiana's growth and prosperity.

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APPENDIX 1: Creative Industries²²²

Arts and Cultural Production Industries by Value Added to U.S. GDP in 2022:

Industry Group	Arts and Cultural Value Added to U.S. GDP (in Millions)	Arts and Cultural Employment (in Thousands)	Example Establishments
<i>All arts and cultural industries</i>	\$1,102,085	5,176	
Web publishing and streaming	\$171,671	296	Internet publishing and broadcasting; music and film archives; comic syndicates; news photo distribution (“Other information services”).
Broadcasting	\$154,520	370	Radio, television, and cable broadcasting (excluding sports).
Government	\$129,944	1,189	Federal, state, local: K-12, postsecondary art classes; public museums; public libraries; cultural agencies; public nature parks.
Publishing	\$112,495	271	Book publishers; newspaper publishers; art print publishers; arts-related software publishing.
Motion picture and video industries	\$78,747	413	Motion picture production and distribution; television show production; cartoon production and distribution; cinemas; film festivals.
Arts retail trade	\$59,966	578	Art dealers/galleries; music/music instrument stores; art-supply stores; bookstores, including internet retail; florist shops.
Arts wholesale and transportation industries	\$56,840	244	Wholesale trade and trade margins of arts-related goods.
Creative advertising	\$51,324	209	Advertising agencies.
Independent artists, writers, and performers	\$47,279	59	Independent artists; independent authors; independent songwriters.
Architectural services	\$30,622	149	Architectural services.
All Other Industries	\$27,403	162	Arts and cultural goods and services produced by non-arts industries (e.g., a sawmill producing custom architectural woodwork or

			an engineering firm offering industrial design services).
Performing arts presenters	\$20,964	118	Live theater and art center operators; music festivals; "Promoters of performing arts and similar events."
Sound recording	\$19,925	20	Record producers; music publishers; sound recording studios.
Interior design services	\$18,721	54	Interior design services; decorator consulting services.
Performing arts organizations	\$17,780	122	Theater companies; dance companies; symphony orchestras; opera companies; circuses. Includes taxable and tax-exempt organizations.
Arts-related construction	\$15,553	142	Construction of new arts and cultural structures (e.g., libraries, museums).
Museums (non-government)	\$12,857	146	Non-government museums; non-government botanical gardens and zoos; nongovernment nature parks.
Graphic design services	\$10,921	59	Graphic design services; commercial art studios; commercial illustrators.
Photography and photo-finishing services	\$8,585	57	Portrait and commercial photography studios. Excludes one-hour photo-developing services.
Private education services	\$6,964	79	Private, K-12 and postsecondary art classes.
Agents and managers	\$5,945	15	Agents, theatrical talent; literary agents.
Printed Goods Manufacturing	\$5,853	52	Book printing; lithographic printing; screen printing.
Rental and leasing	\$5,696	19	Theatrical costume rental; motion picture wardrobe rental.
Landscape architectural services	\$4,299	33	Landscape design services; garden-planning services.
Custom architectural woodwork and metalwork manufacturing	\$3,800	39	Architectural woodwork and fixtures manufacturing; custom architectural millwork manufacturing.
Fine arts schools	\$3,767	141	Dance studios; ceramics instruction; ballet schools; photography schools.

Other goods manufacturing	\$3,745	32	Pottery manufacturing; stained and blown-glass manufacturing; motion picture equipment.
Computer systems design	\$3,676	21	Computer integration systems design services supporting sound recording and motion picture production.
Industrial design services	\$3,666	18	Industrial design services; automobile design services; furniture design services.
Jewelry and silverware manufacturing	\$3,054	21	Manufacturing, engraving, chasing, or etching precious metal solid or precious metal clad jewelry.
Other specialized design services	\$1,672	12	Jewelry design services; lighting design services; textile design services.
Musical instrument manufacturing	\$1,191	11	Violins and parts manufacturing; keyboards, piano, and organ manufacturing; guitars and parts manufacturing.
Grant-making and giving services	\$1,159	10	Establishments engaged in raising funds for a wide range of social and welfare activities.
Unions	\$871	9	Establishments engaged in promoting the interests of organized labor and union employees.
Theatrical ticket agencies	\$611	5	"Other support services"

Copyright-Reliant Industries:²²³

- Architectural Services
- Newspaper, Periodical, Book, & Directory Publishers
- News Syndicates
- Motion Picture and Video Industries
- Television Broadcasting
- Cable and Other Subscription Programming
- Sound Recording Industries
- Radio Networks
- Radio Stations
- Performing Arts Companies
- Independent Artists, Writers, and Performers
- Software Publishers
- Internet Publishing & Broadcasting & Web Search
- Computer Systems Design and Related Services
- All Other Information Services
- Graphic Design Services
- Photography Studios
- Commercial Photography

APPENDIX 2: Data on States

State	Percent of GSP Comprised of Arts and Cultural Production (2022)	2022 Annual Wages per Employee	GDP Per Capita 2022	Percentage of Workers in Arts and Cultural Production	Percentage of Population 25 or Older with a Bachelor's Degree	Cost-of-Living Adjusted Wages per Employee	Number of Founders per 10,000 LinkedIn Profiles
Alabama	2.3%	\$57,309	\$54,753	2.4%	27.4%	\$65,272	45
Alaska	2.2%	\$65,316	\$86,722	3.9%	32.8%	\$64,035	35.7
Arizona	3.0%	\$64,733	\$64,010	2.7%	32.4%	\$64,798	84.1
Arkansas	2.1%	\$54,034	\$54,259	2.7%	25.3%	\$62,395	47.7
California	8.0%	\$84,436	\$93,460	4.7%	36.2%	\$75,054	156.4
Colorado	3.7%	\$74,432	\$83,580	3.7%	44.4%	\$72,759	122.2
Connecticut	4.0%	\$81,237	\$88,760	3.3%	42.1%	\$76,351	100
Delaware	1.3%	\$67,816	\$85,977	2.0%	35.6%	\$69,200	79.3
Florida	3.2%	\$63,771	\$63,640	2.9%	33.2%	\$62,459	90.9
Georgia	4.1%	\$65,646	\$69,570	3.4%	34.6%	\$68,524	84.6
Hawaii	3.2%	\$61,483	\$68,207	3.4%	35.3%	\$55,490	99.2
Idaho	2.4%	\$54,236	\$56,496	2.7%	30.7%	\$59,081	77.2
Illinois	3.5%	\$72,756	\$81,730	3.7%	37.1%	\$71,822	79.7
Indiana	2.0%	\$58,052	\$68,530	2.7%	28.9%	\$63,237	47.4
Iowa	2.1%	\$57,377	\$72,221	2.7%	30.5%	\$64,906	42.1
Kansas	2.2%	\$56,178	\$71,729	3.0%	35.4%	\$62,420	38.9
Kentucky	2.5%	\$55,802	\$57,653	2.6%	27.0%	\$62,418	45.2
Louisiana	2.4%	\$56,576	\$61,313	3.0%	26.5%	\$62,446	47.1
Maine	2.6%	\$58,134	\$61,008	3.0%	36.0%	\$57,673	75.5
Maryland	2.7%	\$73,667	\$77,680	3.0%	48.6%	\$70,159	87.5
Massachusetts	4.1%	\$89,800	\$98,750	3.7%	50.6%	\$82,084	120.1
Michigan	3.0%	\$63,881	\$62,020	2.8%	31.7%	\$68,395	60.6
Minnesota	3.1%	\$69,724	\$78,080	3.2%	38.9%	\$71,365	73.1
Mississippi	1.8%	\$47,427	\$47,190	2.4%	24.8%	\$54,326	31.8
Missouri	2.9%	\$59,224	\$63,126	3.3%	31.7%	\$65,010	53.8
Montana	3.3%	\$54,514	\$57,945	3.3%	34.8%	\$60,370	70.1
Nebraska	2.2%	\$57,276	\$82,207	3.2%	34.5%	\$63,782	47.1
Nevada	4.9%	\$61,970	\$67,962	2.9%	27.6%	\$64,284	93.8
New Hampshire	3.2%	\$72,249	\$75,565	3.1%	41.0%	\$67,146	88
New Jersey	3.6%	\$78,567	\$81,260	3.4%	43.1%	\$72,212	83.1
New Mexico	2.7%	\$55,262	\$57,792	3.1%	30.1%	\$60,727	62.4
New York	7.4%	\$89,552	\$104,660	5.0%	40.9%	\$83,227	160.6
North Carolina	3.1%	\$63,218	\$66,070	2.9%	34.9%	\$67,110	72.2
North Dakota	2.2%	\$60,215	\$94,021	3.1%	31.7%	\$67,886	35.6

Ohio	3.0%	\$60,994	\$70,080	2.9%	30.7%	\$66,660	57.1
Oklahoma	2.0%	\$53,992	\$59,894	2.6%	27.9%	\$60,802	50.7
Oregon	3.2%	\$66,312	\$70,548	3.2%	36.3%	\$62,206	90.9
Pennsylvania	3.3%	\$67,281	\$70,350	3.0%	36.5%	\$69,939	68.5
Rhode Island	3.3%	\$64,499	\$65,362	3.8%	36.5%	\$61,604	80.4
South Carolina	2.9%	\$55,551	\$56,066	2.8%	31.5%	\$59,349	60
South Dakota	2.0%	\$54,055	\$74,268	3.3%	31.7%	\$61,426	37.8
Tennessee	3.9%	\$62,103	\$68,140	3.0%	30.5%	\$67,650	67.6
Texas	2.5%	\$69,614	\$78,750	2.9%	33.1%	\$71,399	71.8
Utah	3.3%	\$61,173	\$73,424	4.1%	36.8%	\$64,733	113.5
Vermont	2.9%	\$59,603	\$62,771	3.5%	44.4%	\$58,955	94.2
Virginia	2.9%	\$71,134	\$76,080	3.0%	41.8%	\$69,671	75.3
Washington	9.5%	\$84,010	\$94,470	5.4%	41.0%	\$76,512	89.5
West Virginia	1.5%	\$53,159	\$53,852	2.3%	24.1%	\$59,595	32.1
Wisconsin	3.0%	\$59,203	\$68,192	3.1%	32.5%	\$64,142	50
Wyoming	2.7%	\$56,320	\$81,586	4.4%	29.2%	\$61,284	76.2
United States	4.3%	\$69,986	\$77,190	3.5%	34.9%		

APPENDIX 3: Information on Select Occupations in Indiana by Location Quotient²²⁴

This appendix includes a listing of various creative occupations and their Standard Occupation Classification codes, estimated number of employees, average salaries, and location quotients. Location quotients reflect the concentration of the occupation within the state relative to the national average (1.0). A location quotient of 1.5 means there are 50% more workers per 1,000 in a given occupation than there are nationwide. Due to data limitations such as the exclusion of self-employed workers, actual numbers of workers are higher than what is reflected in this chart.

SOC Code	Occupation	No. of Employees	Mean Annual Salary	Location Quotient
49-9061	Camera and Photographic Equipment Repairers	140	\$39,270	2.69
49-9063	Musical Instrument Repairers and Tuners	270	\$41,270	2.13
51-9151	Photographic Process Workers and Processing Machine Operators	240	\$39,710	1.96
27-3011	Broadcast Announcers and Radio Disc Jockeys	990	\$61,010	1.91
51-5112	Printing Press Operators	4,760	\$46,350	1.51
27-4012	Broadcast Technicians	780	\$49,510	1.44
51-7099	Woodworkers, All Other	180	\$40,440	1.10
25-1121	Art, Drama, and Music Teachers, Postsecondary	2,300	\$85,930	1.09
27-1026	Merchandise Displayers and Window Trimmers	3,980	\$37,620	1.09
25-1031	Architecture Teachers, Postsecondary	180	\$103,420	1.06
27-4011	Audio and Video Technicians	1,460	\$51,880	1.05
27-1012	Craft Artists	130	\$38,010	1.04
47-2031	Carpenters	14,860	\$56,820	1.02
51-6051	Sewers, Hand	70	\$35,640	1.02
27-2042	Musicians and Singers	740	*	1.00
27-1023	Floral Designers	840	\$32,410	0.94
27-2031	Dancers	210	*	0.90
27-1024	Graphic Designers	3,920	\$51,740	0.89
27-4021	Photographers	980	\$44,080	0.88
51-3011	Bakers	3,970	\$34,960	0.87
27-3042	Technical Writers	850	\$72,660	0.85
25-4013	Museum Technicians and Conservators	220	\$48,830	0.83
25-1123	English Language and Literature Teachers, Postsecondary	930	\$77,930	0.78
27-2091	Disc Jockeys, Except Radio	110	*	0.74
17-3011	Architectural and Civil Drafters	1,710	\$59,680	0.74
27-1019	Artists and Related Workers, All Other	110	\$53,580	0.74

27-4015	Lighting Technicians	140	\$53,140	0.71
15-1254	Web Developers	1,190	\$66,220	0.67
27-1025	Interior Designers	940	\$60,380	0.67
25-4012	Curators	170	\$56,230	0.67
51-9071	Jewelers and Precious Stone and Metal Workers	320	\$57,370	0.63
17-1012	Landscape Architects	260	\$64,310	0.61
51-6092	Fabric and Apparel Patternmakers	30	\$38,530	0.59
27-2041	Music Directors and Composers	130	\$99,130	0.58
27-2011	Actors	710	*	0.55
27-3043	Writers and Authors	570	\$70,520	0.55
27-3041	Editors	1,100	\$59,430	0.55
27-4032	Film and Video Editors	320	\$54,920	0.53
15-1255	Web and Digital Interface Designers	1,170	\$64,170	0.51
17-1011	Architects, Except Landscape and Naval	1,150	\$88,170	0.50
27-2012	Producers and Directors	1,570	\$56,210	0.49
27-2032	Choreographers	40	\$54,390	0.44
27-1011	Art Directors	430	\$84,620	0.40
35-1011	Chefs and Head Cooks	1,420	\$56,180	0.40
15-1252	Software Developers	13,440	\$110,580	0.39
27-1027	Set and Exhibit Designers	70	\$58,900	0.32
27-4031	Camera Operators, Television, Video, and Film	160	\$45,230	0.31
39-3092	Costume Attendants	40	\$38,430	0.29
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	50	\$64,330	0.23
27-4014	Sound Engineering Technicians	70	\$49,240	0.23
27-1014	Special Effects Artists and Animators	80	\$60,680	0.13

*Fields marked with an asterisk do not have salary information available.

ENDNOTES

¹ This is adapted from a definition used by Louisiana’s Office of Cultural Development, as cited in [“America’s Creative Economy: A Study of Recent Conceptions, Definitions, and Approaches to Measurement across the USA.”](#) A Report from the Creative Economy Coalition (CEC), a Working Group of the National Creativity Network, Christine Harris, Margaret Collins, and Dennis Cheek. Oklahoma City, OK: National Creativity Network in collaboration with Creative Alliance Milwaukee. (August, 2013).

² See National Assembly of State Arts Agencies. [“State Arts Agencies Creative Economy Research Frequently Asked Questions,”](#) p. 1. (“A variety of definitions deriving from a large body of literature describe the nuance of the interaction between the arts and economic production. Terms such as *creative economy*, *culture economy*, *creative industries* and *cultural industries* refer to distinct concepts but encircle a similar idea of economic value associated with goods, services and intellectual property born of creative work. Often, the idea of the creative economy includes not just the performing, visual and literary arts but also design, media, film and the creative components of other industries that embed originality into their products or services.”).

³ There are 13 occupations categorized as artists by National Arts Statistics and Evidence-based Reporting Center (NASERC) and the National Endowment for the Arts (NEA): Architects; landscape architects; fine artists, art directors, and animators; designers; actors; producers and directors; dancers and choreographers; music directors and composers; musicians; entertainers; announcers; writers and authors; and photographers. NASERC. [“Measuring the Arts,”](#) p. 8. *National Endowment for the Arts.* (March 2024).

⁴ There are 17 occupations categorized as other cultural workers by NASERC and NEA: Archivists, curators, and museum technicians; librarians; library technicians; editors; broadcast and sound engineering technicians; television, video, and motion picture camera operators and editors; motion picture projectionists; ushers, lobby attendants, and ticket takers; tour and travel guides; models and demonstrators; forest and conservation technicians; printing press operators; print binding and finishing workers; jewelers and precious stone and metal workers; photographic process workers; etchers and engravers; and molders, shapers, and casters. NASERC. [“Measuring the Arts,”](#) p. 17. *National Endowment for the Arts.* (March 2024).

⁵ See, e.g., Community Research Institute at Indiana University–Purdue University Fort Wayne, Indiana University Public Policy Institute, School of Public and Environmental Affairs, Indiana University–Purdue University Indianapolis, and Arts United of Greater Fort Wayne, Inc. [“Creative Economy Report Executive Summary.”](#) Indiana Arts Commission. (2016). [hereinafter, Indiana Arts Commission 2016 Report]

⁶ The Community Research Institute at Indiana University–Purdue University Fort Wayne. [“The Creative Economy in Indiana”](#) (March 8, 2016).

⁷ National Assembly of State Arts Agencies. [“Creative Economy Research: A Primer.”](#)

⁸ [“America’s Creative Economy: A Study of Recent Conceptions, Definitions, and Approaches to Measurement across the USA.”](#) A Report from the Creative Economy Coalition (CEC), a Working Group of the National Creativity Network, Christine Harris, Margaret Collins, and Dennis Cheek. Oklahoma City, OK: National Creativity Network in collaboration with Creative Alliance Milwaukee. (August, 2013).

⁹ *Ibid.* p. 3.

¹⁰ *Ibid.* p. 37.

¹¹ *Ibid.* p. 55.

¹² National Assembly of State Arts Agencies. [“Creative Economy State Profiles—State Arts and Cultural Production 2022.”](#)

¹³ U.S. Bureau of Economic Analysis. [“Arts and Culture.”](#) (March 25, 2024).

¹⁴ National Assembly of State Arts Agencies. [“Creative Economy State Profiles—State Arts and Cultural Production 2022.”](#) “[I]ndustries are selected industry categories using the North American Industry Classification System (NAICS) drawn from BEA’s 2022 state level data for employment (full-time and part-time workers), compensation and value added by industry. The comparisons are not mutually exclusive—arts and culture includes, for example, portions of other sectors such as construction and retail trade.”

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- ¹⁵ U.S. Bureau of Economic Analysis. [“Arts and Cultural Production Satellite Account.”](#) Table 1. (March 25, 2024).
- ¹⁶ National Endowment for the Arts. [“Arts and Cultural Sector Hit All-Time High in 2022 Value Added to the U.S. Economy.”](#) (March 25, 2024).
- ¹⁷ Sunil Iyengar, National Endowment for the Arts. [“Can the Arts Fortify State Economies in Times of Financial Crisis? Yes, Apparently.”](#) (March 7, 2024).
- ¹⁸ Doug S. Noonan, Indiana University Indianapolis. [“Arts and Creativity Drive Economies and Build Resilience.”](#) *National Assembly of State Arts Agencies*, p. 3.
- ¹⁹ Philip T. Powell, Timothy F. Slaper, and Carol O. Rogers. [“Music City and the Circle City: Lessons for regional economic development strategy.”](#) National Assembly of State Arts Agencies. *Indiana Business Review*, Vol. 98, No. 1 (Spring 2023).
- ²⁰ Ryan Safner, Brent Lutes, and Michael Palmedo. [“The Resilience of Creativity: An Examination of the COVID-19 Impact on Copyright-Reliant Industries and Their Subsequent Recovery,”](#) p. 5. *The United States Copyright Office*.
- ²¹ *Ibid.* pp. 6-9, 22-32.
- ²² Philip T. Powell, Timothy F. Slaper, and Carol O. Rogers. [“Music City and the Circle City: Lessons for regional economic development strategy,”](#) p. 3. National Assembly of State Arts Agencies. *Indiana Business Review*, Vol. 98, No. 1 (Spring 2023).
- ²³ Independent analysis using data from United States Census Bureau. [“2022: ECNSVY County Business Patterns.”](#) Creative industries are defined using the same methodology used in [Indiana Arts Commission 2016 Report](#), pp. 37-38. GDP per capita is derived from U.S. Bureau of Economic Analysis [“GDP by State.”](#) (September 27, 2024).
- ²⁴ *Ibid.*
- ²⁵ Deloitte. [“2024 Gen Z and Millennial Survey,”](#) p. 24.
- ²⁶ Kevin Gray. [“Students Considering Job Offers Look at Cost of Living as Top Factor to Relocate.”](#) *National Association of Colleges and Employers*. October 7, 2024. (citing 2024 Student Survey Report).
- ²⁷ Chris Lowery. [“Outcomes-Based Performance Funding,”](#) p. 2. Memo from Indiana Commission for Higher Education to Governors Workforce Cabinet (June 27, 2024).
- ²⁸ Knight Foundation. [“Community Ties,”](#) This is based on a survey of over 10,000 Americans living in 26 metro areas. “Of all of the amenities explored in the survey, only one stood out for its potential to enhance both feelings of attachment and concrete actions. Access to arts and cultural activities not only has the potential to boost feelings of satisfaction and lifestyle fit, but also correlates with greater investment of time and resources in the community.” Molly M. Scott et. Al. [“Community Ties: Understanding What Attaches People to the Place Where They Live,”](#) p. 3. *Knight Foundation and Urban Institute*. (May 2020).
- ²⁹ National Assembly of State Arts Agencies. [“Facts & Figures on America's Creative Economy.”](#)
- ³⁰ National Archive of Data on Arts & Cultures. [“Adolescent Brain Cognitive Development \(ABCD\) Study \(ICPSR 39141\).”](#) (May 30, 2024).
- ³¹ Indiana Arts Commission. [“Arts Integration Research.”](#)
- ³² James Lichtenberg, Christopher Woock, and Mary Wright. [“Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?”](#) p. 6. *Americans for the Arts and The Conference Board*, Research Report R-1424-08-RR.
- ³³ Kenneth Elpus, University of Maryland, College Park. [“Arts Education as a Pathway to College: College Admittance, Selectivity, and Completion by Arts and Non-Arts Students,”](#) p. 4. *Art Works and National Endowment for the Arts*.
- ³⁴ Independent analysis derived from data on the population 25 years and over, available at U.S. Census Bureau. [“ACS Table S1501: Educational Attainment in the United States.”](#) American Community Survey, 2021.
- ³⁵ Independent analysis derived from U.S. Census Bureau Current Population Survey. [“Arts Benchmarking Survey Supplement \(202002\).”](#) July 2022. Creative activities analyzed were Pottery, ceramics, or jewelry work; Leatherwork, metalwork, or woodwork; Weaving, crocheting, etc.; Playing a musical instrument; Acting; Performing or practicing dance; Creating films or videos; Creating other visual arts; Creative writing. Educational attainment data is derived from data on the population 25 years and over, available at U.S. Census Bureau. [“ACS Table S1501: Educational Attainment in the United States.”](#) American Community Survey, 2021.

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- ³⁶ Kenneth Elpus, University of Maryland, College Park. "[Arts Education as a Pathway to College: College Admittance, Selectivity, and Completion by Arts and Non-Arts Students](#)," p. 4. *Art Works and National Endowment for the Arts*.
- ³⁷ *Ibid.*
- ³⁸ See, e.g., American University School of Education. "[STEM vs. STEAM: Why One Letter Matters](#)." (May 14, 2018). (noting that the founders or CEOs of YouTube, Logitech, Slack, Airbnb, and Alibaba all majored in literature, English, or the fine arts).
- ³⁹ *Ibid.*
- ⁴⁰ See United States Census Bureau. "[State-to-State Migration Flows](#)." This independent analysis is derived from "State-to-State Migration Flows: 2023" data. Data on concentration of arts and culture is from National Assembly of State Arts Agencies. "[Creative Economy State Profiles—State Arts and Cultural Production 2022](#)." If Indiana's neighboring states are included in the analysis of top ten states gaining the most former Hoosiers, arts and culture is responsible for an average of 3.7% of their economies.
- ⁴¹ See, e.g., Ellen Loots, et. Al. "[The entrepreneurial ecosystem of cultural and creative industries in Porto: A sub-ecosystem approach](#)." *Growth and Change*, Vol. 52 Issue 2 (September 28, 2020), pp. 641-662.
- ⁴² See, e.g., Sophia Matveeva. "[Art Is At The Core Of Entrepreneurship, Ignore It At Your Peril](#)." *Forbes*. (July 25, 2019).
- ⁴³ Matt Pelkey. "[The Countries and Cities With the Highest Proportion of Business Founders](#)." *OnDeck*, December 6, 2023. Concentration of Arts and Culture comes from National Assembly of State Arts Agencies. "[Creative Economy State Profiles—State Arts and Cultural Production 2022](#)."
- ⁴⁴ Cultural BEES. "[The Creative Economy: How Arts and Culture Fuel Growth and Innovation](#)." (June 28, 2024).
- ⁴⁵ LinkedIn Learning, for instance, has ranked creativity as the most important soft skill and the "second-most-in-demand skill in the world," behind just cloud computing. Paul Petrone. "[Why Creativity is the Most Important Skill in the World](#)." *LinkedIn*. (December 31, 2018).
- ⁴⁶ Kate Whiting. "[5 things you need to know about creativity](#)." *World Economic Forum*. (April 18, 2019).
- ⁴⁷ *Ibid.* See also, Sean Peek. "[Who Says Creativity Can't Be Learned?](#)" MSN.com. Creativity is considered the third most important skill after problem-solving and critical thinking. Americans for the Arts. "[The Economic & Social Impact Study of Nonprofit Arts & Culture Organizations & Their Audiences](#)." *Arts & Economic Prosperity 6*, p. 5. (According to the Conference Board's Ready to Innovate report, "creativity" is among the top five applied skills sought by business leaders, with 72% saying creativity is of "high importance" when hiring.)
- ⁴⁸ Americans for the Arts. "[Creative Economy](#)."
- ⁴⁹ U.S. Bureau of Labor Statistics. "[Creativity and Innovation](#)." Last modified August 29, 2024.
- ⁵⁰ Mark Muro, et. Al. "[State of renewal: Charting a new course for Indiana's economic growth and inclusion](#)." *Brookings Institution, Metropolitan Policy Program* (February 2021), p. 31.
- ⁵¹ The list of advanced industries can be accessed [here](#).
- ⁵² Mark Muro, et. Al. "[State of renewal: Charting a new course for Indiana's economic growth and inclusion](#)." *Brookings Institution, Metropolitan Policy Program* (February 2021), p. 31.
- ⁵³ Independent analysis derived from U.S. Census Bureau American Community Survey. "[ACS 5-Year Estimates Public Use Microdata Sample](#)." 2022.
- ⁵⁴ *Ibid.*
- ⁵⁵ *Ibid.*
- ⁵⁶ Independent analysis using data from U.S. Bureau of Labor Statistics. "[May 2023 National Industry-Specific Occupational Employment and Wage Estimates](#)."
- ⁵⁷ *Ibid.*
- ⁵⁸ *Ibid.*
- ⁵⁹ *Ibid.*
- ⁶⁰ *Ibid.*
- ⁶¹ *Ibid.*
- ⁶² *Ibid.*
- ⁶³ U.S. Bureau of Labor Statistics. "[STEM data sets](#)." (Analysis of STEM data is from May 2023 files). Annual median wages for STEM jobs are \$101,650, compared to \$46,680 for non-STEM jobs. In Indiana, the median wages for these jobs is \$82,180 and \$44,390, respectively.).
- ⁶⁴ *Ibid.*

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- ⁶⁵ *Ibid.*; National Assembly of State Arts Agencies. "[Creative Economy State Profiles—State Arts and Cultural Production 2022.](#)"
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- ⁶⁷ U.S. Bureau of Labor Statistics. "[Quarterly Census of Employment and Wages: 2022 Annual Averages.](#)"
- ⁶⁸ National Assembly of State Arts Agencies. "[Creative Economy State Profiles—State Arts and Cultural Production 2022.](#)"
- ⁶⁹ Independent analysis using data derived from U.S. Bureau of Labor Statistics. "[Quarterly Census of Employment and Wages: 2022 Annual Averages.](#)"
- ⁷⁰ *Ibid.*
- ⁷¹ National Assembly of State Arts Agencies. "[Creative Economy State Profiles—State Arts and Cultural Production 2022.](#)"
- ⁷² National Assembly of State Arts Agencies. "[Creative Economy State Profiles—State Arts and Cultural Production 2022.](#)"
- ⁷³ U.S. Bureau of Labor Statistics. "[Quarterly Census of Employment and Wages: 2022 Annual Averages.](#)"
- ⁷⁴ Independent analysis using U.S. Bureau of Economic Analysis. "[Gross Domestic Product by State and Personal Income by State, 4th Quarter 2022 and Year 2022,](#)" (released March 31, 2023), Table 9; Kirby G. Posey, United States Census Bureau. "[Household Income in States and Metropolitan Areas: 2022.](#)" *American Community Survey Briefs.*
- ⁷⁵ Independent analysis using data derived from U.S. Bureau of Economic Analysis. "[Gross Domestic Product by State and Personal Income by State, 4th Quarter 2022 and Year 2022,](#)" (released March 31, 2023), Table 9; and U.S. Bureau of Economic Analysis. "[Real Personal Consumption Expenditures by State and Real Personal Income by State and Metropolitan Area, 2022,](#)" (released December 14, 2023).
- ⁷⁶ Americans for the Arts. "[The Economic & Social Impact Study of Nonprofit Arts & Culture Organizations & Their Audiences.](#)" *Arts & Economic Prosperity 6*, p. 1.
- ⁷⁷ U.S. Bureau of Economic Analysis. U.S. Bureau of Economic Analysis. "[Arts and Cultural Production Satellite Account.](#)" Table 1. (March 25, 2024). "Arts and cultural production compensation consists of the remuneration (including wages and salaries as well as benefits, such as employer contributions to pension and health funds) payable to employees in return for their arts and cultural production-related work during a given year."
- ⁷⁸ Statista Research Department. "[Average total annual compensation per full-time equivalent employee in the United States from 2000 to 2023.](#)" (October 15, 2024). "In addition to wages and salaries, total compensation includes employer contributions for social insurance, employer contributions to private and welfare funds, director's fees, jury and witness fees, etc."
- ⁷⁹ U.S. Bureau of Labor Statistics. "[Occupational Outlook Handbook, Arts and Design Occupations.](#)" Data is from May, 2023, and was last modified on August 29, 2024.
- ⁸⁰ U.S. Bureau of Economic Analysis. "[Arts and Cultural Production Satellite Account,](#)" p. 5, (March 25, 2024).
- ⁸¹ *Ibid.*
- ⁸² Independent analysis using data derived from: U.S. Bureau of Labor Statistics. "[Quarterly Census of Employment and Wages: 2022 Annual Averages;](#)" U.S. Bureau of Economic Analysis. "[Arts and Cultural Production Satellite Account.](#)" Table 8. (March 25, 2024); and U.S. Bureau of Economic Analysis. "[Gross Domestic Product by State and Personal Income by State, 4th Quarter 2022 and Year 2022,](#)" (March 31, 2023), Table 9.
- ⁸³ Deloitte. "[The Future of the Creative Economy,](#)" p. 26. (June 2021).
- ⁸⁴ Helen Shpolanska. "[15 Key Etsy Statistics 2023,](#)" *eCom Bits* (2023).
- ⁸⁵ Americans for the Arts. "[Arts & Economic Prosperity 6,](#)" p. 1.
- ⁸⁶ Public Art Network Council. "[Why Public Art Matters,](#)" *Americans for the Arts.* See also, Cultural Bees. "[The Creative Economy: How Arts and Culture Fuel Growth and Innovation,](#)" (June 2024).
- ⁸⁷ Americans for the Arts. "[Arts & Economic Prosperity 6,](#)" p. 1.
- ⁸⁸ Molly M. Scott, Robert L. Santos, Olivia Arena, Chris Hayes, and Alphonse Simon. "[Community Ties: Understanding What Attaches People to the Place Where They Live,](#)" p. 24-25. *Knight Foundation* (May 2020). "Of all of the amenities explored in the Community Ties Survey, only one stood out for its potential to enhance not only feelings of attachment, but also concrete actions." (p. 24).
- ⁸⁹ *Ibid.* p. 20. See also, Americans for the Arts. "[Arts & Economic Prosperity 6,](#)" p. 5.

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- ⁹⁰ Americans for the Arts. [“Arts & Economic Prosperity 6,”](#) p. 3. Of this total, 38.5% was for food and drink purchased at offsite local establishments, retail shopping was 16.7%, overnight lodging was 13%, local transportation was 10.6%, clothing and accessories were 7.9%, groceries and supplies were 7.8%, childcare was 1.6%, and miscellaneous/other expenses made up the remaining 3.8%. (p. 16).
- ⁹¹ *Ibid*, p. 3.
- ⁹² SMU DataArts. [“State of the Arts 2023: Arts Vibrancy Insights into All 50 States,”](#) (March 2024).
- ⁹³ Randy Cohen. [“10 Reasons to Support the Arts in 2021,”](#) *Americans for the Arts* (March 2021).
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