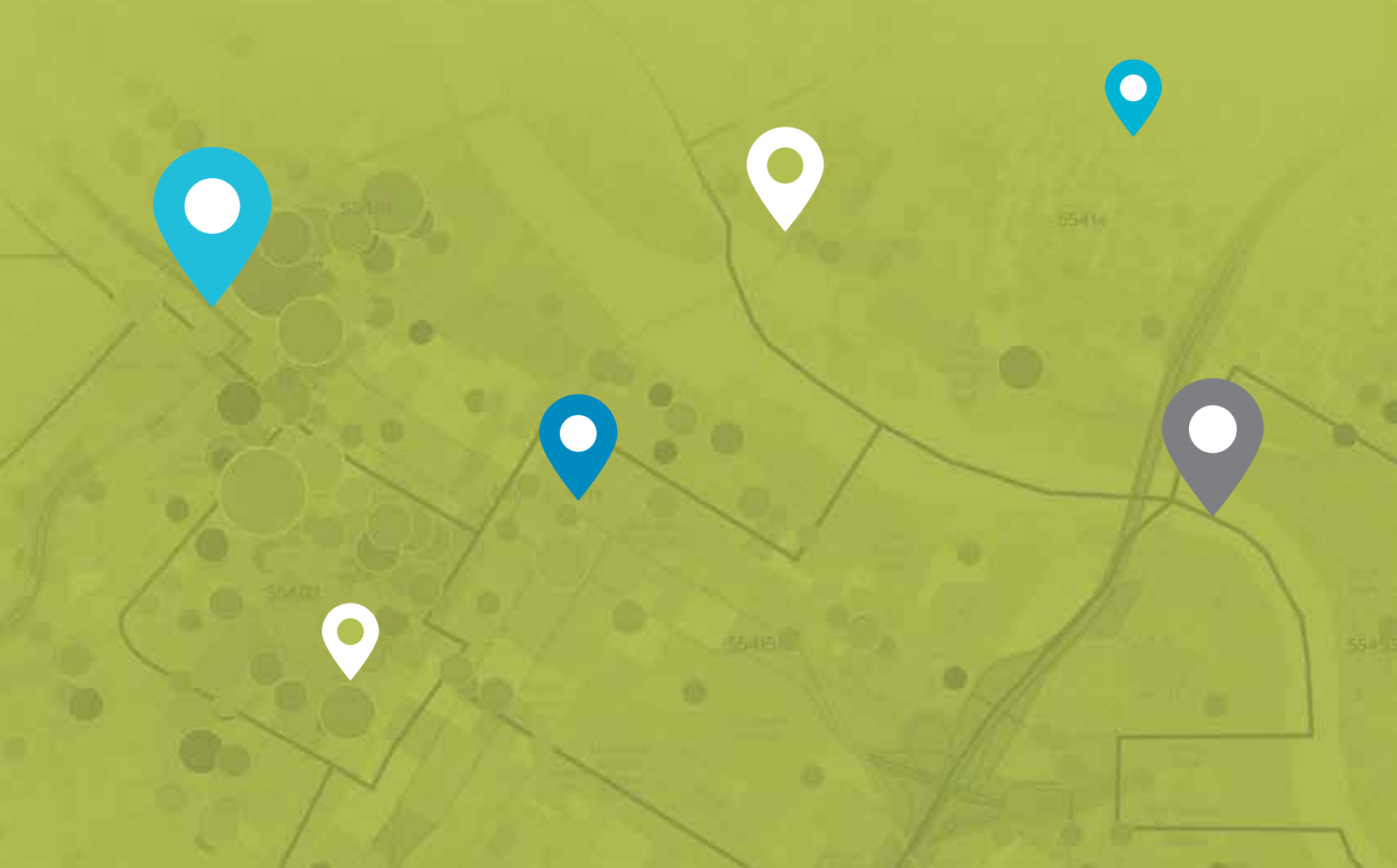




THE MINNEAPOLIS CREATIVE INDEX 2018

Understanding the Scale and Impact of Minneapolis' Creative Sector

A report from the Office of Arts, Culture and the Creative Economy at the City of Minneapolis



INTRODUCTION

The Office of Arts, Culture and the Creative Economy (ACCE) at the City of Minneapolis is pleased to present the 2018 Minneapolis Creative Index. This report examines the impact of Minneapolis' arts and cultural offerings, reliably tracks economic and demographic data, and investigates other issues related to the city's creative economy. It contains economic data compiled by the Western States Arts Federation (WESTAF) and presented in its online tool, the CVSuite. This report also presents qualitative data collected through research, focus groups and interviews commissioned by ACCE and specifically designed to develop and answer important questions about the creative sector. These questions continue to be relevant to each new Minneapolis Creative Index report.

In this third issue of the Minneapolis Creative Index, we once again provide data on our national Creative Vitality Index (CVI) ranking. We learned that the Minneapolis region moved from 6th place to 8th place among our peer regions (the 35 most populous metro areas, or MSAs, in the U.S.) between 2014 and 2016. This drop in ranking is sobering news, reminding us that we need to be vigilant in our policies and investments to ensure we do not lose even more ground to our competitors.

We again took time to provide insight into the economic realities of the creative economy and our creative workforce. We provide data on creative sector revenues and jobs and build on the work we established in our 2015 report. Represented in a regional context, we offer further disaggregation of the data for a more refined look into hourly pay, job numbers and job growth according to job type, and gender and race. We learned that there are disparities in pay and employment for women and people of color, and also that creative workers overall are concentrated in certain creative occupations. This opens up opportunities for a more nuanced conversation about future training, skill development and employment in the city.

We took additional time in 2018 to delve into the interesting and multifaceted nature of creative sector workspace through a mapping study commissioned by ACCE. We wanted to take advantage of synchronicities in the timing

of the 2018 Minneapolis Creative Index, which comes at a crucial phase of active reflection and planning at the City of Minneapolis. Civic leaders, staff and the community have been deeply engaged in the process of updating the City's comprehensive plan, Minneapolis 2040. Underscoring the comprehensive plan is land use. The City defines, regulates and plans for development through a series of land use categorizations such as "commercial" and "residential." These designations direct what kind of activity can take place on a parcel of land, or they create a regulated zone of specific building types and activity.

Taking an inventory and understanding where and in what types of buildings and land uses artists and creative entrepreneurs, businesses and organizations do their work has helped ACCE construct a spatial sense of the creative economy. This has expanded our understanding of the economic impacts of this sector and provided insight into how creative individuals use space, where and how they find these spaces, and the barriers that prevent them from realizing their workspace needs. The results are eye-opening, demonstrating that some of our assumptions about creative sector workspace are incorrect. For example, the primary land use for creative workspace is commercial, then residential. Industrial spaces rank a distant third. This knowledge and other revelations from the mapping study will inform the City as it moves forward with economic development planning and workforce preparation in support of the Minneapolis 2040 comprehensive plan update.

While there is a lot of new information in the 2018 Minneapolis Creative Index, we believe that this is a natural evolution and necessary refinement of our data and provides important and timely information for the development and growth of our creative community. We hope you will use this report to make informed decisions and prompt much-needed discussion on the importance of the Minneapolis creative sector to the overall health of the city.

Gülgün Kayim

Director, Arts, Culture and the Creative Economy
City of Minneapolis

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40 OCCUPATIONS (SOC CODES)

Performance (PF)

- Actors (27-2011)
- Producers and directors (27-2012)
- Makeup artists, theatrical and performance (39-5091)

Dance (DC)

- Dancers (27-2031)
- Choreographers (27-2032)

Visual Arts (VA)

- Curators (25-4012)
- Art directors (27-1011)
- Craft artists (27-1012)
- Fine artists, including painters, sculptors and illustrators (27-1013)
- Photographers (27-4021)

Literary Arts (LA)

- Librarians (25-4021)
- Editors (27-3041)
- Technical writers (27-3042)
- Writers and authors (27-3043)

Music (MU)

- Directors, religious activities and education (21-2021)
- Music directors and composers (27-2041)
- Musicians and singers (27-2042)
- Musical instrument repairers and tuners (49-9063)

Design (DS)

- Architects, except landscape and naval (17-1011)
- Landscape architects (17-1012)
- Commercial and industrial designers (27-1021)
- Fashion designers (27-1022)
- Floral designers (27-1023)
- Interior designers (27-1025)
- Merchandise displayers and window trimmers (27-1026)
- Set and exhibit designers (27-1027)

Media and Communication (MC)

- Multimedia artists and animators (27-1014)
- Graphic designers (27-1024)
- Radio and television announcers (27-3011)
- Media and communication workers, all other (27-3099)
- Audio and video equipment technicians (27-4011)
- Broadcast technicians (27-4012)
- Sound engineering technicians (27-4014)
- Camera operators, television, video and motion picture (27-4031)
- Film and video editors (27-4032)
- Media and communication equipment workers, all other (27-4099)

Marketing and PR (MP)

- Advertising and promotions managers (11-2011)
- Public relations and fundraising managers (11-2031)
- Public relations specialists (27-3031)

Management and Development (MD)

- Agents and business managers of artists, performers and athletes (13-1011)

A FULLER STORY OF MINNEAPOLIS' CREATIVE ECONOMY

NUMBERS, NARRATIVES AND MAPS

In previous issues of the Minneapolis Creative Index, we examined creative industry sales, creative nonprofit revenues, and labor and demographic information about creative workers in Minneapolis to render a picture of the city's creative vitality.¹ A 2016 suite of data provided by WESTAF on 40 creative occupations and 72 industries will once again form the foundation of this report. We will again provide deeper narrative insights gathered through working group interactions and interviews with members of the multifaceted creative sector. With this update we also start a new dialogue about creative workspace. In these pages we present the results of a mapping study conducted to expand our understanding of where creatives work. Arts, Culture and the Creative Economy (ACCE) found that the creative sector is embedded in a myriad of building types and land uses throughout the city. This foundational workspace inventory is integral to understanding the workspace needs and constraints experienced by the creative sector. The results of this study will inform the City as it moves forward with economic development planning as part of its Minneapolis 2040 comprehensive plan update.

ACCE at the City of Minneapolis continues to value the consistency of WESTAF's data sets and WESTAF's Creative Vitality Index methodology (CVSuite)² in the development of the Minneapolis Creative Index report. The CVSuite remains an excellent year-over-year baseline, enabling us to grasp the size and overall economic impact of the city's creative sector. The CVSuite also has some shortcomings. It relies heavily on business transactions and employment data, leaving out the social impact of noncommercial and collective arts and cultural activity. Yet this activity positively impacts community cohesion, well-being and safety, and it produces ripple effects that benefit the fiscal health of nearby businesses and organizations. Through our mapping study and narrative work we hoped to capture these deeper creative advantages, which we discuss in other areas of the report.

The information in this report provides a framework for conceptualizing and understanding the scope and breadth of the creative economy. This report helps City government and arts and culture advocates facilitate a creative sector ecosystem populated by engaged stakeholder groups and supported by innovative policies and programs. Regionally and nationally, this report tracks and compares the city's and region's creative economy, demonstrating the sector's significance in driving valuable, sustainable and equitable economic growth and quality of life benefits in the city and the region.



Photo: Artspace



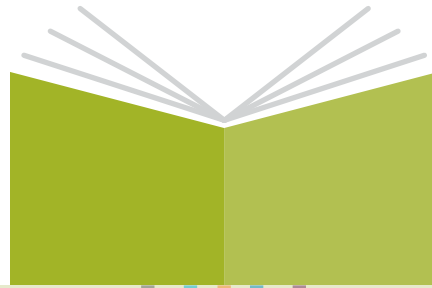
Photo: Brenda Kayzar



Photo: Artspace

HOW TO USE THIS REPORT

We encourage policymakers, arts professionals, grantmakers, creatives and arts audiences to use this report to inform and support their decisions around Minneapolis' creative sector.



POLICYMAKERS

can use this report to make decisions on arts and cultural activity and creative business development that will positively impact existing residents and businesses, invite new sustainable investment, and foster equitable skill and job development and economic growth in neighborhoods throughout the city.



ARTS AND CREATIVE PROFESSIONALS

can use this report to get an overview of the health and competitive advantage of the creative economy in the city and to understand the relative health of different industries within the sector. They can also use this report to support collaborative efforts toward gaining and distributing resources.

GRANTMAKERS

can use this report to view Minneapolis' creative sector from the broader perspective of artist and organizational networking and resource strategizing. At a deeper level, the occupational and demographic data can provide insight into the needs of artists and creative organizations, as well as deficiencies in the city's creative community.



ARTISTS AND WORKERS

in highly creative industries can use this report to see how their fields measure up and fit into the greater economy. The data can be helpful to understanding employment opportunities and job growth in the sector, and creative entrepreneurs can draw upon the data in this report to support their efforts to gain and grow capital for their businesses and organizations.



AUDIENCES, FANS AND ARTS ADVOCATES

can see from this report that they play an integral role in the creative economy as supporters, participants, volunteers and donors. Whether purchasing an artisan product at a festival or gallery, acquiring creative services from a business, purchasing a ticket for a performance or sending a child to an educational arts program, audiences practice strong arts advocacy and are the driving force behind the powerhouse creative economy in the city and the region.

CREATIVE ECOLOGY

ART MAKERS

Skilled producers / direct participants

ART SERVICE ORGANIZATIONS

Support skilled producers

ARTS EDUCATION

Educate the next generation of producers/ supporters/consumers

CREATIVE INDUSTRIES

Producers with indirect arts goals

Creative Ecology Highlights

ART MAKERS

Highly skilled creative producers are central to our ecology. The core purpose of these artists and organizations is to create artwork. Without their artmaking activities, there would be no system of economic or social exchange for the creative arts.

ARTS EDUCATION

Arts education is a key component of our ecology. Through arts education the next generation of consumers and producers of art and creativity is nurtured. Arts education also plays an important role in the creative ecology by employing artists in teaching positions.

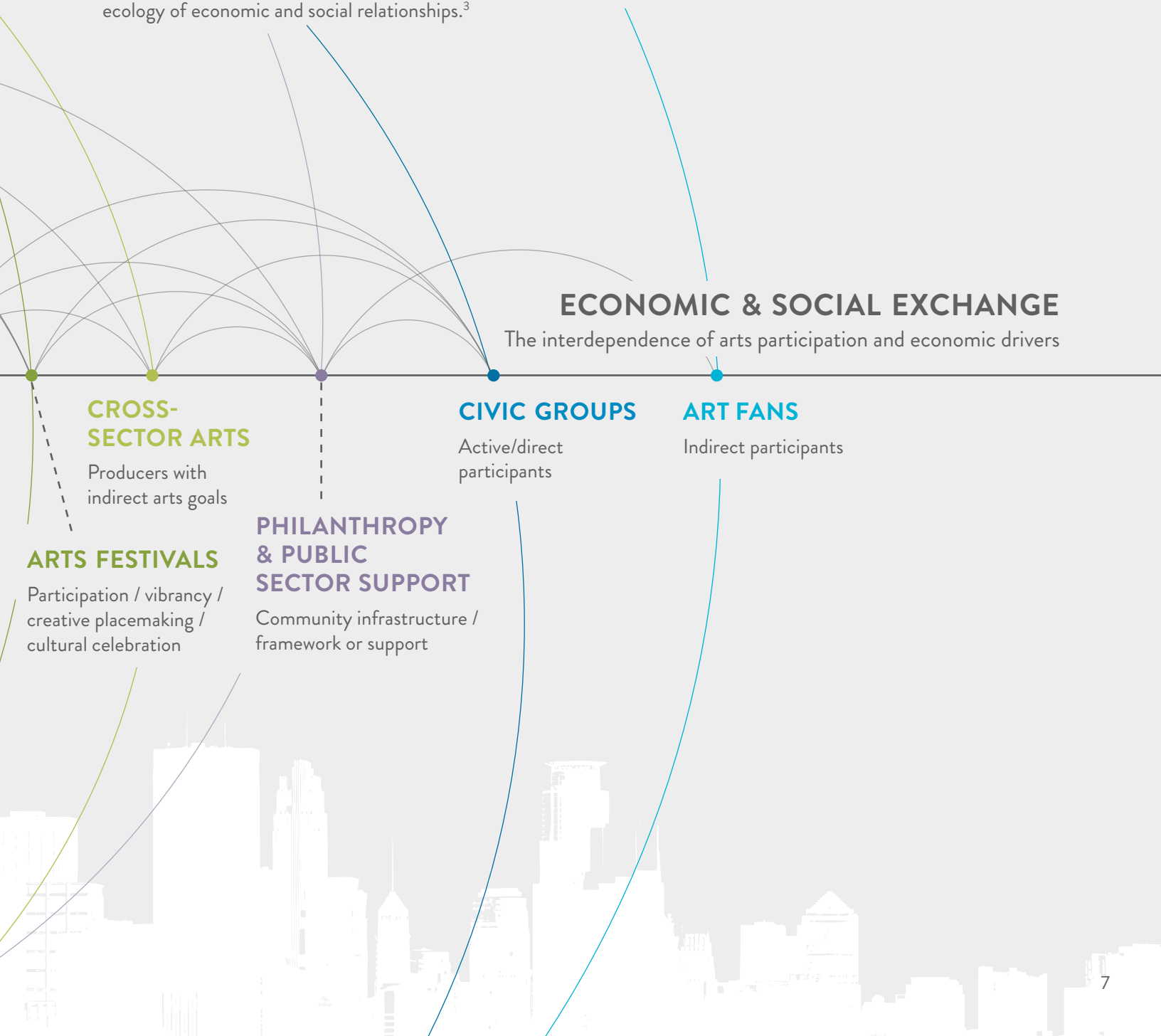
CREATIVE INDUSTRIES

The creative industries add monetary value to otherwise functional products. Original artwork or designer clothing is more expensive than off-the-rack mass-produced articles, reflecting the value of the artistic creativity, skill and labor that go into a unique product. This added value is what makes creative industries key players in both the creative and overall economy.

DEFINING THE CREATIVE SECTOR

We know from CVSuite data that art and artists are drivers in our city's economy. Yet the business, government and arts communities debate how to describe the complexities of the sector. A creative ecosystem model developed by the Office of Arts, Culture and the Creative Economy (ACCE) represents the sector as a system of exchanges, revealing the complexities that help explain the interdependence of arts participation and economic drivers.

Within the creative ecology we include, for example, not only artists but also architects and designers, arts educators, foundation funders in the arts, and arts audiences. This visual representation of the creative sector maps out a dynamic ecology of economic and social relationships.³



KEY FINDINGS: MINNEAPOLIS' CREATIVE ECONOMY

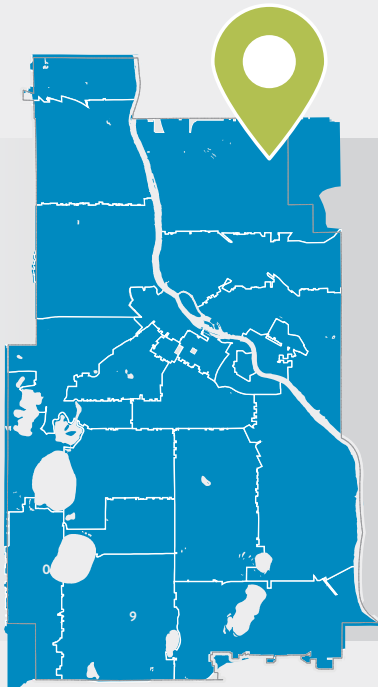
CREATIVE SALES IN MINNEAPOLIS

CREATIVE SALES PUMPED NEARLY

\$5 BILLION

INTO THE CITY'S ECONOMY

CITY OF
MINNEAPOLIS



To compare, creative industry sales are nearly

9.2x

 THE SIZE OF MINNEAPOLIS' SPORTS SECTOR REVENUES

Creative sales make up

5.8%

OF ALL
INDUSTRY SALES

Minneapolis' CVI score
outpaces the national average

3.6x

 OVER

(for details about the CVI,
see page 14)

NONPROFIT REVENUES TOPPED



\$346M

IN 2016



CREATIVE JOBS & EMPLOYMENT IN MINNEAPOLIS

14.4%



CREATIVE SECTOR
JOB GROWTH IN
MINNEAPOLIS
FROM 2006 TO 2016

TOP 6 CREATIVE OCCUPATIONS IN MINNEAPOLIS

- 1: Photographers (2,841)
- 2: Musicians and singers (2,553)
- 3: Writers and authors (2,537)
- 4: Graphic designers (1,932)
- 5: Public relations specialists (1,208)
- 6: Fine artists (1,067)



OVER 22,000

CREATIVE JOBS
IN THE CITY

Creative jobs make up

4.9% OF ALL MINNEAPOLIS JOBS
compared with

2.9% OF JOBS NATIONALLY

27%

 of all creative jobs in the state

ARE LOCATED IN THE
CITY OF MINNEAPOLIS

AVERAGE OF THE MEDIAN HOURLY WAGES IN MINNEAPOLIS

for all 40 creative occupations

\$22.18

 Higher than the median hourly wage for all workers in the city, MSA and nation

THE HIGH, MIDDLE AND LOW OF MEDIAN CREATIVE HOURLY WAGES IN MINNEAPOLIS

HIGHEST median hourly wage

\$54.25



Advertising and promotion managers (210 jobs)

MIDDLE of the median wage scale

\$21.08



Interior designers (671 jobs)

LOWEST median hourly wage

\$5.47



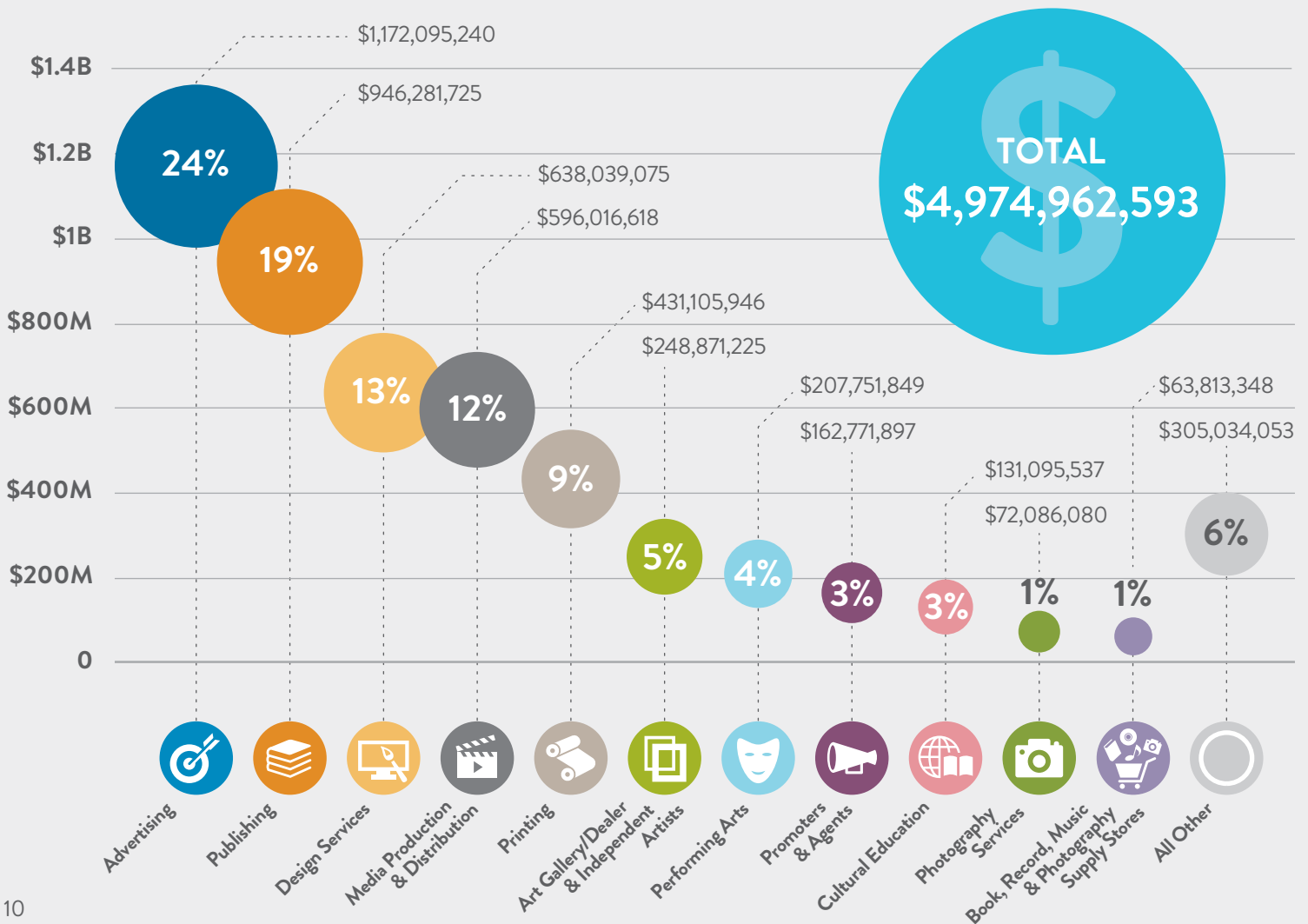
Craft artists (568 jobs)

CREATIVE INDUSTRY SALES

The creative businesses, organizations and workforce represented in this report are first and foremost contributors to the local and regional economies. Creative productivity and earnings continue to advance business development, job creation and economic growth – in the same way a new restaurant or brewpub does. In fact, the creatives in the labor pool will create and support the design, production and marketing of these new businesses’ brands and products.

Through their production, practices and visible presence, creatives help non-arts and noncultural sectors recruit top talent and tourists, and they have a history of creatively occupying and transforming buildings and communities through their activities – but they themselves are also businesses, and their primary contributions are through sales revenues and earnings.

MINNEAPOLIS CREATIVE INDUSTRY SALES 2016



Creative workers in Minneapolis, as for-profit entrepreneurs and owners of small, medium and large businesses, experienced nearly \$5 billion in sales in 2016, or 9.2 times that of the sports sector. And sales from creative industries make up about 5.8% of all industry sales in the city.

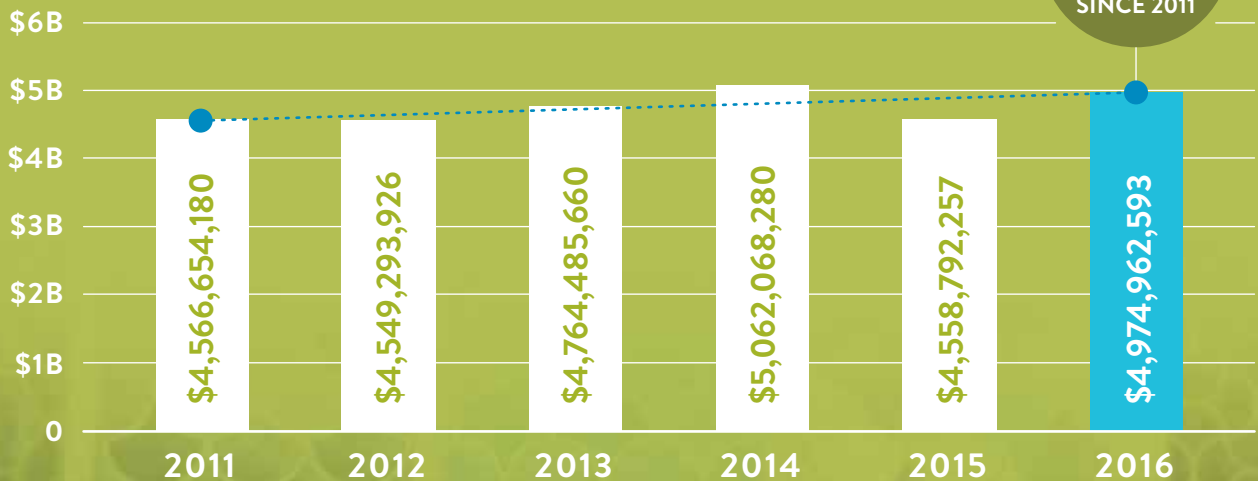
Creative industry sales have grown by over \$4 million since 2011, averaging over \$4.7 billion annually for the past five years. Advertising, with over \$1.1 billion in sales, and publishing, with over \$946 million in sales, are stalwarts of the city's creative economy. And design services at over \$638 million, media at over \$596 million and printing at over \$431 million are without a doubt major drivers of economic activity and job growth.

Yet smaller contributors, such as for-profit art galleries and independent artists at \$249 million, and the for-profit performing arts at \$208 million, are also impressive contributors to the vibrancy of the creative sector and the city's overall job growth and economic well-being.



Northrup King Building
Photo: Dan Mather

TOTAL CREATIVE INDUSTRY SALES BY YEAR



OVER \$4M
INCREASE
SINCE 2011

NEARLY
\$5B
IN 2016
SALES

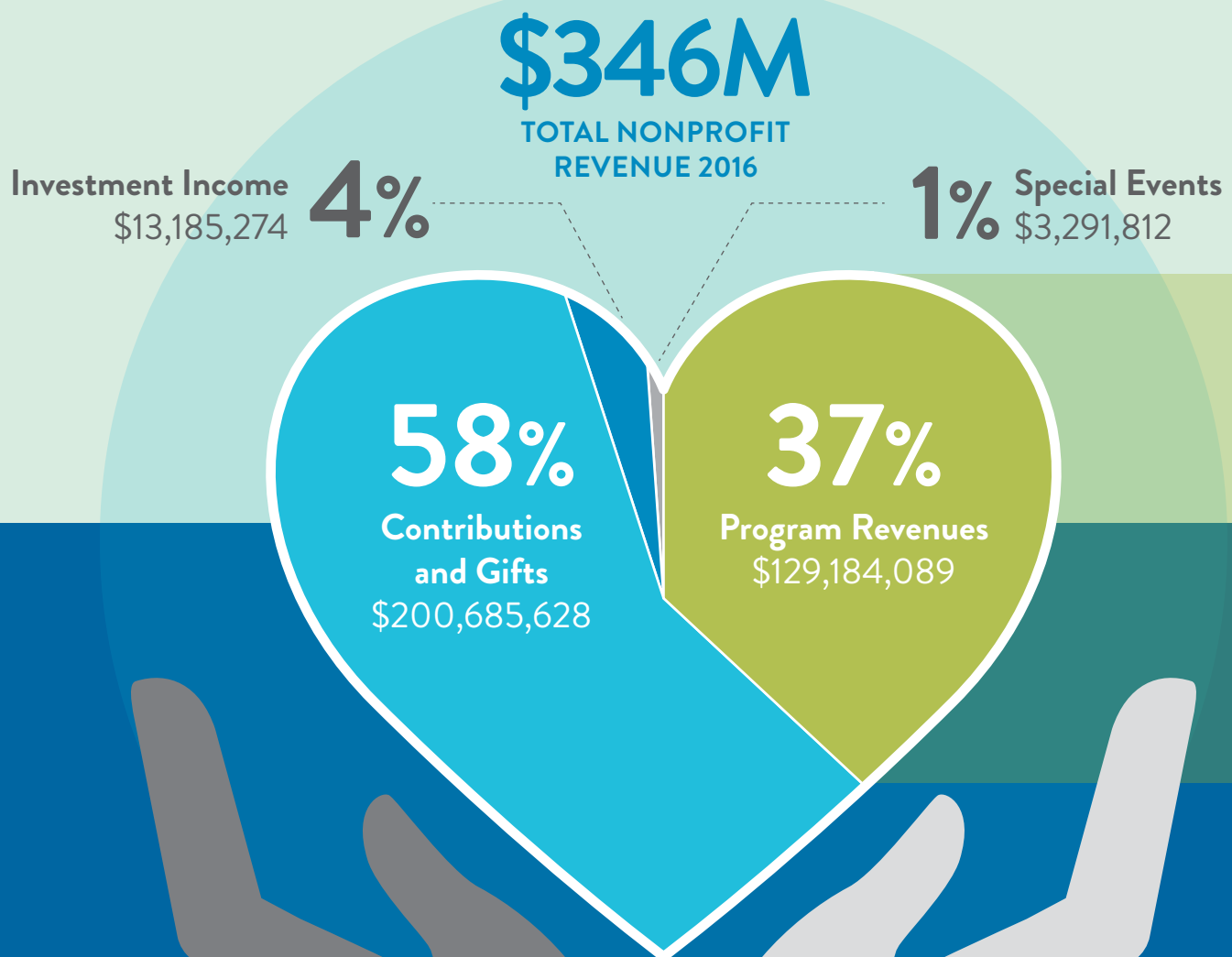
9.2x
the sales of the
sports sector

AVERAGE OF OVER
\$4.7B
ANNUALLY FOR
THE PAST 5 YEARS

NONPROFIT COMMUNITY

According to a recent study, the nonprofit arts and cultural industry generated \$166.3 billion in economic activity in the U.S.⁴ Nationally, these organizations spent \$63.8 billion and their audiences generated \$102.5 billion in event-related spending – to the benefit of nearby businesses. Minnesota Citizens for the Arts identifies 1,601 nonprofit arts and cultural organizations in the state of Minnesota, with a direct spending impact of \$818.5 million and an overall economic impact, including audience spending, of \$1.4 billion.⁵

Numbers like these demand recognition. By every measure, arts and cultural nonprofits demonstrate impressive returns on investment. They produce and present artworks, deliver valuable infrastructure and services, provide spaces to practice and participate in arts and cultural activity, and offer opportunities for creative and cultural expression and exchange. They also improve cultural competencies, deliver skill training, foster job and business growth, increase government revenues and advance community well-being.⁶



Additionally, the work of many of these organizations is a cornerstone of the city's entertainment and tourism activity. Of the \$346 million generated in arts and cultural nonprofit income in 2016, \$129 million – well over one-third – came from program revenues. And of the \$129 million in program revenues, 35% came from nonprofit theaters, as patrons enjoyed plays and dance and musical performances.

Contributions and gifts make up the largest share of funding for arts and cultural organizations. In return for almost \$201 million in patronage, these organizations do a lot of heavy lifting in our communities. As purveyors of creative placemaking practices, arts and cultural organizations perform work emphasizing the city's uniqueness,⁷ which is leveraged in the branding strategies of local businesses. Organizations produce sought-after lifestyle amenities and illuminate and encourage traditional cultural activity. With reductions in arts curriculums in public schools, arts and cultural organizations often carry the mantle for arts education and skill development.

However, future contributions and gifts will be impacted by changes in federal tax law, which could greatly diminish the valuable quality-of-life role these arts and cultural organizations are able to play in local communities.⁸



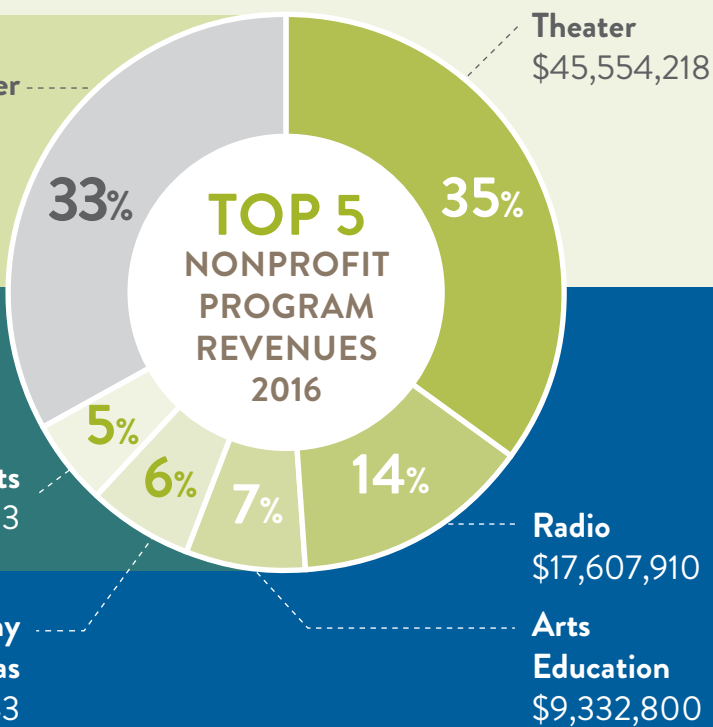
Public Functionary
Photo: Connor Evert



Photo: Artspace

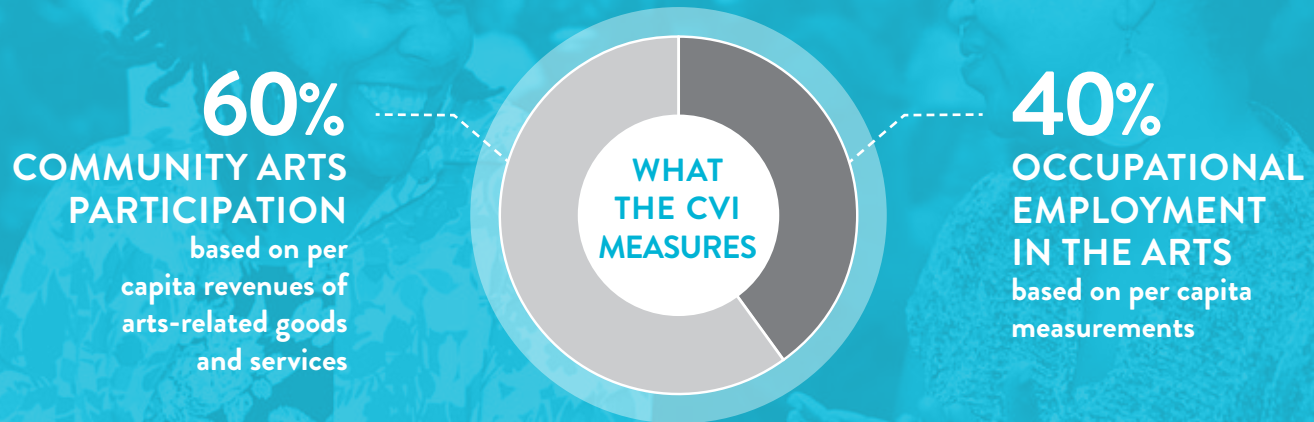


Pangea World Theater
Photo: Bruce Silcox



HOW WE MEASURE UP: THE CREATIVE VITALITY INDEX (CVI)

The CVI is a vital methodological tool provided to the City by WESTAF as part of its data suite. The CVI helps us see how Minneapolis stacks up as a source of creative economic and social activity. Capturing occupational employment in a more precise way than the census does, it draws from nationally available annual data sources, allowing us to compare Minneapolis and the region with other geographic areas in the U.S.



Public Functionary
Photo: Aaron Rice

MINNEAPOLIS

27%
of all creative jobs in the state are located in the City of Minneapolis

CVI SCORE
3.6
Nearly **4x** the national average of 1

METROPOLITAN STATISTICAL AREA (MSA)

75%
of all creative jobs in the state are located in our MSA

CVI RANKING
8TH
in the nation

THE CITY OF MINNEAPOLIS

Minneapolis is the geographic core of a regional network of creativity, creative revenue and creative services. Twenty-seven percent of all creative jobs in the state of Minnesota are located in Minneapolis. It's no surprise then that the city's CVI score, at 3.6, is nearly four times that of the national average of 1.

THE METROPOLITAN REGION

The Minneapolis metropolitan area⁹ is home to 75% of the creative jobs in the state. Of the 35 most populous metropolitan regions (MSAs) in the U.S., the Minneapolis/St. Paul/Bloomington MSA ranks 8th in creative vitality.

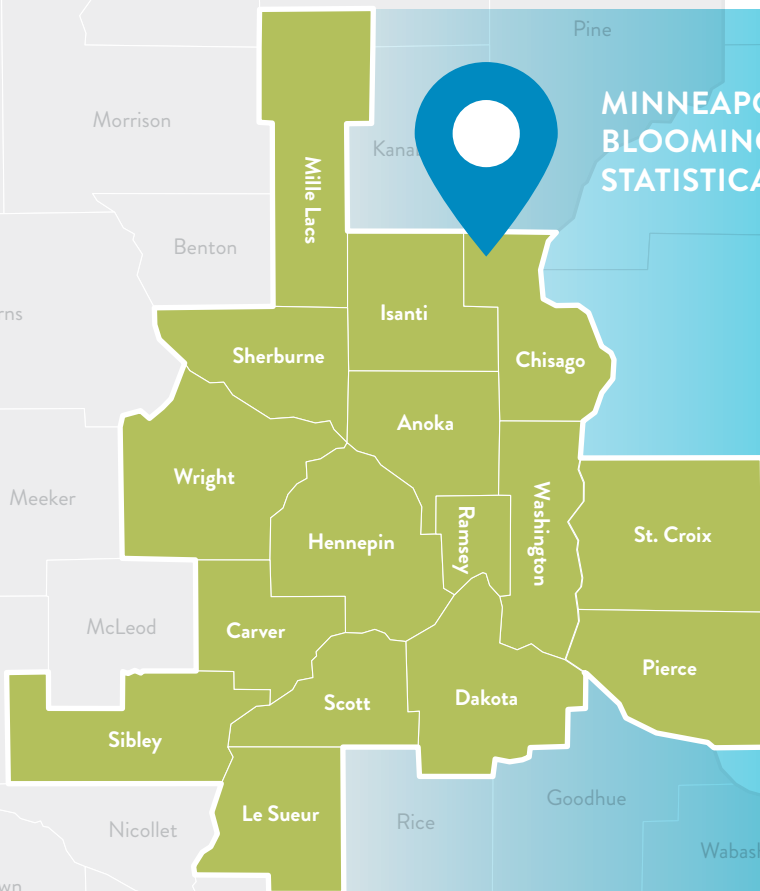
From 2014 to 2016, the region experienced a decrease in its CVI score, which dropped from 1.40 to 1.37. Some regions experienced increases in their index measures, but about 40% of the 35 metropolitan regions saw decreases – yet our decrease equated to a drop in our overall ranking, from 6th to 8th.

Creativity plays a central role in fostering innovation and sustaining economic growth in nontraditional ways, and it correlates significantly with neighborhood stability and improvement. This CVI check-in reminds us to be vigilant in our policies and investments in the creative sector lest we lose our city's and region's creative advantage.

CVI VALUES BY METROPOLITAN AREA¹⁰

	Metropolitan Statistical Area (MSA)	CVI Value 2014	CVI Value 2016	% Change (2014–2016)
1	Washington-Arlington-Alexandria, DC-VA-MD-WV	2.50	2.41	-3.6
2	Los Angeles-Long Beach-Anaheim, CA	2.20	2.15	-2.3
3	New York-Newark-Jersey City, NY-NJ-PA	1.89	1.95	3.2
4	San Francisco-Oakland-Hayward, CA	2.04	1.91	-6.4
5	Boston-Cambridge-Newton, MA-NH	1.60	1.62	1.3
6	Austin-Round Rock, TX	1.35	1.39	3.0
7	Seattle-Tacoma-Bellevue, WA	1.32	1.38	4.5
8	Minneapolis-St. Paul-Bloomington, MN-WI	1.40	1.37	-2.1
9	Portland-Vancouver-Hillsboro, OR-WA	1.20	1.22	1.7
10	San Jose-Sunnyvale-Santa Clara, CA	1.31	1.19	-9.2
11	Denver-Aurora-Lakewood, CO	1.19	1.17	-1.7
12	Chicago-Naperville-Elgin, IL-IN-WI	1.08	1.14	5.6
13	Las Vegas-Henderson-Paradise, NV	1.19	1.11	-6.7
14	Philadelphia-Camden-Wilmington, PA-NJ-DE-MD	1.06	1.08	1.9
15	San Diego-Carlsbad, CA	1.08	1.07	-0.9
16	Atlanta-Sandy Springs-Roswell, GA	0.91	1.07	17.6
17	Baltimore-Columbia-Towson, MD	0.93	1.05	12.9
18	Cleveland-Elyria, OH	1.02	1.04	2.0
19	Miami-Fort Lauderdale-West Palm Beach, FL	0.99	1.02	3.0
20	Detroit-Warren-Dearborn, MI	0.81	1.02	25.9
21	Dallas-Fort Worth-Arlington, TX	0.98	0.99	1.0
22	Pittsburgh, PA	0.96	0.97	1.0
23	Orlando-Kissimmee-Sanford, FL	0.95	0.97	2.1
24	Indianapolis-Carmel-Anderson, IN	0.93	0.97	4.3
25	Kansas City, MO-KS	0.93	0.94	1.1
26	Cincinnati, OH-KY-IN	0.92	0.93	1.1
27	Columbus, OH	0.91	0.88	-3.3
28	Sacramento-Roseville-Arden-Arcade, CA	0.97	0.87	-10.3
29	Tampa-St. Petersburg-Clearwater, FL	0.82	0.87	6.1
30	Houston-The Woodlands-Sugar Land, TX	0.88	0.85	-3.4
31	St. Louis, MO-IL	0.82	0.85	3.7
32	Charlotte-Concord-Gastonia, NC-SC	0.83	0.80	-3.6
33	San Antonio-New Braunfels, TX	0.73	0.73	0.0
34	Phoenix-Mesa-Scottsdale, AZ	0.75	0.72	-4.0
35	Riverside-San Bernardino-Ontario, CA	0.47	0.48	2.1

DEMOGRAPHICS OF REGIONAL JOBS AND EMPLOYMENT



**MINNEAPOLIS/ST. PAUL/
BLOOMINGTON METROPOLITAN
STATISTICAL AREA (MSA)**

Employment opportunities are at the center of discussions about regional well-being and competitiveness. What follows is a deeper dive into the occupational data for the region aimed at setting the city's numbers within a regional context.¹¹ We also offer more insight into wage ranges and how women and people of color engage in the creative sector.

THE REGION: MINNEAPOLIS/ST. PAUL/ BLOOMINGTON MSA'S CREATIVE ECONOMY



81,038

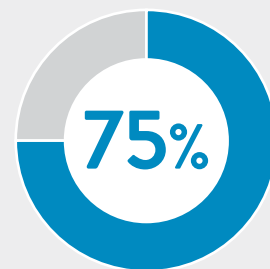
CREATIVE JOBS
IN THE REGION

4.2%



GROWTH IN
CREATIVE JOBS

from 2014 to 2016



of creative jobs
in Minnesota are
located in the region



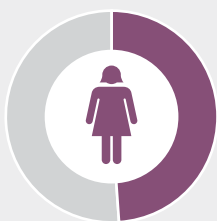
\$21.43

MEDIAN CREATIVE
HOURLY WAGE



Slightly higher than
the national median
creative hourly wage of

\$21.33



49%

OF CREATIVE WORKERS
ARE WOMEN



13%

OF CREATIVE WORKERS
ARE PEOPLE OF
COLOR (POC)

39,507

WOMEN CREATIVE
WORKERS

Increased by

4.2%

since 2014



10,644

POC CREATIVE
WORKERS

Increased by

4.9%

since 2014



METRO



NATIONAL



49% female workers
in creative jobs

47% female workers
in creative jobs

48% female workers
in all jobs

46% female workers
in all jobs

METRO



NATIONAL



13% POC workers
in creative jobs

30% POC workers
in creative jobs

17% POC workers
in all jobs

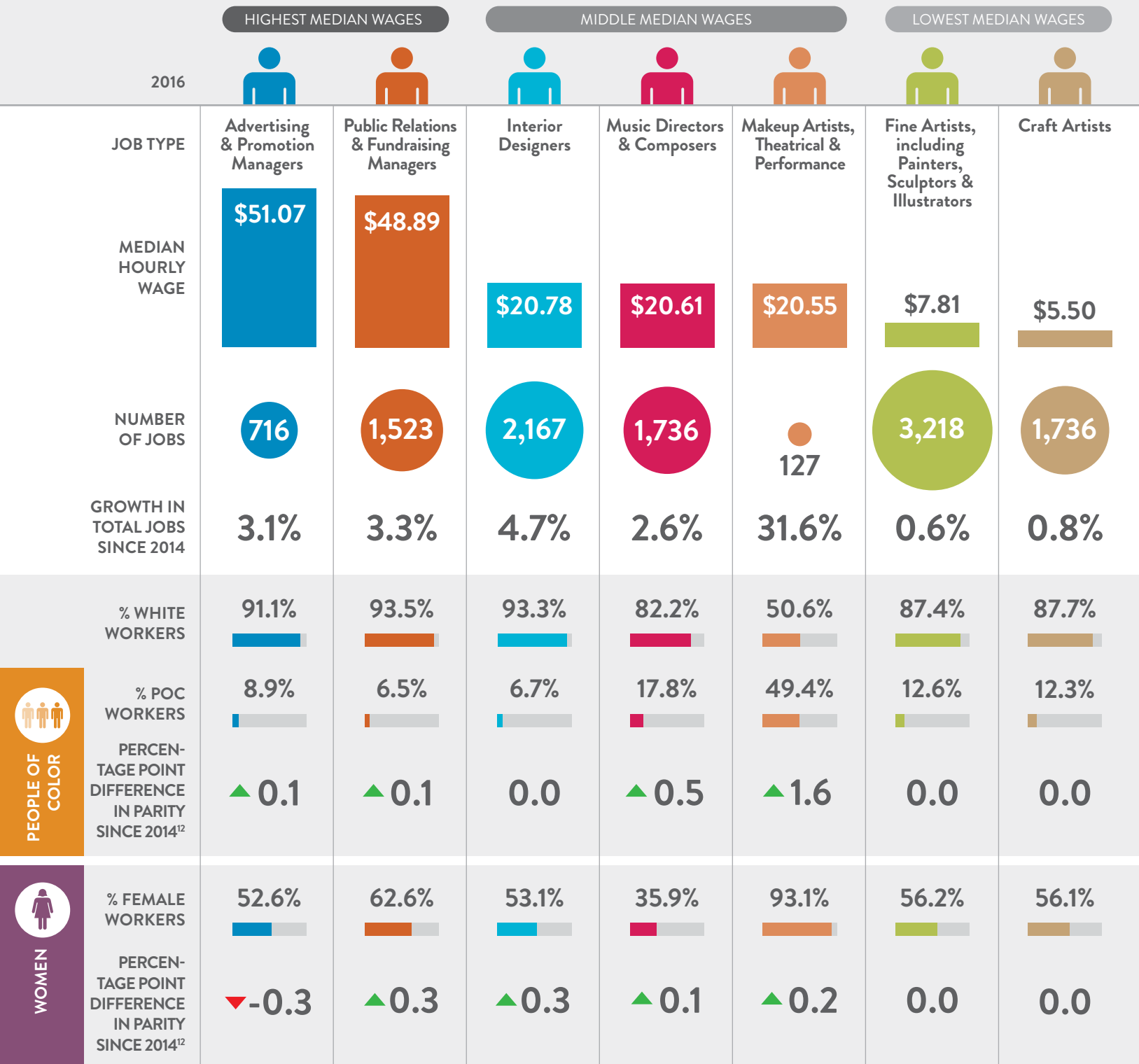
31% POC workers
in all jobs

SPOTLIGHT ON CREATIVE JOBS IN THE REGION



Want to know more?

By disaggregating some of the data, we can see how selected creative jobs are growing and if women and people of color are participating in the growth.



Our data offers a glimpse into a selection of creative occupations in the region, ranked by median hourly wage – high, middle and low. We show the number of jobs, rate of job growth, racial and gender diversity percentages, and the growth in gender and racial diversity for each job type.

Advertising, promotion, public relations and fundraising managers account for a fair number of jobs in the region, as well as the top median hourly creative wage rates. Square in the middle we find music directors and composers, flanked by interior designers and makeup artists. At the low end of the creative wage scale are fine artists and craft artists.

This disaggregation reveals the wide range of creative skill, enterprise and income opportunities that exist within the creative sector.¹³ We see moderate job numbers and rates of job growth in the higher and middle income earning areas, signifying positive job attraction for the region. Lower rates of growth in the fine and craft arts industries highlight the reality of limited-income opportunities and represent a negative employment attractor for the

region. However, the number of fine and craft artists is considerable, suggesting these creatives find ways to supplement their incomes to realize a living wage and remain engaged in the creative sector.

Disaggregating for race, however, reveals disparities in who benefits from job growth in the selected higher and middle wage creative occupations. The vast majority of workers in these positions are white, with the exception of makeup artists, who account for a tiny number of jobs.¹⁴ And while women are represented in fairly equal numbers in this selection, the average median hourly wage data is presented in aggregate, limiting analysis of gender-based pay disparities that are acknowledged in the wider job market.¹⁵

This glimpse into the high, middle and low median wage earners in the creative sector demonstrates the sector's scope and breadth of creative occupations and income opportunities. In reality, however, a large percentage of creative workers tend to be concentrated in a few primary fields.

Photo: Brenda Kayzar



In a sector represented within 72 industries and defined by 40 creative occupations, 50% of creative workers fall into just five creative occupations. We display the top five creative occupations where one-half of creatives in the city and the region are finding employment or pursuing their entrepreneurial opportunities.¹⁶ In general, these creative workers are realizing wage rates near or above the City's targeted minimum hourly wage goal of \$15.

We would need a more expansive study of the creative sector to understand why these five creative occupations attract and employ creatives in these numbers, how these employment opportunities are structured (full-time, part-time, contract), and how they are integrated within and instrumental to the larger creative industry and overall economy. Look to the mapping study and narratives that follow in this report for some insight into these questions, as well as concerns and issues about opportunities for advancement, deeper benefits, skill development and struggles related to finding and affording workspace.



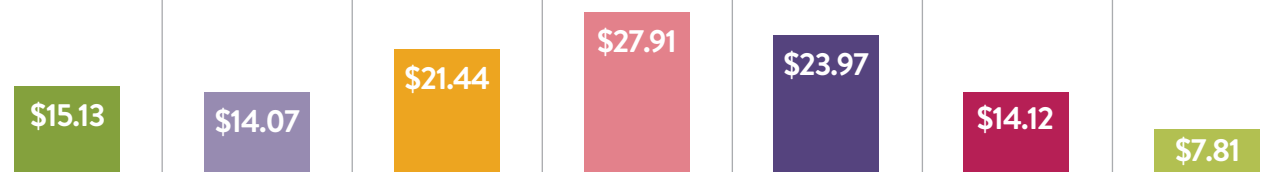
WOMEN IN THE REGIONAL CREATIVE ECONOMY

2016

TOP 10 JOBS BY NUMBER OF FEMALE WORKERS

	1	2	3	4	5	6	7
JOB TYPE	Photographers	Writers & Authors	Graphic Designers	Public Relations Specialists	Editors	Musicians & Singers	Fine Artists, including Painters, Sculptors & Illustrators
NUMBER OF FEMALE WORKERS	5,566	4,913	3,938	2,669	2,456	2,345	1,808
% FEMALE WORKERS	42.3%	63%	51.8%	63.2%	59.6%	30%	56.2%
GROWTH IN FEMALE WORKERS SINCE 2014	3.5%	7.4%	4.9%	2.7%	1.1%	4.3%	0.7%
PERCENTAGE POINT DIFFERENCE IN PARITY SINCE 2014 ¹⁷	▼ -0.1	0.0	▲ 0.1	▲ 0.2	▲ 0.6	▼ -0.1	0.0

MEDIAN HOURLY WAGE FOR ALL WORKERS (DATA NOT DISAGGREGATED BY GENDER)

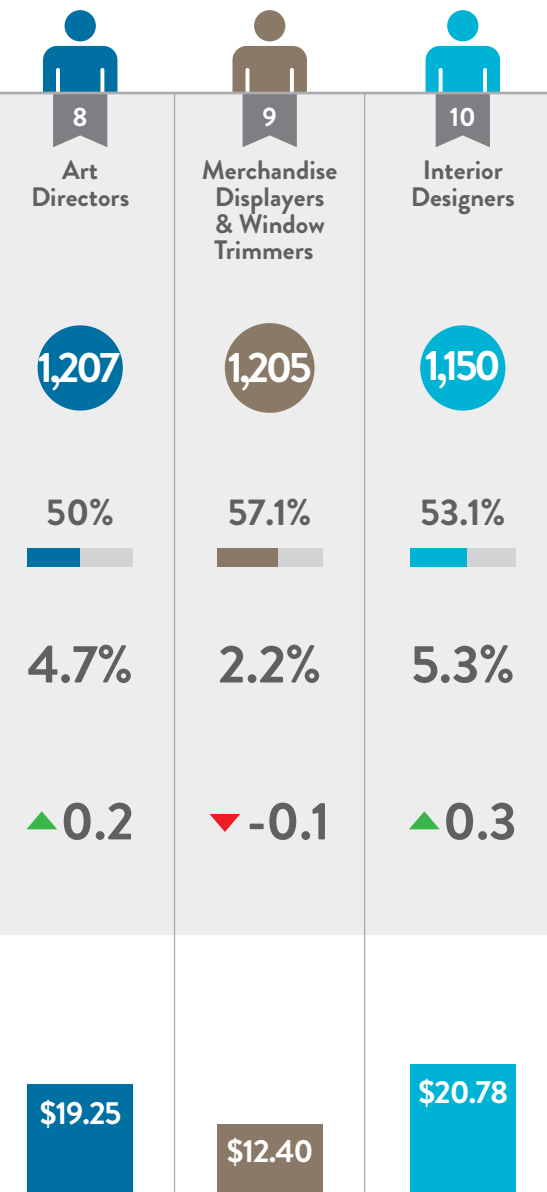


Ragamala Dance Company
Photo: Ed Bock



Photo: Brenda Kayzar

Regional demographic data can tell us a bit more about the gender and racial (next page) makeup of the creative sector. As noted earlier, over 39,000 women work in the creative sector in the region, making up 49% of the creative workforce. We list the top 10 jobs for women based on their numbers in the workforce and examine parity gains since 2014.



Because the wage data is aggregated, it's unclear if women achieve near or above the City's targeted minimum wage goal. Current research shows that overall, women earn only 82% of what their male counterparts earn.¹⁸ Therefore, their concentration in middle and lower earning creative jobs, as shown in this top 10 list, may represent more diminishment of opportunity for women than it does for their male colleagues.

We were also interested in learning whether women had continued to make gains in representation in the creative workforce. We found that in some creative occupations women are gaining ground. Women have increased their numbers as makeup artists (31.8%), choreographers (13.6%), fashion designers (12.5%), architects (12.5%) and actors (11.1%), and they constitute a majority in the makeup artist and choreography fields. This data shows they are finding ways to expand their creative presence – although not necessarily in the fields where their numbers are sizable.

Overall, however, gains for creative women workers have been limited, and in some cases they are losing ground. For example, women make up only 30% of musicians and singers. While overall opportunities for this job type increased between 2014 and 2016, the percentage of women in this field decreased. Likewise, women's parity decreased in photography and merchandise display/window trimming, despite growth in these job categories. Limited parity gains, parity losses and persistent wage disparities in the overall job market present a note of concern and consideration for creative businesses and organizations.



Photo: Brenda Kayzar



PEOPLE OF COLOR IN THE REGIONAL CREATIVE ECONOMY

2016

PEOPLE OF COLOR (POC)	ASIAN	HISPANIC OR LATINO	BLACK OR AFRICAN-AMERICAN	TWO OR MORE RACES	AMERICAN INDIAN OR ALASKA NATIVE	NATIVE HAWAIIAN OR OTHER PACIFIC ISLANDER
NUMBER OF CREATIVE WORKERS	2,933	2,897	2,810	1,863	124	18
% OF CREATIVE WORKFORCE	3.6%	3.6%	3.5%	2.3%	0.2%	0.02%
GROWTH IN NUMBER OF JOBS SINCE 2014	4.3%	6%	4.9%	4.1%	6.2%	6.6%

PEOPLE OF COLOR (POC)		ASIAN			HISPANIC OR LATINO			BLACK OR AFRICAN-AMERICAN	
TOP CREATIVE JOBS	JOB TYPE	Photographers	Graphic Designers	Musicians & Singers	Photographers	Musicians & Singers	Graphic Designers	Photographers	Musicians & Singers
	NUMBER OF JOBS	401	347	337	613	467	233	938	446
	GROWTH IN NUMBER OF JOBS SINCE 2014	2.9%	3.4%	4.4%	4.6%	6.5%	6.1%	4.4%	4.9%

MEDIAN HOURLY WAGE FOR ALL WORKERS (DATA NOT DISAGGREGATED BY RACE)

Photographers

\$15.13

Graphic Designers

\$21.44

Musicians & Singers

\$14.12

Public Functionary
Photo: Amal FlowerKay



New Rules
Photo: Nancy Musinguzi



Our data demonstrates an underrepresentation of people of color (POC) in creative jobs compared with their representation among all metropolitan area workers. Yet the data also shows an increase in the number of POC in creative jobs between 2014 and 2016. While simultaneously discouraging and hopeful, these two realities for POC in the creative workforce are reflective of a larger concern and conversation about persistent racial disparities in overall employment and wage opportunities for POC in the city and the region. The City of Minneapolis has prioritized work toward equitable job growth and a reduction in these persistent disparities in its draft 2040 comprehensive plan.¹⁹ Our data aims simply to illuminate the top fields where creative POC work in order to facilitate better conversations about the potential for job growth in communities of color and how creative work can translate to skill development and wage and advancement opportunities.



Public Functionary
Photo: Aaron Rice

		TWO OR MORE RACES			AMERICAN INDIAN OR ALASKA NATIVE		● NATIVE HAWAIIAN OR OTHER PACIFIC ISLANDER
Writers & Authors	Public Relations Specialists	Photographers	Musicians & Singers	Writers & Authors	Public Relations Specialists	Graphic Designers	Photographers
129	129	395	332	227	15	11	4
8.2%	3.6%	2.9%	4.9%	7%	0%	10%	0%

Writers & Authors **\$14.07**

Public Relations Specialists **\$27.91**

MAPPING WORKSPACE



FOR CREATIVE ENTREPRENEURS, BUSINESSES AND NONPROFITS

In the introduction, we noted the importance of mapping the creative sector at a time when the City is planning and considering future economic and physical development opportunities. Mapping helps us to materialize and visualize the creative sector, providing us with valuable insight into the sector's current space realities and future spatial needs.



Photo: Brenda Kayzar



Photo: Brenda Kayzar

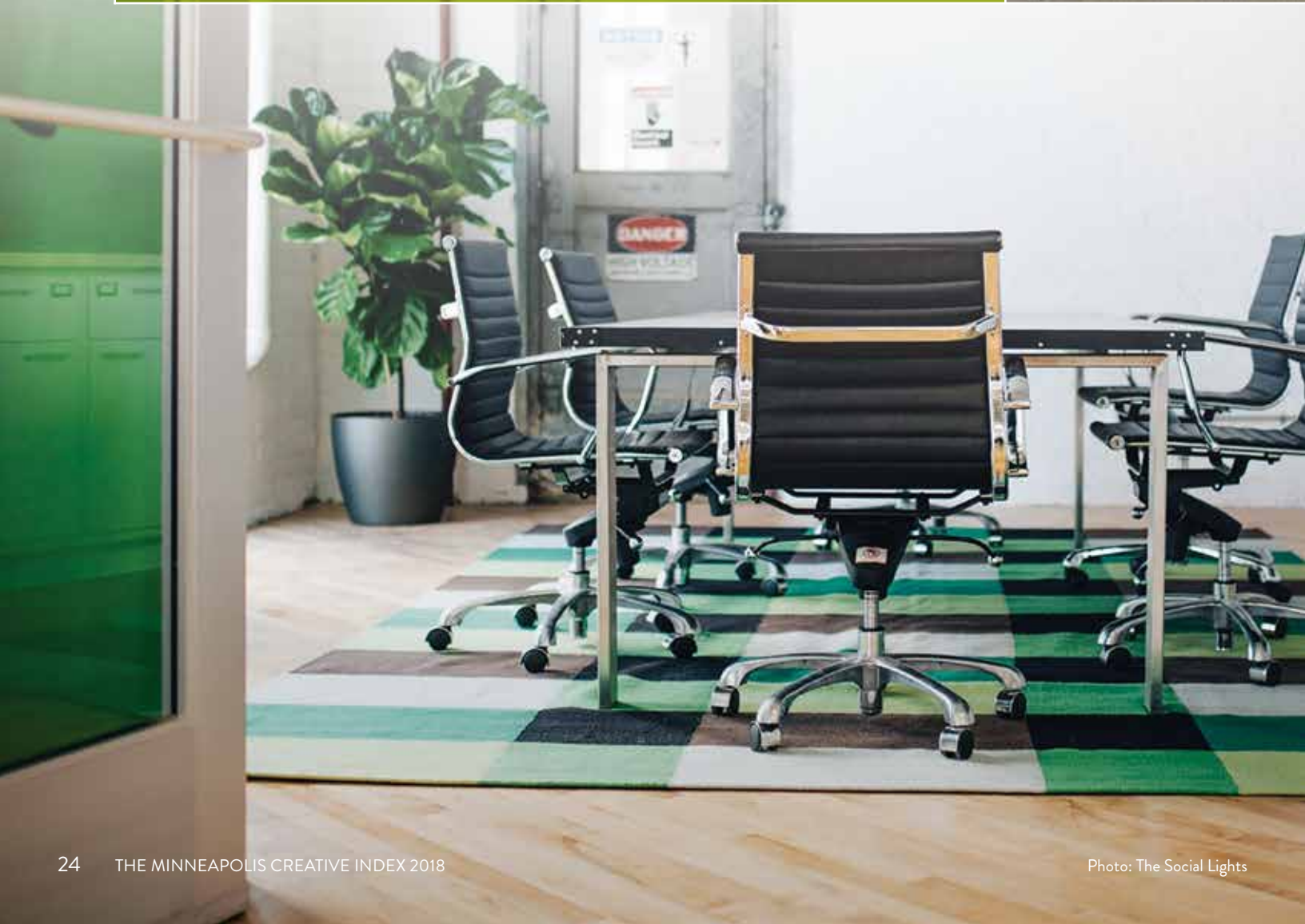




Photo: Brenda Kayzar

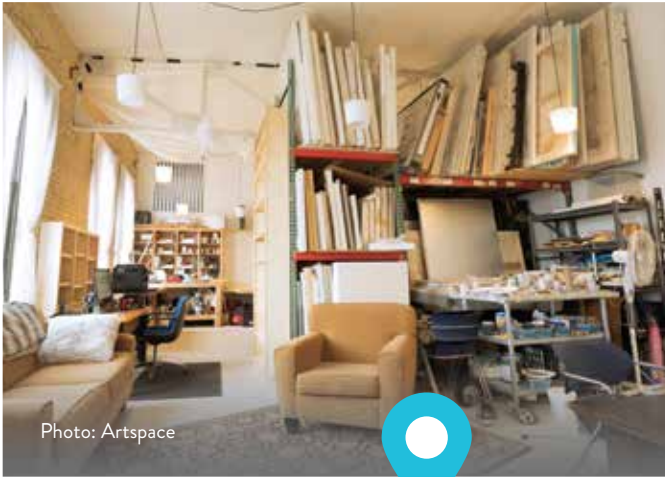


Photo: Artspace



The overall creative workforce in Minneapolis comprises 22,339 workers. Creative workers find employment in creative and noncreative businesses alike. Rather than identify where every creative worker in the city is located, however, Arts, Culture and the Creative Economy (ACCE) sought to inventory a subset of the creative workforce – namely, decision makers at the forefront of creative enterprise, to show where they're finding workspace.

This first-time foundational mapping project shows the location of creative entrepreneurs, businesses and nonprofit organizations whose primary mission, output and staff is creative. ACCE wanted to understand the opportunities and barriers experienced by decision makers in this subset who endeavor to locate workspace with access to a limited pool of resources. We know that the potter producing wares for art fairs and the social media marketing firm with nine employees and 10 contract hires do not have access to the same resources as the bank that employs creatives in its marketing department. Likewise, the major retailer with hundreds of employees in its design department does not face the same spatial challenges as the dance troupe, small architectural firm or team of fashion design collaborators.

So we limited our focus to these often smaller and less conventional businesses and organizations. We created a guide by collapsing 72 industries into nine commonly used typologies within the creative sector²⁰: performance, dance, visual arts, literary arts, music, design, media and communication, marketing and PR, and management and development. We distributed our 40 job codes within these genres to help us determine what kinds of businesses and organizations to look for – a process involving collaboration from supporting associations, business and organization list reviews, online searches and building site visits. Our final address list includes 2,376 entrepreneurs, businesses and organizations in 1,030 buildings.²¹

This list is in no way comprehensive, and it represents a snapshot in time of an ever-changing landscape of creative activity and location. Yet the map provides numerous insights into the physical realities and distribution of this subset of the creative workforce within the city.

MAPPING WORKSPACE: WHAT WE FOUND

CREATIVE SPACES

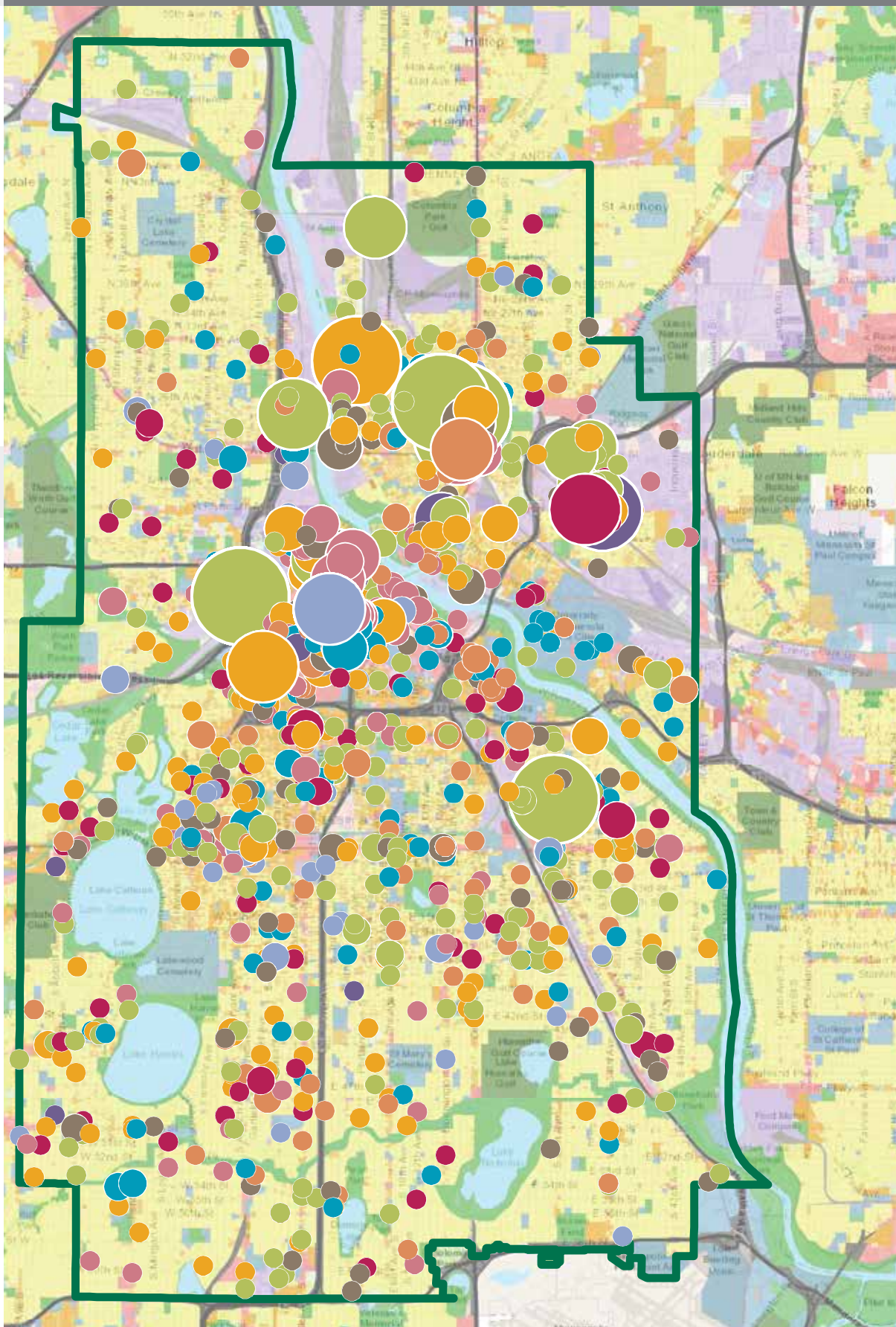
- Dance
 - Management & Development
 - Literary Arts
 - Design
 - Marketing & PR
 - Media & Communications
 - Music
 - Performance
 - Visual Arts
- 1 ○ 10 ○ 50

LAND USE

- Single Family Detached
- Single Family Attached
- Multifamily
- Office
- Retail and Other Commercial
- Mixed Use Residential
- Mixed Use Industrial
- Mixed Use Commercial and Other
- Industrial and Utility
- Institutional
- Park, Recreational
- Golf Course
- Major Highway
- Railway
- Undeveloped
- Water

Sources: Esri, HERE, DeLorme, Intermap, increment P Corp., GEBCO, USGS, FAO, NPS, NRCAN, GeoBase, IGN, Kadaster NL, Ordnance Survey, Esri Japan, METI, Esri China (Hong Kong), swisstopo, MapmyIndia, © OpenStreetMap contributors, and the GIS User Community

▼ CITY OF MINNEAPOLIS



We found that these creative entrepreneurs, businesses and organizations are located throughout the city. We also discovered that creative initiative finds space in every designated land use in the city.

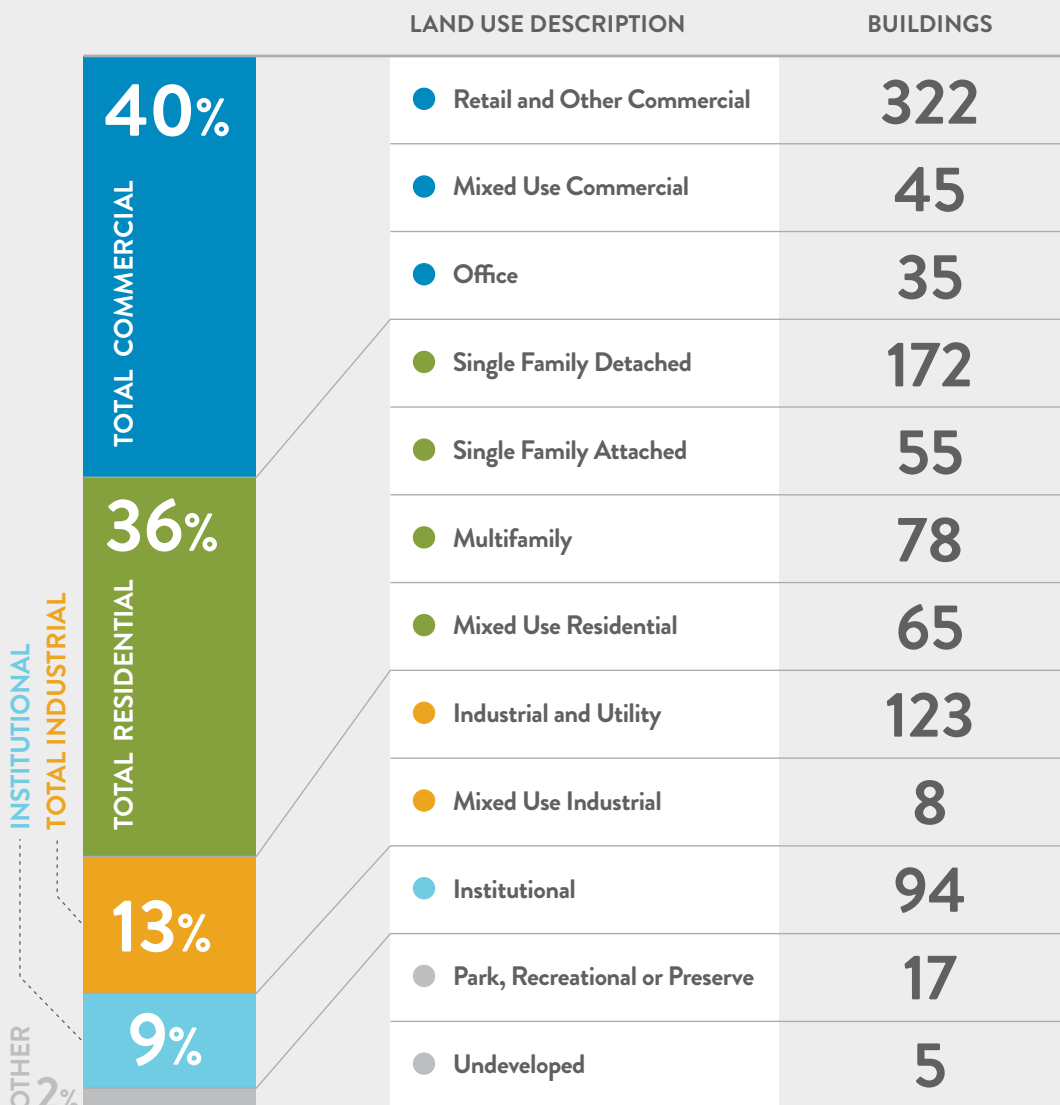
Interestingly, industrial land use ranks third, accommodating only 13% of the creative subset we mapped, dispelling the commonly held belief that a preponderance of creatives exists in repurposed industrial buildings. This finding also raises questions about the purported threat creative enterprise represents to the industrial manufacturers remaining in the city.²²

Thirty-nine percent of creatives in the subset are working in spaces zoned commercial, a category comprised of three characteristically similar land use types: *Retail and Other Commercial*, *Mixed Use Commercial* and *Office*. Of these land use types, *Retail and Other Commercial* is the top single land use for creative enterprise.

An equally interesting discovery was the role residential land use plays in the work lives of creatives. Four characteristically similar residential land use types, *Single Family Detached*, *Single Family Attached*, *Multifamily* and *Mixed Use Residential*, shelter the workspaces of 36% of our creative subset.

Photo: Brenda Kayzar

LAND USE SUMMARY



In sum, creative entrepreneurs, businesses and nonprofits are located throughout the city and innovate in all types of buildings and land uses, including public spaces like sidewalks, alleyways and parks. Not unlike other businesses, a majority make use of commercial buildings. An almost equal percentage of this creative subset, however, uses residential property for workspace. These two categories account for three-quarters of the creatives we mapped, while industrial spaces follow at 13%, and institutional land use makes up 9%.

MAPPING WORKSPACE: ADDITIONAL INSIGHTS

CREATIVE SPACES

- Dance
- Management & Development
- Literary Arts
- Design
- Marketing & PR
- Media & Communications
- Music
- Performance
- Visual Arts

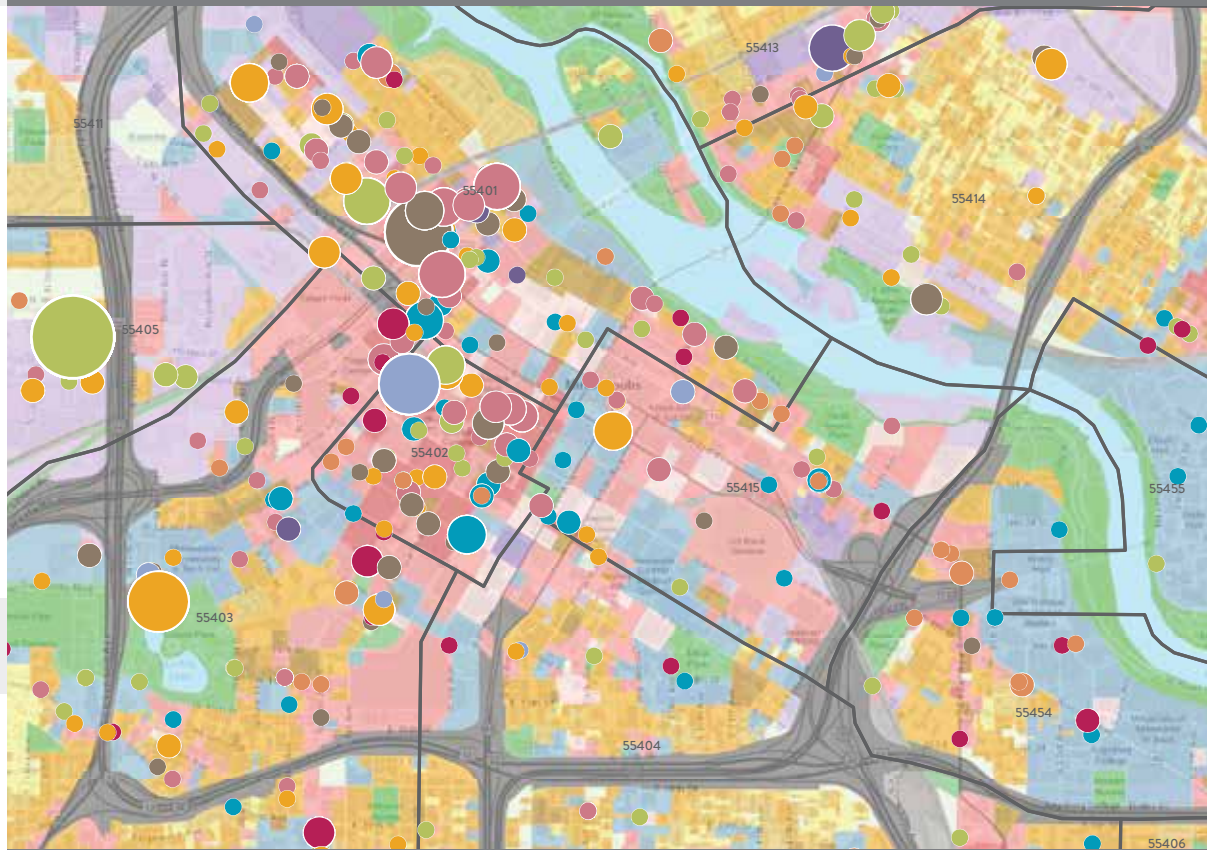
○ 1 ○ 10 ○ 50

LAND USE

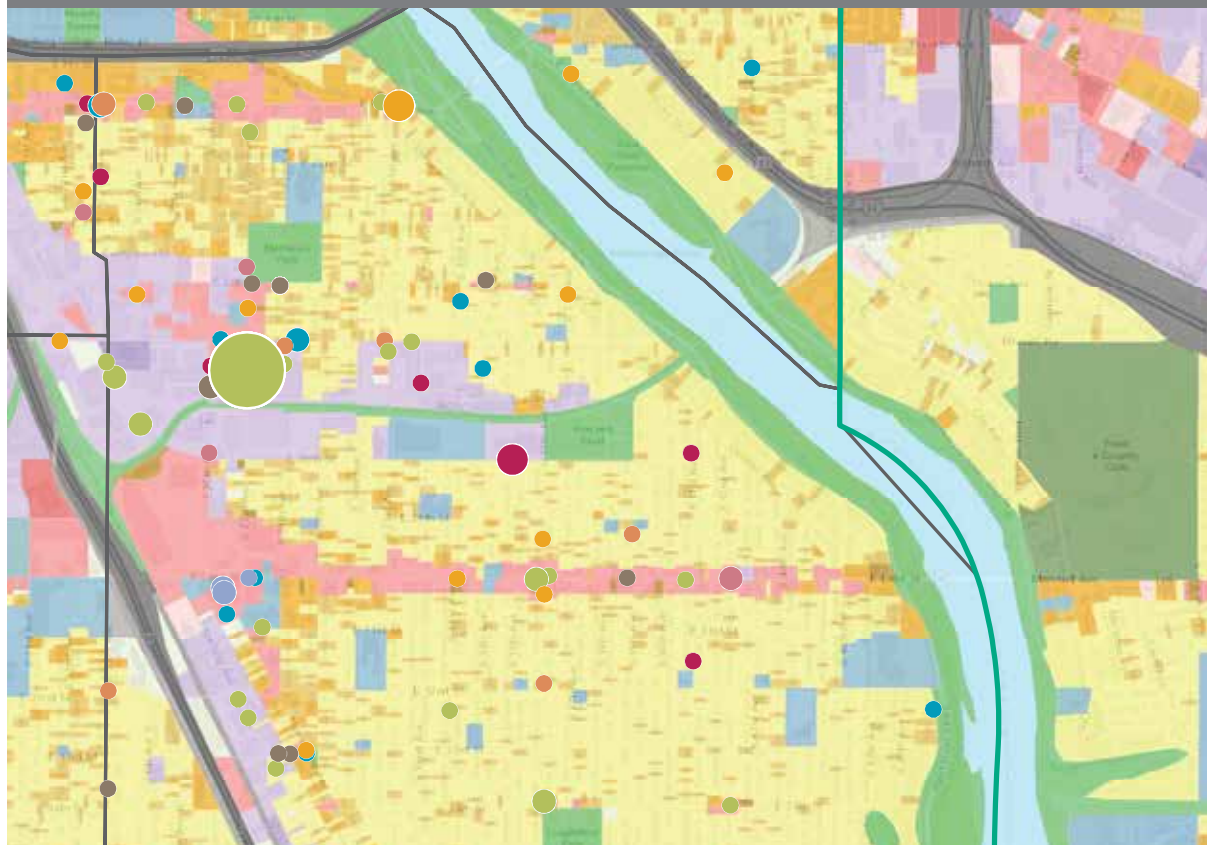
- Single Family Detached
- Single Family Attached
- Multifamily
- Office
- Retail and Other Commercial
- Mixed Use Residential
- Mixed Use Industrial
- Mixed Use Commercial and Other
- Industrial and Utility
- Institutional
- Park, Recreational
- Golf Course
- Major Highway
- Railway
- Undeveloped
- Water

Sources: Esri, HERE, DeLorme, Intermap, increment P Corp., GEBCO, USGS, FAO, NPS, NRCAN, GeoBase, IGN, Kadaster NL, Ordnance Survey, Esri Japan, METI, Esri China (Hong Kong), swisstopo, MapmyIndia, © OpenStreetMap contributors, and the GIS User Community

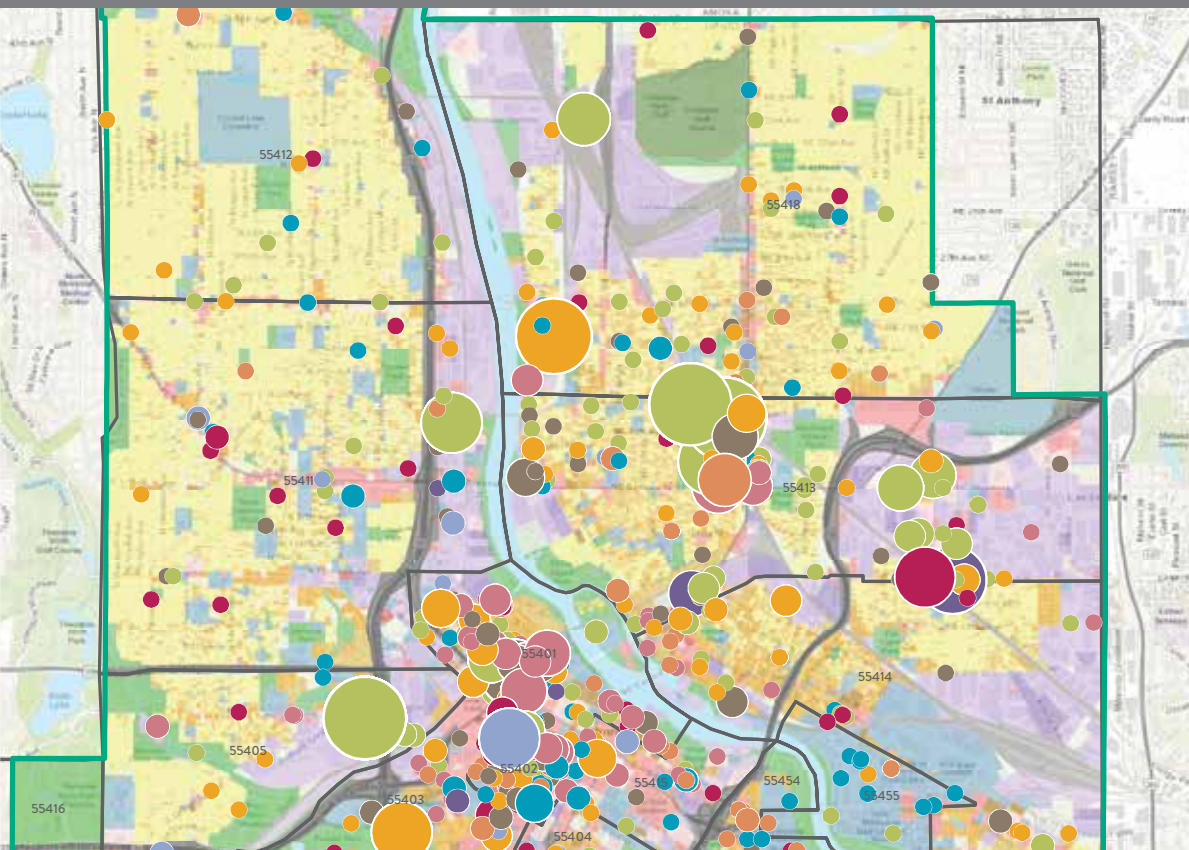
▼ DOWNTOWN MINNEAPOLIS



▼ LONGFELLOW NEIGHBORHOOD



▼ NORTH & NORTHEAST MINNEAPOLIS



The mapping project also provided visual confirmation and comparisons for consideration in future economic development efforts. For example, we confirmed that a high level of creative enterprise is represented in and around the Northeast Arts District, yet the mix of creative genres indicates greater variation in career and entrepreneurial opportunities than we expected. By comparison, North Minneapolis contains much less creative enterprise – fomenting deeper inquiry and potential opportunity.

In the main, mapping this subset of creative enterprise provided a valuable visual dimension to our understanding of the \$5.3 billion creative economy. Focusing on creative entrepreneurs, businesses and nonprofit organizations enabled a portion of the sector to emerge visually from the totality of creative and noncreative businesses that employ the city's 22,339 creative workers. While the overall creative economy is deeply embedded in and integral to noncreative businesses, the creative subset we mapped is an important economic driver on its own, and it faces unique space-related opportunities and constraints. Visual identification of where this creative subset is located will benefit the City as it considers continued business development and job creation in the creative sector.





CREATIVE INPUT: WORKSPACE



Over the course of four working group sessions this past spring, the Office of Arts, Culture and the Creative Economy (ACCE) at the City of Minneapolis solicited input from creative entrepreneurs and businesses, building owners, bankers, council representatives, City staff, and arts, cultural and other nonprofit organizations about pursuing opportunity and space as creative practitioners in the City of Minneapolis. We offered our preliminary findings from the mapping project, as well as details from previous Minneapolis Creative Index reports and the Creative City Road Map.²³ It is apparent that workspace is a major concern, impacting creatives' ability to establish, locate, operate, grow, contract, define and realize the potential of their creative endeavors. Through the lens of several building owners, we offer a glimpse into that discovery here.

OWNING CREATIVE SPACE

While much has been written about how the creative sector is integral to revitalization and how creatives repurpose and reactivate moribund spaces, the urban planning literature fails to illuminate the reality of finding capital, meeting regulatory demands, and budgeting for and managing creative spaces within the context of limited capital resources and pro-growth economic agendas.²⁴

Representatives from Northeast Bank and Venture Bank attended our meetings and noted that they welcome discussions with creative building and business owners about their plans and capital needs, but acknowledged that creative use does not always translate well into standard building financial operating statements. Nonprofit funders acknowledged limited programs aimed at real estate build-outs or purchases. City representatives also noted the difficulty of translating creative use concepts into land use categories and private property development plans.

Jonathan (Jono) Query, owner of the Q.arma building in northeast Minneapolis, rents space to over 30 artists and creative businesses. His tenants pay in accordance with a graduated scale based on income potential rather than the traditional measure of cost per square foot. The aim of Jono's scaled rent plan is to provide opportunities for

individual artists to focus on their vision and methodologies, rather than production and sales output. While Jono is comfortable with his bottom line, and his tenants are amenable to his rent scale, his approach to leasing his property is often problematic for lenders who want to see higher rates of return from the property's performance.

Jono's stable history with the property and relationship with his bank have enabled plans for an addition, but for those just beginning their entrepreneurial creative building efforts, a lack of history and relationships can prove daunting as they seek capital to fund their vision. For example, Christopher Webley purchased a long-vacant property in North Minneapolis. The space houses his benefit corporation, New Rules, and offers creative workspace and market and social space. Yet he achieved this successful outcome only by adapting to a series of fiscal and regulatory constraints that limited his ability to offer northside creatives a variety of production equipment, as he had originally planned at the coworking space. Christopher's concept for co-creative rather than co-business workspace was beyond the grasp of traditional business investors, although ultimately the adapted mix of activity at New Rules has been a boon to northside creatives and the community as a whole.





Photo: Olivia Boerschinger

Positive impact is a theme shared by many building owners. A hulking mass of industrial buildings reborn as an arts mecca in northeast Minneapolis stands at the center of a transformation of that community over several decades. Debbie Woodward has directed the Northrup King Building's slow, steady evolution into 220 spaces for artist studios, galleries and small businesses. Yet while lauded for her work and commitment to offering reasonably priced space to creative entrepreneurs, she notes she doesn't receive discounts on plumbing and roof repair. Instead, success translates into a long waiting list of would-be tenants, demonstrating the need for the kind of workspace she provides and illustrating how damaging the loss of this space would be for her tenants. She finds ways to maintain and even build out more space in spite of tight margins.


Likewise, Jackie Hayes, who began her transformation of a former convent into office, studio, rehearsal and performance space over 23 years ago, notes the pivotal role her building plays in the arts and cultural community. She also has a tenant waiting list at her Center for Performing Arts building in south Minneapolis and is considering an addition. However, based on her experience with several commercial lenders over the past two decades, she knows the difficulty of communicating to investors how her building fulfills a need for music teachers, dance troupes, artists and small nonprofits. For-profit investors are hesitant to perceive arts and cultural nonprofits as viable businesses and tenants, conflating their nonprofit status with the larger realm of charities and social service providers. But Jackie's tenants operate as businesses. And, ironically, as a for-profit building owner, Jackie is not eligible for the foundation

grants or philanthropic support available to the nonprofit realm, despite the benefit she provides to the nonprofit arts and cultural community.

Similarly, the creative building owners we talked to indicate that while their desire to enlist creative tenants in support of community revitalization and the creative economy receives acclaim from community members, it is not straightforwardly supported by access to traditional capital resources. And although their waiting lists reflect the needs of creative sector entrepreneurs, businesses and organizations, their experiences demonstrate institutional resistance.

Their experiences also reveal a conundrum. The creative sector straddles the for-profit and nonprofit realms. Creatives have for- and nonprofit statuses, manage for- and nonprofit cash flows, and network within a broad range of for- and nonprofit entities and endeavors. While this duality enables creative workers to manage the precarity of creative work, it can confuse and inhibit access to resources that are more clearly directed to for-profits on the one hand or nonprofit organizations on the other – but seldom to entrepreneurs or enterprises that actively engage in both realms.





GOING FORWARD

DISENTANGLING DUALITIES, REVALUING THE CREATIVE ECONOMY

As demonstrated throughout this report, the creative economy produces solid revenues and fosters business, organization and job growth. In addition to important economic contributions, creatives are also credited with producing amenity-rich landscapes that attract and retain populations. Creative enterprise draws people to neighborhoods, producing customers for nearby businesses such as restaurants and shops, and as their work transforms physical spaces in neighborhoods, real property values and tax revenues improve. The direct and indirect economic benefits of the creative economy are further bolstered by positive social contributions to community development and well-being.

This heavy lifting is done through integration in two resource and capital realms: for-profit and nonprofit. Creative for-profits and nonprofits exist in an interdependent ecosystem and display tremendous resilience as they rely on each other to create the necessary hierarchy of skill, experience and capacity that's foundational to the city's vibrant arts and cultural entertainment industry. For example, we note on page 11 how the for-profit performing arts generated \$208 million in industry sales in 2016. On page 13 we indicate that nonprofit theaters generated over \$45 million from program revenues. Therefore, creative workers involved in acting, theatrical makeup, stage set building, directing and managing experience skill building and income potential in both realms.

Yet understanding of the bifurcated fiscal realities faced by the purveyors of the performing arts remains limited. In the world of institutional finance, the unique character

of creative work that flexibly and adaptively finds and creates opportunities in both the for-profit and nonprofit realms often translates into resource and capital barriers and constraints.

Arts, Culture and the Creative Economy (ACCE) sees the role these barriers and constraints play in slowing progress for creative entrepreneurs, businesses and organizations. Further, the for-profit/nonprofit duality and the complexity of creative work structures and networks obscures the true value of the creative economy. Therefore, before offering recommendations in the conclusion of this report, we first call for a reevaluation of the creative economy on its own terms.

The creative economy in Minneapolis and the region can first be understood and valued for the sector's business and economic contributions as they are demonstrated in total, regardless of the unique character of the industry's revenue streams and workforce configurations. Then, after recognizing the sector's economic significance and impact, value should be added for the creative economy's contributions to stabilizing and transforming communities, both physically and in terms of well-being.

Historically, advocates for arts and culture have highlighted the sector's transformative outcomes like creative placemaking, cultural exchange and community cohesion. ACCE's elevation of the sector's economic contributions – which have traditionally received lesser acknowledgement²⁵ – is part of a strategy to overcome challenges in fostering institutional comprehension and accommodation.



Photo: Artspace



Public Functionary
Photo: Connor Evert

INSIGHTS

ACCE plans to use research conducted for this report to inform and support ongoing and new creative economy initiatives at the City related to economic development planning and business development.



For example, the creative sector helps us to understand future employment trends. Recent studies indicate that one in five jobs in the U.S. is held by a contract worker, a trend expected to continue across all industries and professional levels.²⁶ Creative workers are at the forefront of this flexible entrepreneurialism trend, and many manage the precarity of contract, freelance and project-based work by holding multiple jobs, experiencing periods of underemployment and integrating a mix of professional, social and recreational experiences into their practice to facilitate strong and necessary network development.²⁷ As archetypes of flexibility and as exemplars of needed change in traditional workforce development concepts and strategies, the creative sector offers significant insight into how to plan for an expanding contract workforce.



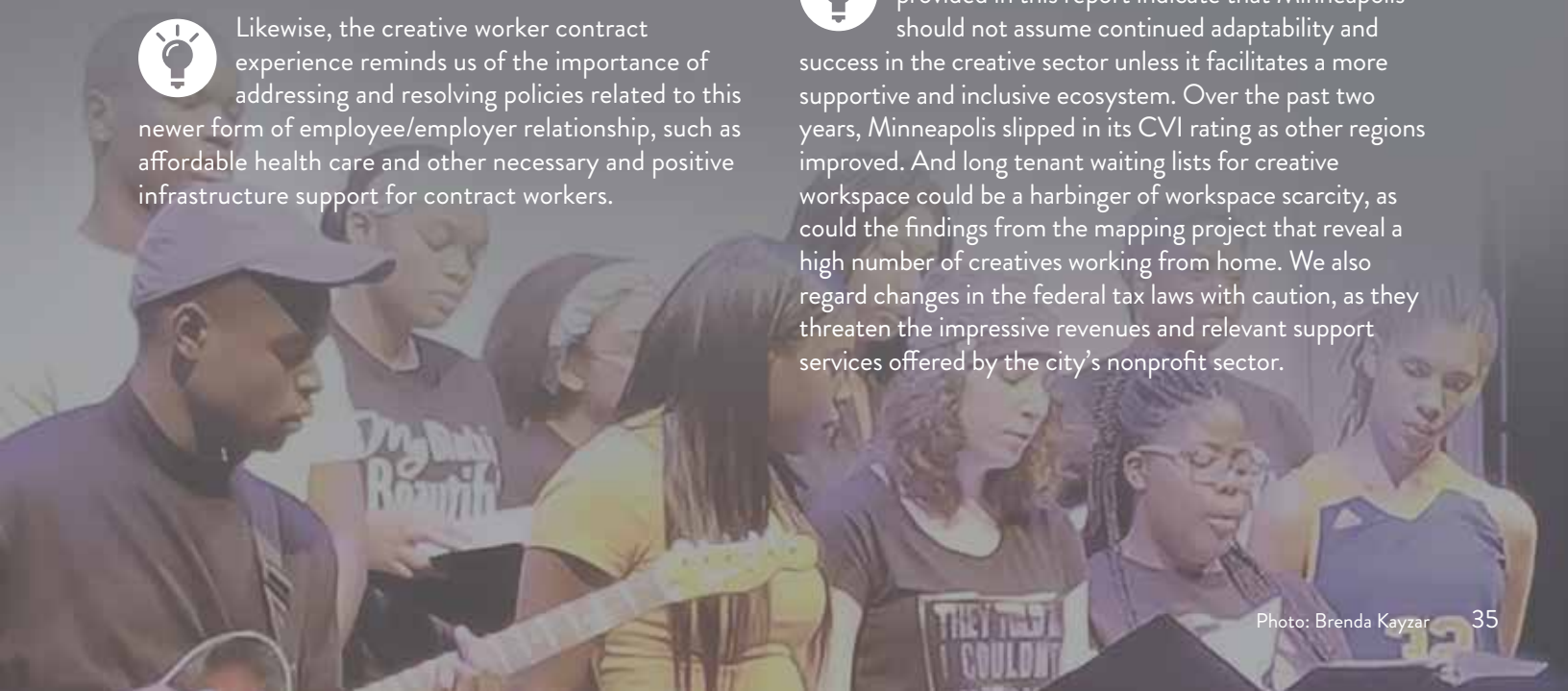
Likewise, the creative worker contract experience reminds us of the importance of addressing and resolving policies related to this newer form of employee/employer relationship, such as affordable health care and other necessary and positive infrastructure support for contract workers.



We also gained insight into how the unique character of creative practice often involves multiple spaces and collaborations, which indicates a growing demand for more flexibility in workspace design and land use categorization within the knowledge economy.²⁸ For many, the concept of a single workspace is outdated, yet it remains at the center of traditional land use planning. Insights from the creative sector will help inform innovation in planning practice. And within the creative sector, uneven financial rewards and unique business configurations further shape the desire for flexibility, signaling the need for change and improvement in how institutions perceive of creative enterprise and offer access to capital and resources.



Finally, detail from the data and narratives provided in this report indicate that Minneapolis should not assume continued adaptability and success in the creative sector unless it facilitates a more supportive and inclusive ecosystem. Over the past two years, Minneapolis slipped in its CVI rating as other regions improved. And long tenant waiting lists for creative workspace could be a harbinger of workspace scarcity, as could the findings from the mapping project that reveal a high number of creatives working from home. We also regard changes in the federal tax laws with caution, as they threaten the impressive revenues and relevant support services offered by the city's nonprofit sector.



RECOMMENDATIONS

CREATIVE ECONOMY

Acknowledge and fully represent the broader for- and nonprofit business configurations within the creative sector, such as entrepreneurs and business startups, for-profit businesses of all sizes and nonprofit organizations. Acknowledge and amplify the value of local creative sector contributions to the city's economy and quality of life.

- Promote creative sector workforce opportunities for the attraction and retention of skilled workers locally and nationally
- Promote arts and cultural assets and activity locally, nationally and internationally
- Create new and expand existing business resources within the city to ensure support for creative entrepreneurs, businesses and nonprofit organizations
- Provide leadership in facilitating network development, collaborations and partnerships between the creative sector and the private, philanthropic and public sectors

CREATIVE WORKSPACE

Acknowledge the role contract, freelance and project-based work and mobility play within the creative sector workforce and how they impact workspace needs. Facilitate economic development and planning initiatives and policies geared toward these needs, such as multisite collaborations, shifting production requirements, and flexible pop-up-based retail and performance spaces.

- Encourage and support workspace development that fosters and maintains naturally occurring affordability through preservation and adaptive reuse of existing buildings and complexes, development of nontraditional policy and land use configurations, and accommodation of flexible build-out and design plans
- Specifically protect and expand existing production, practice, rehearsal and performance spaces
- Facilitate and support real estate programs that prepare for-profit businesses and nonprofit organizations in the creative sector to participate in new development and rehabilitation projects
- Explore new and alternative strategies such as creative coworking spaces, cooperative ownership opportunities, long-term lease options, developer and public subsidies, alternative pro forma model development and unique scaling/space configurations in design development

While Arts, Culture and the Creative Economy (ACCE) celebrates the success of the creative economy as demonstrated by the findings in this report, we also acknowledge the vulnerability of the creative sector and aim to support the development of business resources devoted specifically to skill building and business knowledge development in the creative sector. ACCE also seeks to influence planning and development initiatives aimed at the retention of creative space while encouraging the development of environments that are scaled and affordable to creative practice. Finally, ACCE encourages the facilitation of a supportive creative ecosystem that brings together programs and resources and advances partnerships and collaborations.

ONGOING REPORTING

ACCE continues to share its findings and to collaborate locally, regionally and nationally with arts and cultural supporters and advocates such as Meet Minneapolis, Greater MSP, Minnesota Citizens for the Arts, Minnesota Compass and SMU DataArts (formerly the National Center for Arts Research and DataArts).

Beginning in 2013, ACCE, along with the City of Minneapolis, offered a new perspective on the creative economy. Highlighting revenues and job data, the first Minneapolis Creative Index report recognized the significant role creative workers and the creative sector play in the city's annual business, organization and job growth. Since then we've updated the data on a frequent basis and taken a deeper dive into the demographic details of creative workers, providing insight into parity and opportunity for women and people of color in the creative sector. With the 2018 report, we update all these elements and begin to explore creative workspace. We will continue to issue frequent reports with deeper dives into the stories behind the numbers and narratives.



NOTES

1. Geographic determination of Minneapolis: This report defines Minneapolis as the collection of ZIP codes that have all or a large share of their area within the boundaries of the City of Minneapolis. The ZIP code methodology was used because of how WESTAF's CVSuite is measured. We acknowledge the political boundaries of Minneapolis and the ZIP codes within Minneapolis do not align perfectly and note that ZIP codes with extremely minimal area within Minneapolis were excluded, while some ZIP codes with some area outside of Minneapolis were included. For a complete list of ZIP codes included, please contact Arts, Culture and the Creative Economy at the City of Minneapolis.
2. The Creative Vitality Index (CVI) was initially developed in 2002 in a yearlong collaborative research project that included WESTAF (Western States Arts Federation) researchers, consultants at Hebert Research, the senior staff of the Washington State Arts Commission and the director of the Seattle Office of Arts and Culture. CVI data inputs were selected to be highly reliable, nationally vetted, annually updatable measures of arts participation (demand for arts products and services) and occupational employment for the arts. WESTAF developed the Creative Vitality™ Suite (CVSuite), an online tool we used to produce this report.

WESTAF compiles many data sources for the CVSuite and updates the data multiple times each year. With every new data version, WESTAF not only updates the current year (2016 in the case of this report) but also historical data. WESTAF updates current and historical data because it often takes years for data sources to collect information for a single year. The Bureau of Labor Statistics, for example, takes 2–3 years to collect all of the data for its jobs numbers and finalize the data set for a given year; plus, it makes adjustments to data as methodologies change and new industries emerge. The 2014 sales data that we pulled for the 2015 report, for example, was a snapshot in time. Since then more businesses have reported on their sales, and the 2014 sales data from the data version we used for this report reflects the most recent sales numbers. This is why some 2014 values that we cite in the 2015 report are different from the 2014 values in this report.

The majority of the data in this report comes from the 2017.3 data version, except for the sales data, which comes from the 2018.1 data version. We used the 2018.1 data version to analyze sales data

after we identified the need to analyze more sales data than we had originally pulled from the 2017.3 data version. Access to older data versions is very difficult to obtain; therefore, using the 2018.1 data version for our sales analysis was appropriate.

Occupational data in the CVSuite comes from Economic Modeling Specialists Intl. (EMSI). EMSI's proprietary labor market data and modeling provide data on art workers who are full-time, part-time and contract workers, including agricultural workers. This is referred to as their "complete" employment set. We use this data to avoid an undercount of creative workers.

The selection of occupations to be considered in the CVSuite was accomplished through a process of cross-walking occupations by Standard Occupational Classification code with Department of Labor resources for matching particular skill sets with occupations. The CVI measures 40 selected occupational categories that are highly correlated with measured skill sets in thinking creatively, originality and fine arts knowledge as measured by the Employment and Training Administration's "O*NET" occupational network database. Given this meticulous selection of occupations, the CVSuite presents a highly justifiable way to measure the creative economy. In 2014 and 2016, WESTAF expanded the list of creative occupations available through the CVSuite, using the original O*NET competencies and adding codes that scored lower in some competencies, which allowed for a broadened scope that includes more occupations.

Information about nonprofit arts activity is secured from the Urban Institute's National Center for Charitable Statistics and Economic Modeling Specialists Intl. (EMSI). The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required for submission by exempt organizations with annual gross receipts of \$50,000 or more.

Industry sales data is also from EMSI. Federal statistical agencies use NAICS codes for the collection, tabulation, presentation and analysis of economic statistics. WESTAF selected industries offered in the CVSuite based on relevance to the creative economy and input from CVSuite clients. In 2014, WESTAF expanded the list of creative industries available through the CVSuite from 10 to 72, the number we used for our 2015 report. In 2016, WESTAF expanded the list to 97,

selecting additional industries based on share of employment by its newly expanded list of creative occupations. In our analysis for this report, we used the same set of 72 creative industries as in the 2015 report.

Every five years the U.S. Census evaluates the industry classification system to keep pace with the changing economy. CVSuite recently updated its industries to the 2017 NAICS codes, which included changes to the following: NAICS codes 512210 Record Production and 512220 Integrated Record Production/Distribution have been combined into a new code, 512250 Record Production and Distribution. In the 2015 report and in this report, two industries, camera stores (443130) and record stores (451220), have been combined into a new industry: electronic stores (443142). Beginning with 2011, the CVSuite index was retroactively updated to include the new industry electronic stores code and to remove the decommissioned codes. Based on the employment ratios published by the Complete Employment Statistics (CES) program, only 29.2% of "electronic stores" revenues are included within the index calculation because this percentage of revenues estimates the previous CVSuite indicators, camera and record stores sales. A full list of creative industries is available by request to Arts, Culture and the Creative Economy at the City of Minneapolis.

3. See "Cultural Vitality in Communities: Interpretation and Indicators," Maria Rosario Jackson, Florence Kabwasa-Green, Joaquin Herranz, Urban Institute reports, December 11, 2006, and "Progress in Arts and Culture Research: a Perspective," Maria Rosario Jackson, Urban Institute reports, December 17, 2008.
4. AmArts (2017). Arts & Economic Prosperity 5: The Economic Impact of Nonprofit Arts and Cultural Organizations & Their Audiences. Washington D.C., Americans for the Arts.
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7. Grodach, C. and A. Loukaitou-Sideris (2007). "Cultural Development Strategies and Urban Revitalization: A Survey of US Cities." *International Journal of Cultural Policy* 13(4): 349–370.
8. NCN 2018. Washington D.C., National Council of Nonprofits.
9. Regional data is representative of the Minneapolis/St. Paul/Bloomington Metropolitan Statistical Area (MSA) – a designation established by the federal Office of Management and Budget and comprising 16 contiguous counties in and around Minneapolis and St. Paul. In placing the Minneapolis metropolitan area in a national ranking, we chose to compare ourselves with the 35 most populated MSAs in the U.S. (not counting Puerto Rico).
10. As indicated in note 2, WESTAF compiles and updates its many data sources for the CVSuite multiple times each year. Information for this current ranking is from the 2017.3 data version, and it includes updates to both 2016 and 2014 data.
11. Federal labor statistics, which form the foundation for WESTAF's suite of data, provide detailed demographic information only at the MSA level.
12. We've chosen to offer several perspectives of gender and racial equality in the creative workforce for consideration, from aggregated totals to disaggregations of job types and growth measures. In addition to examining the percentage gain or loss in the number of jobs, we also reflect on parity, or how those job gains and losses move women and people of color closer to the normative ideal of parity (50/50 representation for women, for example). To gauge parity movement we compared the percentage of women or people of color in 2014 within a certain job type with their percentage in 2016 (e.g., in 2014 women made up 42.4% of the region's photographers, but they made up only 42.3% in 2016, representing a 0.1 percentage point loss in parity). Parity helps us see that despite gains in the number of jobs, women and people of color may still lose overall representation within certain fields if men and white workers experience stronger gains.
13. Skill and income levels may or may not be tied to educational attainment within the creative sector. See Lingo, E. L. and S. J. Tepper (2013). "Looking Back, Looking Forward: Arts-Based Careers and Creative Work." *Work and Occupations* 40(4): 337–363.
14. While job growth of over 31% appears phenomenal, it more accurately reflects the addition of 22 new jobs to the small existing pool of 127 makeup artists in the region.
15. Graf, N., A. Brown, et al. (2018). The narrowing, but persistent, gender gap in pay. Washington D.C., Pew Research Center.
16. "Entrepreneur" can mean a self-employed, contract or freelance creative.
17. See note 12.
18. See note 15.
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21. We acknowledge a considerable undercount in the number of creative businesses, as well as gaps in the final address list used to create the map for the City of Minneapolis. We were unable to account for businesses using P.O. boxes as their primary address. Similarly, the list and the map can't reflect businesses that exist solely online. Further, many creatives engage in multiple business enterprises through one address, so actual revenue-producing business counts are underrepresented. Many sole proprietors, especially those doing business simply under their proper name, are not included in traditional business listings. During random site visits we identified up to 10 times the number of businesses represented on business lists, but within the limited scope of this project we were unable to visit a high number of sites to ensure proper counts. Likewise, time constraints limited our ability to conduct a survey in the hopes of capturing detail from a wider audience. ACCE hopes to return to this mapping exercise in the future with the resources necessary to produce a more comprehensive map.
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CREDITS

Authors:

Main narrative content, mapping project research, data analysis and analytic summaries, carry-over/ updated content from 2015 report: Brenda Kayzar, Collaborative Strategist, Urbane DrK Consulting, and Gülgün Kayim, Director, Arts, Culture and the Creative Economy, City of Minneapolis

Data analysis, carry-over/updated content from 2015 report: Rachel Engh and Anne Gadwa Nicodemus of Metris Arts Consulting

Working Group and Project Support:

Kevin Reich, Council Member, Ward 1

Jeremiah Ellison, Council Member, Ward 5

Heather Worthington, Director, Long Term Planning, City of Minneapolis

Mary Altman, Public Arts Administrator, City of Minneapolis

Jeff Schneider, Strategic Management Team, City of Minneapolis

Shauen Pearce, Economic Development & Inclusion Policy Director, City of Minneapolis

Tom Loftus, Minneapolis Arts Commission

Lisa Middag, Minneapolis Arts Commission

Kathy Mouachepao, Program Officer, LISC

Neeraj Mehta, Director of Community Programs, CURA, University of Minnesota

Kate Barr, President and CEO, Propel Nonprofits

Maureen Ramirez, Development Director, Propel Nonprofits

Anna Growcott, Director, Consulting and Strategic Partnerships, Artspace

Teri Deaner, Vice President, Consulting and Strategic Partnerships, Artspace

Dusten Johnson, Sr. Vice President, Northeast Bank

Kriss Griebenow, Sr. Vice President, Venture Bank

Debbie Woodward, Northrup King Building

Jonathan Query, Q.arma Building

Christopher Webley, New Rules

Jackie Hayes, Center for Performing Arts

Wing Young Huie, Photographer and Owner, Third Place Gallery

Tricia Heuring, Co-Director and Curator, Public Functionary

Tamara Nadel, Dancer and Development & Outreach Director, Ragamala Dance Company

Meena Natarajan, Director, Pangea World Theater

Alejandra Tobar-Alatríz, Founder, People's Movement Center

Kelly Nezwowski, Director of Administrative Operations, Foci Minnesota Center for Glass

Mercedes Austin, Owner, Mercury Mosaics

Emily Prichard, Co-Founder and COO, The Social Lights

Jamine Russell, Head Founder and CEO, Monicat Data

Cassie Utt, Co-Founder and Project Management & Relations, Monicat Data

Danielle Faribault, Project Collaborator, Monicat Data

Nick Legeros, Owner, Blue Ribbon Studio & Foundry

Sarah Edwards, Owner, I Am Sarah Edwards

Mapping Project Support:

Jeff Matson, Coordinator, Community GIS (CGIS) program, CURA, University of Minnesota

Jessi Wyatt, MURP, University of Minnesota

Olivia Boerschinger, MURP, University of Minnesota

Designer:

Keiko Takahashi

Editor:

Tanya Cromey, Content Matters

For reasonable accommodations or alternative formats please contact Gülgün Kayim, Director, Office of Arts, Culture and the Creative Economy, City of Minneapolis, at gulgun.kayim@minneapolismn.gov or 612-673-2488. People who are deaf or hard of hearing can use a relay service to call 311 at 612-673-3000. TTY users can call 612-673-2157 or 612-673-2626.

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