

THE MINNEAPOLIS CREATIVE INDEX 2013

Understanding the Scale and Impact of Minneapolis' Creative Sector

A report from the City of Minneapolis' program on Arts, Culture, and Creative Economy



INTRODUCTION

Minneapolisians know that our city is infused with creative energy. From internationally recognized theater productions to community art projects that transform neighborhoods, the arts are a critical element of what makes Minneapolis vibrant. We know cultural offerings improve our quality of life and that these creative enterprises also contribute to our local and regional economy, but how do we begin to measure these impacts?

The Creative Vitality Index (CVI) developed by the Western States Arts Federation (WESTAF) provides one way of capturing the impact of the creative sector. The CVI is a measure commissioned by the Arts, Culture and Creative Economy program for the City of Minneapolis and captures some of the economic impacts of the creative sector. By measuring the share of creative jobs, arts spending, and creative for-profit and nonprofit organizations in a given city or region, the CVI captures nuances of the creative sector that many other measures miss. The creative sector is notoriously difficult to measure, and while CVI data is not complete, it does provide the City with an annual baseline measure to compare Minneapolis to metropolitan regions across the country. Featuring case studies of leaders from the arts, this report offers a new way to think about how creativity shapes Minneapolis, and provides tools for policymakers and arts advocates.

The CVI indicates that Minneapolis has a highly productive creative population measuring nearly five times more “creative vitality” than the national average. This creative population is made up of complex and interdependent layers of professions and organizations that range from fine artists to arts educators, from internationally recognized institutions to neighborhood venues and more. To better understand this complexity we have paired the hard data of the CVI with stories and statistics from leaders in the field. These leaders reveal how different industries within the creative sector work together to give Minneapolis its creative vitality, as well as how they measure their own impact.

The CVI allows us for the first time to look at Minneapolis in greater detail by measuring our city’s creative employment by zip code. This level of detail provides us with the opportunity to view the development of Minneapolis’ creative sector apart from the greater metropolitan area and measure its progress over time. It also allows us to map out the strengths and weaknesses of creative fields and activities in our city so that policymakers and citizens alike can view the level of creative activity in their neighborhoods.

This report, among others, places Minneapolis as a leader within the growing national dialogue about how the arts impact communities. In decades past, the conventional way cities measured the impact of the arts was through the lens of economic impact. While this is an important lens, we now have language and a growing body of research about how the arts impact urban development and communities. The term “creative placemaking” attempts to encompass this complexity, and this report is part of that national dialogue.

This is the first report published from the City’s Arts, Culture and Creative Economy Program. It provides us with an important tool to assess how the creative economy contributes to the health of the overall economy and shows major sector employment trends over time. For example, the CVI shows downtown as a regional hub for creative employment and helps neighborhoods see and boost their competitive advantage in certain creative occupations. This tool is extremely useful to the City in coalition building, attracting new growth and crafting new policies and initiatives that can arrest decline, or sustain and fuel future economic growth.

Gülgün Kayim

Director, Arts, Culture and Creative Economy
City of Minneapolis

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WHAT IS THE CREATIVE VITALITY INDEX?

How the Creative Vitality Index is Measured

The Creative Vitality Index (CVI) is a tool that measures annual changes in the economic health of highly creative industries using information about organizational revenue, jobs, and other measures from creative businesses and nonprofits. One of its key benefits is that it captures occupational employment, a better way of measuring creative employment that the census misses. Because it uses nationally available annual data sources, the CVI allows us to compare Minneapolis to other geographic areas like the metropolitan area, the state, nation, or other cities, each year by assigning each area an index number that reflects its comparative creative vitality.

The Creative Vitality Index:

- **Provides a framework** for conceptualizing and understanding the creative economy as a network of many actors that range from fine artists to educators to nonprofit organizations
- **Educates** arts leaders and helps them build strategies and policies that strengthen the creative sector and respond to deficiencies
- **Tracks** and compares the creative economy regionally and nationally as a significant driver of economic growth and a key factor in an area's quality of life
- **Leads** by helping City government bring stakeholders in the creative sector together around strategies to address local industry deficiencies

While the index does an excellent job of describing many elements of the creative sector, it also presents some shortcomings. The CVI relies heavily on business transactions and employment, leaving out many non-commerce-related arts impacts such as greater community cohesion and safety, feelings of well being, expressions of identity, and even rates of attendance. Its employment data does not measure nonprofit organizations with annual budgets under \$25,000. It also does not allow us to factor in demographic traits like race, age, or gender.

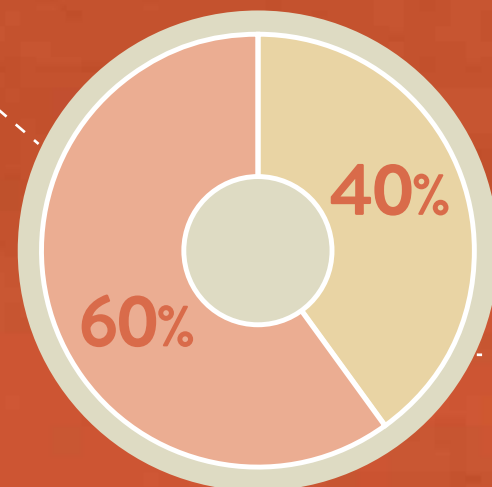
However, the CVI is an excellent baseline tool to grasp the size and overall impact of the creative sector and compare it to cities across the country.

For details on methods and data sources of the CVI, see endnotes.

WHAT THE CVI MEASURES

COMMUNITY PARTICIPATION

based on per capita revenues of arts-related goods and services



Measurements of per capita OCCUPATIONAL EMPLOYMENT in the arts

HOW TO USE THIS REPORT

This report is for policymakers, arts professionals, grantmakers, artists, and audiences.



Policymakers can use this report to help make informed decisions on arts activities that have a direct economic impact on neighborhood growth or decline. For example, the strength of downtown creative employment can help boost existing efforts for developing downtown housing for these creative workers and support plans for population growth in the area.



Arts Professionals can use this report to get an overview of the relative health and competitive advantage of different industries within the creative sector. It can also inspire arts decision makers and administrators to make better use of data collection to measure the impact of their own programs.



Grantmakers can use this report to view Minneapolis' creative sector at a new level of detail. Viewing occupational data at the zip code level can be helpful in developing an overview of development needs in the 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 whole.



Audiences, Arts Fans and Advocates can see that they are an important part of the creative economy. From sending their children to arts education programs to attending public art festivals, audiences are arts supporters and one of the most important elements of a thriving arts ecology. They participate in the creative sector financially as ticket buyers, product and service purchasers, volunteers, and individual donors.

KEY FINDINGS

The CVI helps us see how Minneapolis compares to the metropolitan region and the nation as a whole as a powerhouse of creative economic and social activity. CVI scores compare Minneapolis to the national average of 1.



The creative sector pumps on average

\$700M

into the economy in a single year. Of the \$700 million, \$430 million were in retail sales. As a comparison, creative sector sales revenues are roughly 70% of the size of Minneapolis sports sector revenues.

Minneapolis' CVI score outpaces the national average

4.8x OVER

Our local arts audiences and advocates provide strong support. Rates of revenue and charitable giving to nonprofit arts organizations that present artwork in Minneapolis are

13 1/2x THE NATIONAL AVERAGE

In 2010, the Minneapolis/St. Paul metropolitan region had the

6TH HIGHEST CVI SCORE IN THE NATION

The creative sector employs nearly 20,000 residents in Minneapolis alone, making up

5% OF ALL JOBS IN THE CITY

This indicates the creative sector has stayed steady even during tough economic times.

TOP 5 CREATIVE OCCUPATIONS

- 1: Photographers (2,851)
- 2: Musicians & Singers (2,346)
- 3: Writers & Authors (2,151)
- 4: Graphic Designers (1,756)
- 5: Art Directors (1,035)

Minneapolis has especially high per capita revenues for theater companies and dinner theaters

14x THE NATIONAL AVERAGE

GROWING OCCUPATIONS

- Agents (+43%)
- Fashion Designers (+29%)
- Photographers (+27%)
- Multimedia Artists & Animators (+18%)
- Writers & Authors (+19%)

(% change 2002-11)

HIGHLY CREATIVE ZIP CODES:

55401

(downtown north) has 3,309 total creative employees, 17% of citywide creative employees.

55402

(downtown south) has 2,277 total creative employees, 12% of citywide creative employees.

SHRINKING OCCUPATIONS

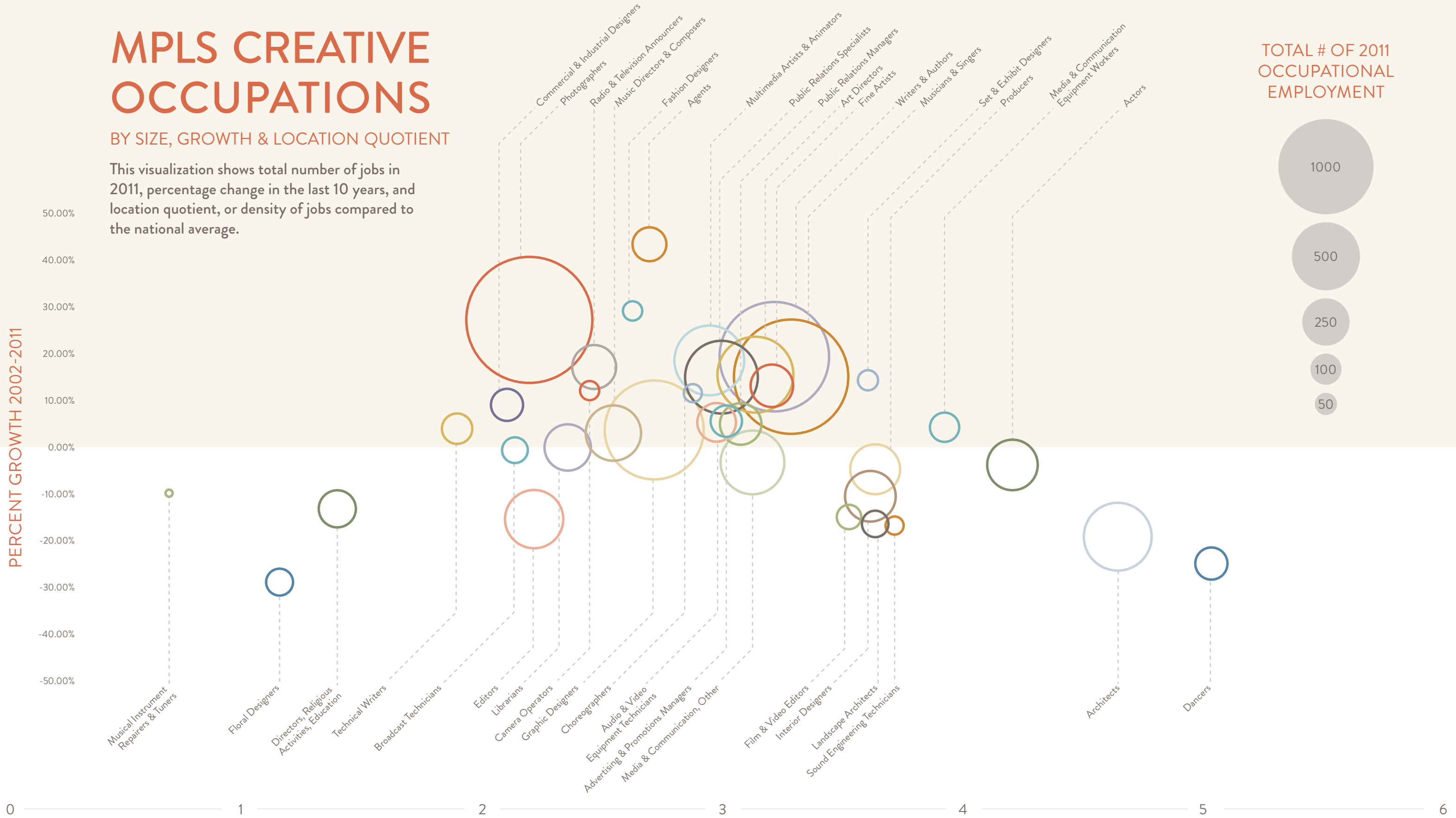
- Floral Designers (-29%)
- Dancers (-25%)
- Architects (-19%)
- Landscape Architects (-17%)
- Sound Engineering Technicians (-17%)

(% change 2002-11)

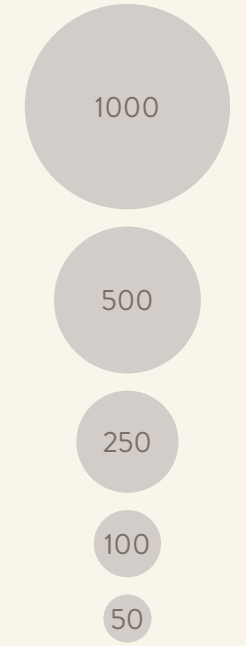
MPLS CREATIVE OCCUPATIONS

BY SIZE, GROWTH & LOCATION QUOTIENT

This visualization shows total number of jobs in 2011, percentage change in the last 10 years, and location quotient, or density of jobs compared to the national average.



TOTAL # OF 2011 OCCUPATIONAL EMPLOYMENT



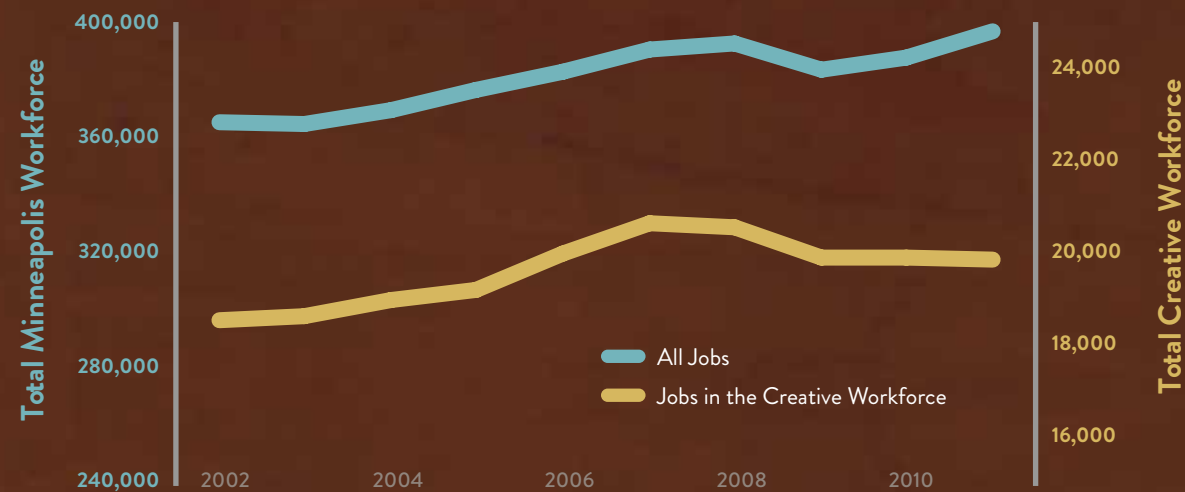
LOCATION QUOTIENT

Location Quotient is an index value that measures whether or not there is a per-capita concentration of an occupation within the area being measured. LQs in this report are for the state of MN and show the relative concentration of employment when compared to the nation. For more information on location quotients, see endnotes.

JOBS & EMPLOYMENT

When we talk about creative occupations, we mean fine artists like painters and dancers but also workers in creative industries like sound engineers and set designers. Minneapolis has a strong and diverse creative sector made up of nearly 20,000 jobs, comprising 5% of all instances of employment in Minneapolis—making our creative occupations 3.4 times more robust than the national average.

CHANGE IN SIZE OF MINNEAPOLIS JOBS 2002-2011



Looking at creative jobs between 2002-11, we see that the creative sector helped fuel Minneapolis' overall job growth. Between 2005-7 growth in the creative sector outpaced overall job growth by a factor of two, growing 8% in those years compared to 4% overall. This growth was fueled in part by increases in occupations such as photography, musicians and singers, graphic design, writers, architects, and occupations related to television production. Despite this growth, however, creative occupations declined sharply during the recession.

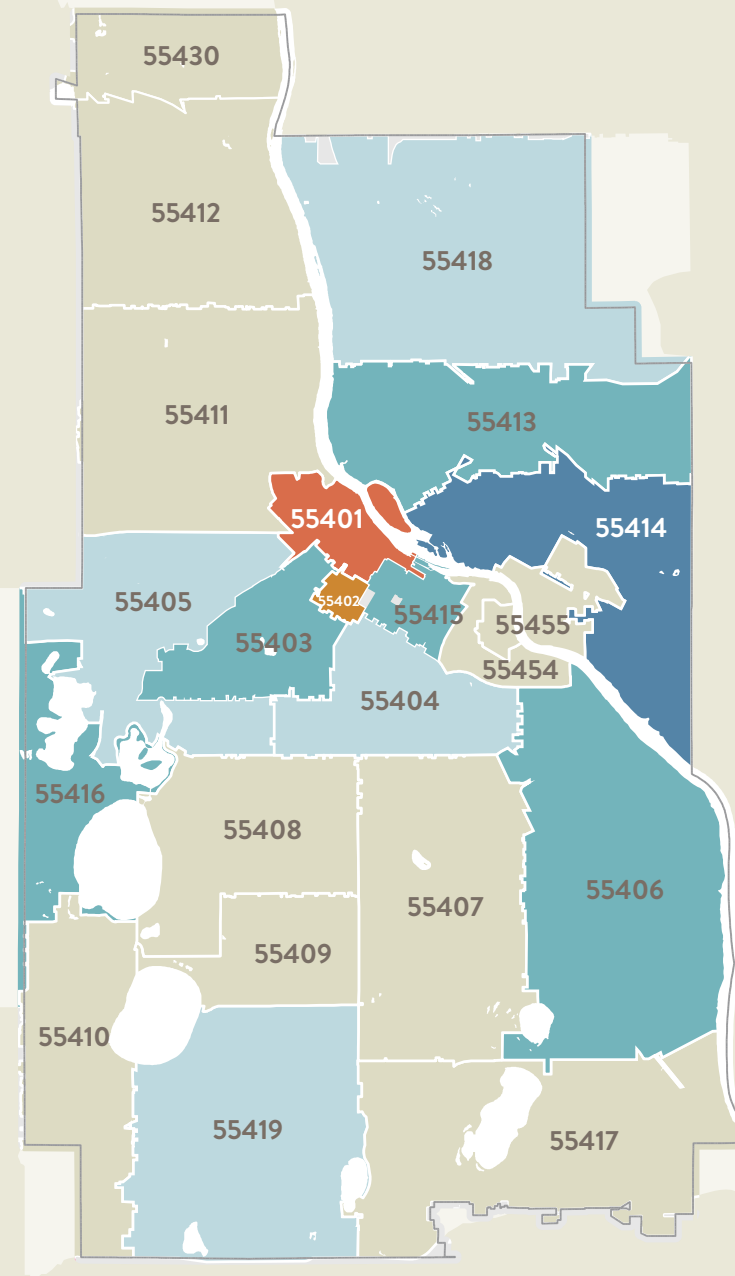
Over a ten-year period, from 2002-2011 occupations where Minneapolis has the most competitive edge suffered losses (see previous page). This includes occupations related to the housing market like architects and landscape architects. Architects, who are also densely clustered in Minneapolis over four times the national average, have decreased by nearly 20% in the last ten years, and nearly 10% in the last three years. The decline

in dancers (the second-fastest declining occupational group), may strike some as a surprise for a city that has a renowned dance community. This raises a red flag especially because dancers are very densely located in Minneapolis, at 5 times the concentration of the national average.

Over the last ten years, creative employment has increased by over 7%, just below the 8.6% growth rate of all occupations in Minneapolis. However, today, rates of creative employment hover around 2006 levels, without showing the same rate of recovery as other sectors: creative employment continues to slowly decline, by less than 1% in 2009-11. While we should celebrate the diversity and tenacity of the creative sector, this decline, and decline in key occupations, is a cause for concern. This data allows the city to develop future strategies to support creative job growth by targeting support at growing industries and bolstering flagging ones.

2011 OCCUPATIONS BY ZIP CODE

LOCATION OF CREATIVE EMPLOYEES WITHIN THE CITY OF MINNEAPOLIS



Zip Code	Total Creative Occupations	Creative Employment per square mile
55402	2,277	12,787.53
55401	3,309	3,676.29
55415	1,082	2,499.36
55455	421	1,575.05
55403	1,486	1,084.67
55414	1,683	498.09
55413	1,300	394.33
55404	563	318.21
55406	1,303	260.45
55454	141	231.05
55405	640	230.70
55416	1,329	181.75
55409	213	171.53
55408	465	171.10
55419	554	131.97
55410	367	123.30
55418	663	97.83
55407	342	84.60
55411	300	73.64
55412	245	67.45
55417	255	46.89
55430	221	39.16

Creative Employment Per Square Mile

- Over 3,000
- 2,000 - 2,999
- 1,500 - 1,999
- 1,000 - 1,499
- 500 - 999
- 0 - 499

The political boundaries of Minneapolis and the zip codes within Minneapolis do not align perfectly. Some zip codes with extremely minimal area within Minneapolis were excluded while some zip codes with some area outside of Minneapolis were included. For more detail see endnotes.

Occupational data in the Creative Vitality Index comes from Economic Modeling Specialist Inc. (EMSI). EMSI's proprietary labor market data and modeling provide data on art workers that are full-time, part-time, and contract workers. For more detail see endnotes.

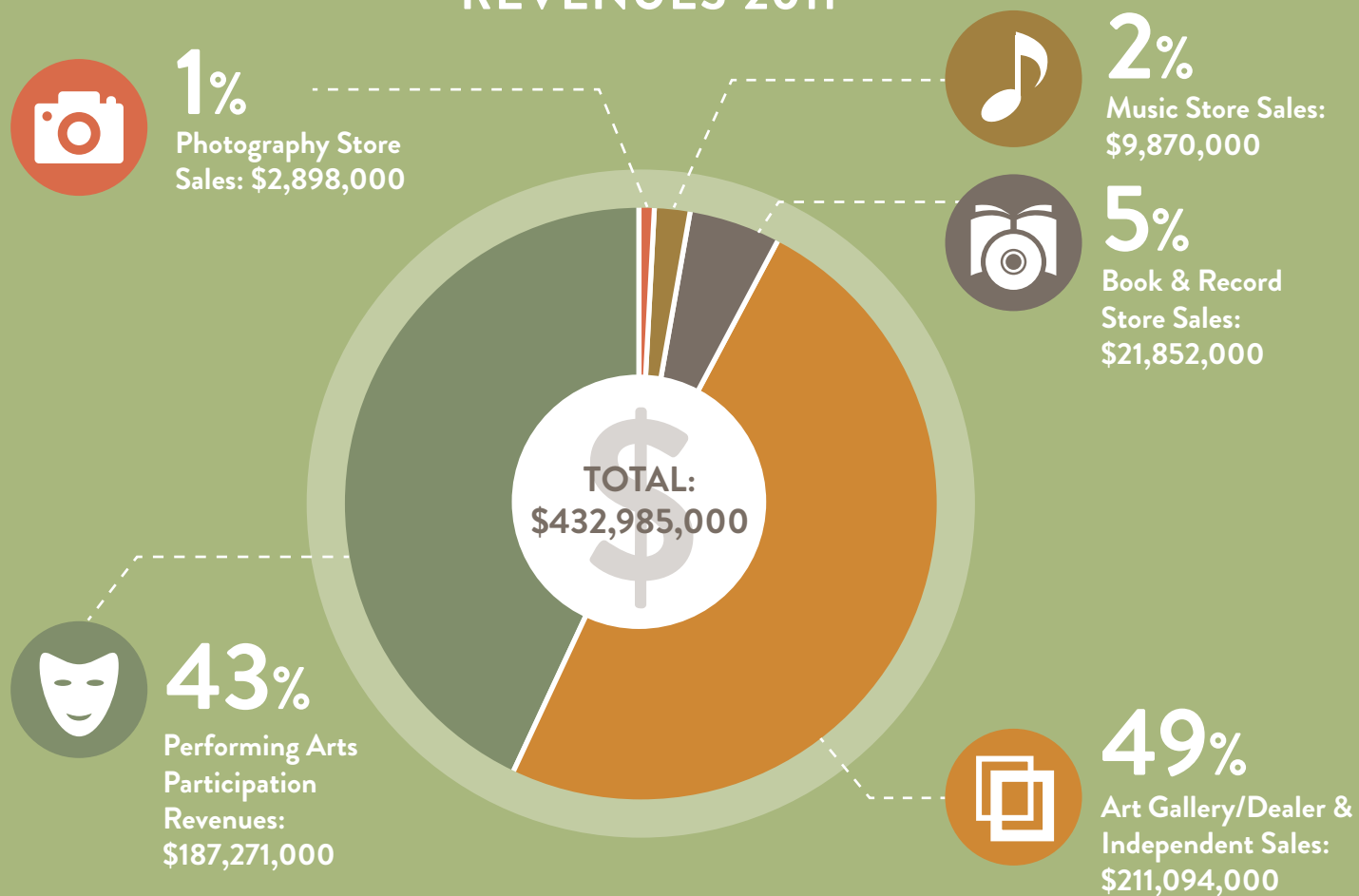
RETAIL SALES

Buying a sculpture, paying for dance classes, attending a theater production—retail sales and revenue in the creative sector is an important facet of measuring the impact of creativity on our economy.

Over \$430 million dollars of creative spending flowed through Minneapolis' economy in 2011 through retail sales alone. This creative sector revenue accounted for 1% of the retail economy as a whole. As comparison, creative sector revenues are roughly 70% of the size of Minneapolis' sports sector revenues. Compared to the nation, our CVI scores were above the national average, with performing arts revenues earning nearly ten times the national average.

The impact of these revenues does not stop here. We know that each dollar spent on the arts has a ripple effect. Other arts economy studies have shown¹ that nonprofit arts and culture attendees spend on average \$20.40 per person, excluding the cost of admission, on event-related purchases such as restaurants and parking. Many of these audiences are from outside Minneapolis, capturing that value for the city. In addition, arts organizations are businesses and generate spending of their own by purchasing materials and services from local retailers.

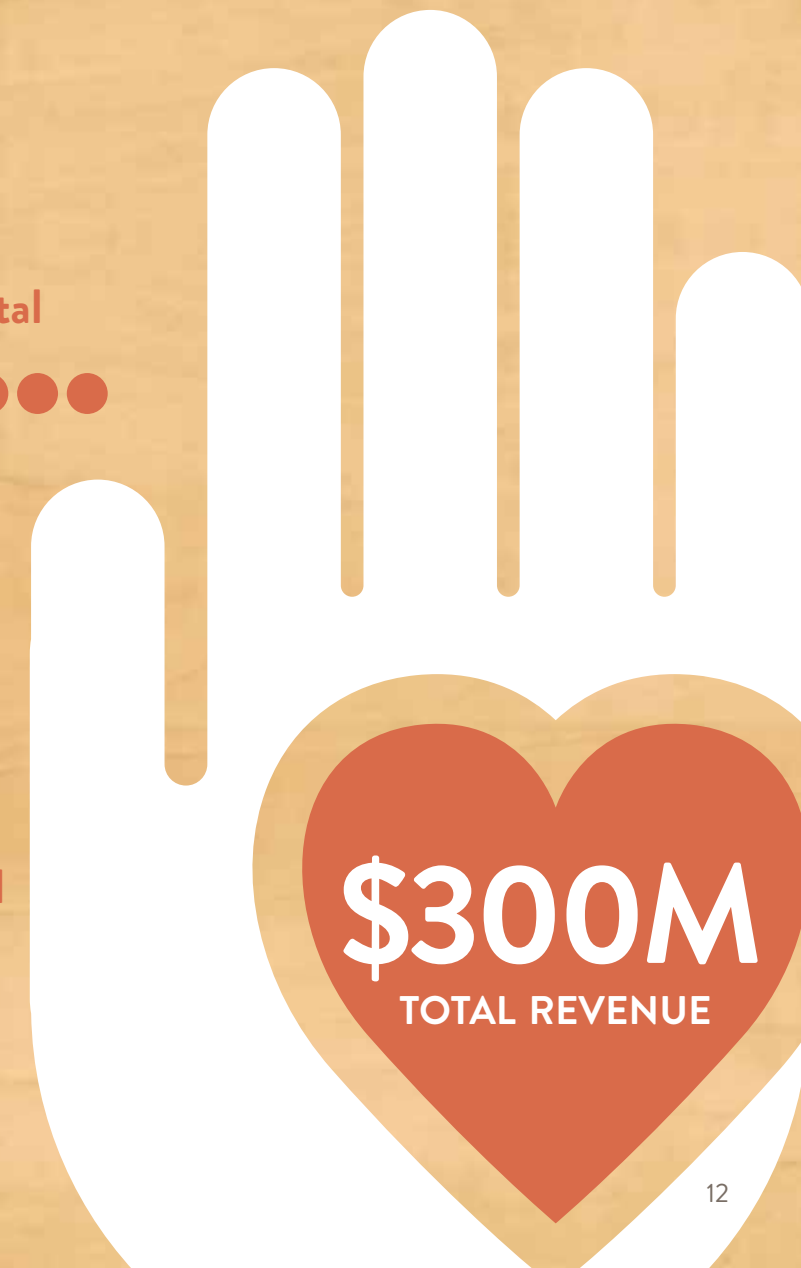
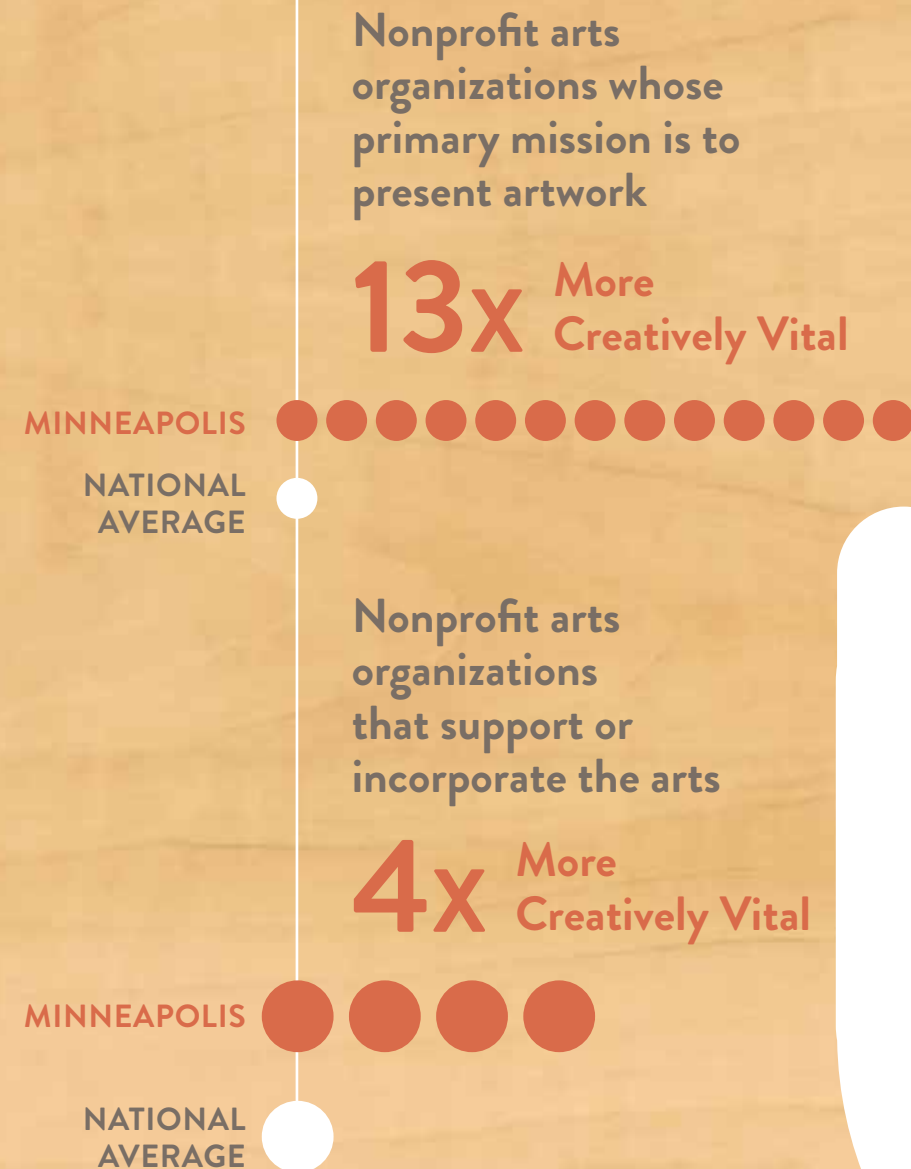
CREATIVE ECONOMY REVENUES 2011



¹The Arts, a Driving Force in Minneapolis Economy' p.7-15 in The Arts: A Driving Force in Minnesota's Economy, 2006. A statewide and regional economic impact study of the Arts in Minnesota by the Minnesota Citizens for the Arts and the Forum of Regional Arts Councils.

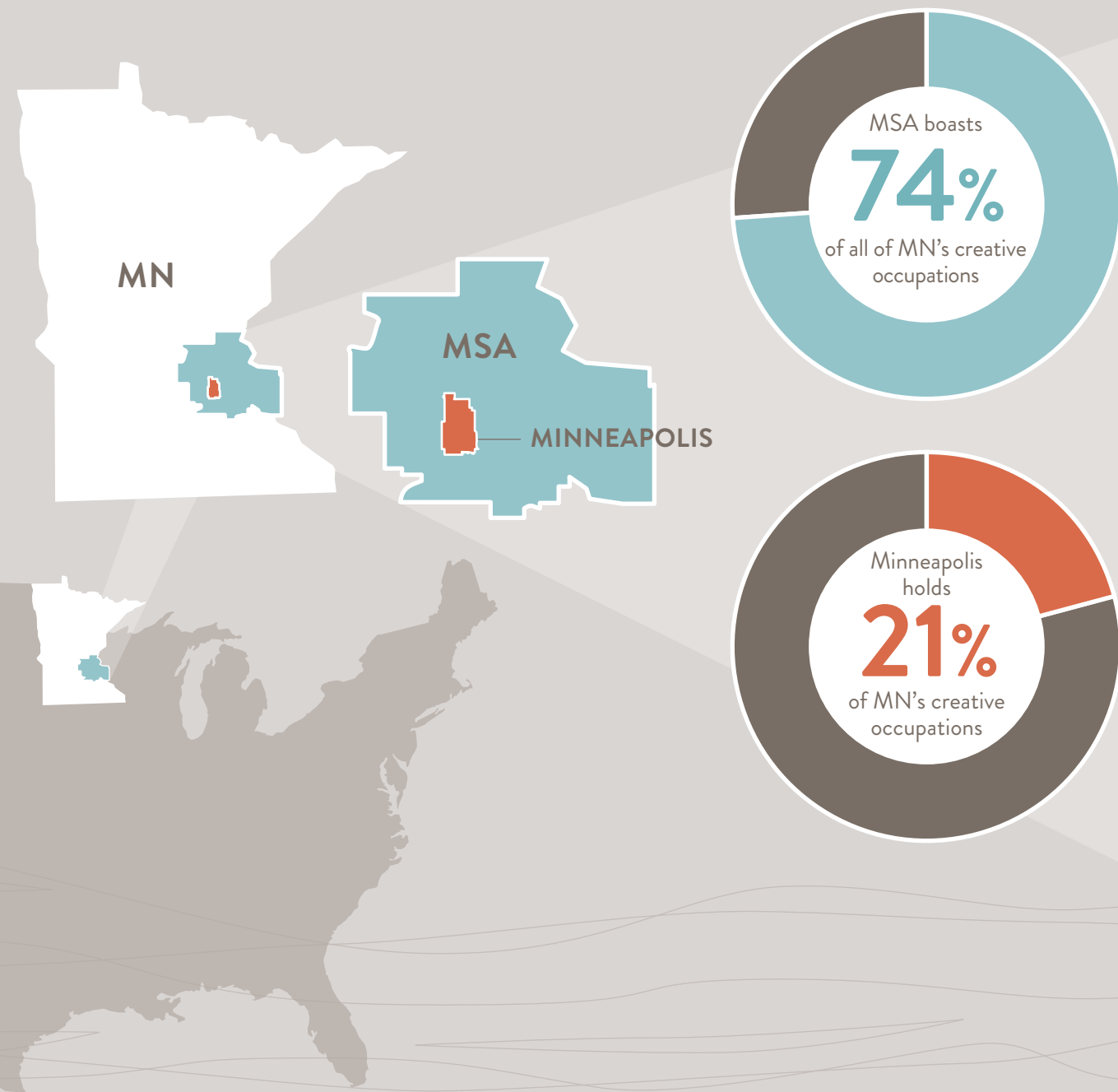
NONPROFIT COMMUNITY

Nonprofits in the creative sector produce and present artwork and deliver crucial support services. In Minneapolis, nonprofit arts organizations whose primary mission is to present artwork have a CVI score of over 13, a per-capita measure that takes into account nonprofit revenues and number of organizations. Minneapolis' competitive advantage in arts nonprofits is a key part of its strength, demonstrating strong community demand for arts products and services. Even though in recent years there have been losses in nonprofit revenue, gifts and contributions to nonprofit arts organizations increased 10% from 2009-11 adding up to \$180 million in total in 2011. Total arts nonprofit revenue was \$300 million in 2011. This growth may be due, in part, to increased revenue from the landmark Clean Water, Land and Legacy Amendment passed in 2008. The amendment generates \$7.5 billion dollars in statewide funding over a 25 year period, 19.75% of which goes towards arts and cultural activities.



HOW WE MEASURE UP

Minneapolis boasts not only a strong local arts community that lives and works here, we also draw a regional audience that supports our creativity. In a national context, the Minneapolis Metropolitan Statistical Area (MSA) has the sixth highest CVI score in the country. Minneapolis is a cultural powerhouse in the state as well: the MSA boasts 74% of all of Minnesota's creative occupations, and Minneapolis itself hosts 21% of all of Minnesota's creative occupations. Within Minneapolis, we see high concentrations of creative workers in downtown and the University of Minnesota and Loring Park neighborhoods. This unique concentration of creative activity is essential to what makes Minneapolis—and Minnesota—tick.



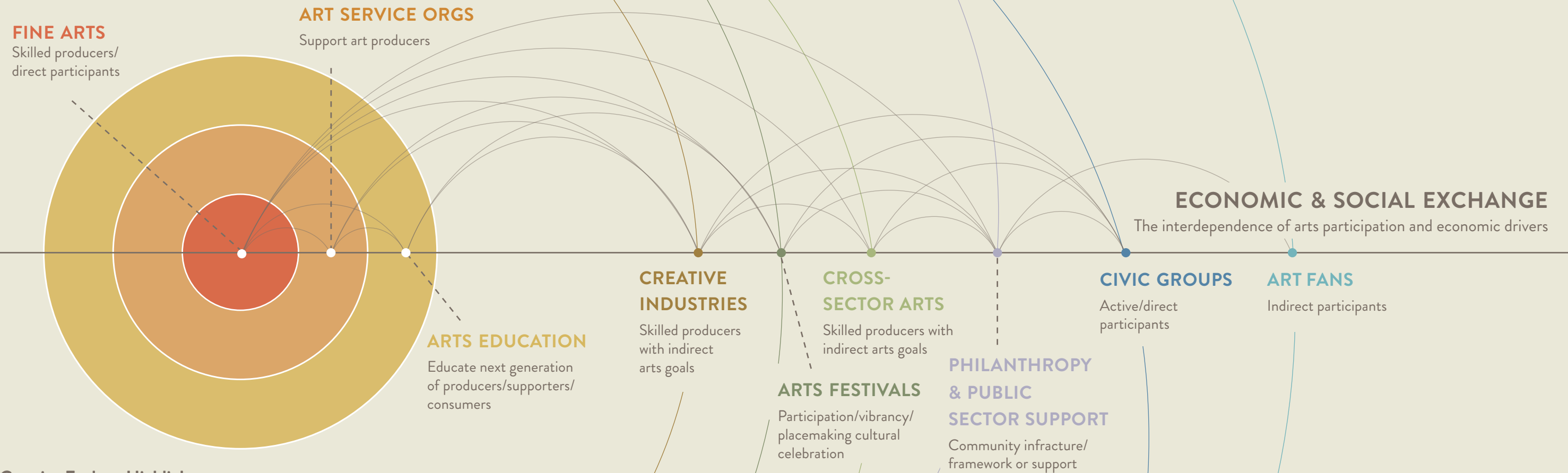
NO. 6 MOST CREATIVELY VITAL METROPOLITAN AREA IN THE COUNTRY

		Index 2008	Index 2009	Index 2010	% Change
1	Washington-Arlington-Alexandria, DC-VA-MD-WV MSA	2.52	2.484	2.564	1.75%
2	New York-Northern New Jersey-Long Island, NY-NJ-PA MSA	2.199	2.261	2.344	6.59%
3	Los Angeles-Long Beach-Santa Ana, CA MSA	2.323	2.181	2.214	-4.69%
4	San Francisco-Oakland-Fremont, CA MSA	2.012	2.014	2.027	0.75%
5	Boston-Cambridge-Quincy, MA-NH MSA	1.676	1.727	1.723	2.80%
6	Minneapolis-St. Paul-Bloomington, MN-WI MSA	1.481	1.518	1.506	1.69%
7	Seattle-Tacoma-Bellevue, WA MSA	1.432	1.435	1.469	2.58%
8	Denver-Aurora-Broomfield, CO MSA	1.216	1.282	1.28	5.26%
9	Salt Lake City, UT MSA	1.232	1.178	1.267	2.84%
10	Austin-Round Rock-San Marcos, TX MSA	1.196	1.219	1.234	3.18%
11	Las Vegas-Paradise, NV MSA	1.399	1.311	1.23	-12.08%
12	San Jose-Sunnyvale-Santa Clara, CA MSA	1.194	1.151	1.168	-2.18%
13	Portland-Vancouver-Hillsboro, OR-WA MSA	1.166	1.176	1.161	-0.43%
14	Hartford-West Hartford-East Hartford, CT MSA	1.177	1.226	1.15	-2.29%
15	San Diego-Carlsbad-San Marcos, CA MSA	1.105	1.053	1.072	-2.99%
16	Milwaukee-Waukesha-West Allis, WI MSA	1.101	1.099	1.071	-2.72%
17	Philadelphia-Camden-Wilmington, PA-NJ-DE-MD MSA	1.105	1.068	1.063	-3.80%
18	Columbus, OH MSA	1.027	1	1.031	0.39%
19	Indianapolis-Carmel, IN MSA	1.053	1.001	1.026	-2.56%
20	Chicago-Naperville-Joliet, IL-IN-WI MSA	0.981	0.999	1.01	2.96%
21	Cleveland-Elyria-Mentor, OH MSA	0.99	1.027	0.998	0.81%
22	Pittsburgh, PA MSA	0.987	1.001	0.969	-1.82%
23	Kansas City, MO-KS MSA	0.945	0.968	0.954	0.95%
24	Atlanta-Sandy Springs-Marietta, GA MSA	0.885	0.866	0.947	7.01%
25	Baltimore-Towson, MD	0.938	0.992	0.932	-0.64%
26	Grand Rapids-Wyoming, MI MSA	0.983	1.029	0.931	-5.29%
27	Miami-Fort Lauderdale-Pompano Beach, FL MSA	0.99	0.912	0.911	-7.98%
28	Charlotte-Gastonia-Rock Hill, NC-SC MSA	0.88	0.857	0.891	1.25%
29	Raleigh-Cary MSA	1.081	0.965	0.887	-17.95%
30	St. Louis, MO-IL MSA	0.82	0.825	0.851	3.78%
31	Cincinnati-Middletown, OH-KY-IN MSA	0.822	0.825	0.836	1.70%
32	Memphis, TN-MS-AR MSA	0.752	0.713	0.764	1.60%
33	Houston-Sugar Land-Baytown, TX MSA	0.775	0.81	0.76	-1.94%
34	Phoenix-Mesa-Glendale, AZ MSA	0.699	0.692	0.722	3.29%
35	Duluth, MN-WI MSA	0.643	0.783	0.706	9.80%

DEFINING THE CREATIVE SECTOR

We know from the CVI that art and artists are drivers in our City's economy. Yet how to describe the complexities of the sector is a subject of debate within the arts community. A creative ecosystem model, developed by the Arts, Culture and Creative Economy program, represents the sector as a system of exchanges and reveals these important complexities that help explain the interdependence of arts participation and economic drivers. Within the creative ecology we include not only artists, but architects and designers, artists and arts educators, foundation funders, and theater-goers. This visual system maps out the creative sector as a dynamic ecology of economic and social relationships.²

CREATIVE ECOLOGY



Creative Ecology Highlights

FINE ARTS

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

CREATIVE INDUSTRIES

The creative industries use creativity to add monetary value to a functional product such as a hamburger or a house. Thus, a designer burger is more expensive than a fast food chain burger; a handmade artisan crafted chair more expensive than a factory product. Creativity is the driving force behind these cost differences. It is this added value that makes creative industries key players in the creative economy.

ARTS EDUCATION

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

² 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.

BEYOND ECONOMIC IMPACTS

ARTS & SOCIAL CAPITAL

Social connectivity is intrinsic to the process of collaboration and creation, and an important outcome of creative activities such as making a piece of theatre or playing in an orchestra. To better understand the impacts of these social gains, we interviewed community leaders heading organizations large and small to understand how they evaluate the social capital of their creative activity. We discovered that Minneapolis is rich with organizations that place a high value on the social impact of their work and have deep experience engaging across sectors; embracing the public value of arts activities in festivals; harnessing the community's collective energy in non-curated creative forums, and much more. While

the social capital created by the creative sector may be difficult to measure (it is not measured by the CVI's participation rates), it is important for us to acknowledge and understand the positive impacts of the arts beyond economics on our communities.

The national dialogue around creative placemaking amplifies the value of the arts as a vehicle for bringing diverse people together to celebrate, inspire, and be inspired.³ These social gains, in turn, set the stage for economic renewal. How the arts impact the vitality and inclusiveness of social spaces is important and a dimension of creativity not measured by the CVI.



Northern Spark 2012, Northern Lights.mn

³Markusen, A., and A. Gadwa. *Creative Placemaking. National Endowment for the Arts*, 2010. www.arts.gov/pub/CreativePlacemaking-Paper.pdf

CASE STUDIES

Pillsbury House and Theatre Noel Raymond, Co-Artistic Director

Pillsbury House and Theatre (PHT) blends its theater and social service mission to create challenging theater that inspires choice, change and connection through major theater productions, community engagement programs, and social services. In 2008, two separate but co-located units of Pillsbury United Communities merged, combining Pillsbury House neighborhood social service center and Pillsbury House

“Art involves being able to see something that doesn’t already exist and figure out how to get there. Our participants have multiple barriers, including generational poverty. We want them to cultivate an imagination, to think about a different future and how to get there. The ability to dream is something a lot of us take for granted. It is not a privilege that everyone enjoys. Art can help people do that. Theater is particularly good because it’s a social and collaborative process. It relies on everyone’s unique and particular talents coming together. For kids, there’s an experience of public recognition and success that can be life changing.”

The arts ecology here is really a unique web of collaboration and support among artist organizations.

Theatre, a professional theater, with the goal that the missions of these two organizations would enhance one another. PHT’s community engagement programs include Breaking Ice, a multi-racial, socio-political improvisational theater program, the Chicago Avenue Project, a theater-mentoring program that brings youth and adults together to create original theater, and artist residencies through the Hennepin County Home School Project and Minneapolis Public Schools. In 2011, 15,000 people participated in Neighborhood Center programs, and 10,000 were involved in Theater programs.

PHT’s hybrid arts and social services model is a national example of how the theater arts combined with social services can transform communities. Noel Raymond, Co-Artistic Director, describes how art and social services work together:

Why Minneapolis?

“You can build a life here.” Raymond said, “You can be a whole human being and not only an actor. The arts ecology here is a really unique web of collaboration and support among artist organizations. There’s an overall foundation that the arts are part of the fabric of life.” She explained how there is support on every level for the arts, in part because of the legacy of arts philanthropy. Although there is competition for resources, Raymond described how the possibility of philanthropic support added to the richness of creative life. “Artists are here, and when they don’t get fellowships they do their own thing anyway...I see that all the time, people create their own opportunity in this city.”



Pillsbury House Theatre

Minneapolis Public Schools

Calvin Keasling, K-12 Arts Content Lead and Arts for Academic Achievement Director

The Minneapolis Public School District is a national leader in arts education. It provides K-12 fine arts education from licensed teachers at each of its sixty-one schools including a teaching artist program titled Arts for Academic Achievement (AAA) in forty-six of its schools. AAA involved 19,000 students, 453 teachers, and 533 classrooms in the 2011-12 school year. The mission of the district's arts education and integration programming is to ensure that every day, each student receives a meaningful arts experience.

AAA curriculum focuses on four key categories; arts for observational technique, observational drawing, critical response, and understanding character and plot, development and identity. Through arts curriculum and programs that bring teaching artists into classrooms, children "learn in and through the arts." As Calvin Keasling described, art education can be as diverse as a theater group teaching an improv exercise that helps a teacher focus her classroom, to exercises in radio and film that promote self expression and look at social issues.

Why Minneapolis?

Minneapolis' arts community is enthusiastic about engaging with arts education. Minnesota, Keasling said, is one of the more progressive states for teaching artists in that there are multiple opportunities and pathways into the profession, there is a large support community, and because artists in Minnesota tend to be proactive and value teaching. Keasling said, "We have such a healthy arts community in the Twin Cities. Artists



Minneapolis Public Schools

can choose to look at the art first because they know there is a community and that society values it." The fact that so many people in Minneapolis believe in youth arts exposure, Keasling believes, is a tribute to public school programs themselves.

However, like school art programs around the country, Minneapolis Public School's AAA programming has seen its annual teaching artist budget drop from approximately \$1.6 million in 2002 to around \$300,000 in 2012, dropping their teaching artist roster from over 150 to 76. Keasling credits this drop to the economic downturn and individual, corporate, and foundation funding shifting away from PK-12 arts education toward adult artists.

of things that are relatively minor, but oil the cultural wheels in this part of town," said Ben Heywood, "It adds up to a major contribution to the vitality of this neighborhood."

Why Minneapolis?

Heywood described how the unique mix of major cultural institutions, from the Walker to the Minneapolis Institute of Arts, and supportive foundations like Jerome and McKnight, make Minneapolis feel full of potential. "People stay here for a bit longer than they might otherwise just because they might get themselves a Jerome [fellowship]. They might never get a Jerome, but they still stay here. This really contributes to endless frothiness and interest of the community." The downside, he says, is that Minneapolis' creative community can feel isolated. "I've had numerous conversations with local artists who have exhibited in every space in town that say, 'Okay what do I do next?' And there's no answer to that. Either you're happy living here or you have to go somewhere else."



Soap Factory exhibit

Soap Factory Ben Heywood, Executive Director

Since its founding in 1988, the Soap Factory has been a magnet for creative, freewheeling exhibitions of emerging and established local and national artists. Housed in the historic St. Anthony Waterpower district, the Soap Factory selects artists to exhibit through an open call, invites curators from in and out of town to organize shows, and invites artists to do major solo shows. After their renovation, the Soap Factory will boast 30,000 square feet for exhibitions and programs, making it the second largest contemporary gallery in the Twin Cities after the Walker Art Center. Their space allows artists, many of whom have never exhibited in such a large space, to take risks and experiment. Last year Andy DuCett used 12,000 square feet for a single installation.

The Soap Factory is an anchor in the arts community and partners with many local institutions. In recent years it has hosted MCAD's MFA exhibit, given dozens of college students their first art gallery internship, supported the public art festival Northern Spark, and partnered with the park board to facilitate a local Native American cultural event. "We do a lot

Dialogue on Evaluation and Measurement

Trying to find the meaning of art is an elusive goal. Yet cities around the globe strive to measure and make meaning of how artists and the creative sector impact economies, culture, and quality of life. While quantitative data like the CVI is valuable, it often misses the non-economic benefits of the arts. Leaders in the field shared several important themes about how to approach evaluation and measurement:

The dangers of over-measurement

In today's nonprofit world, part of advocating for funds is proving impact. It is difficult, however, to measure the impact of the arts. "There are two camps in the arts education community," described Calvin Keasling of the Minneapolis Public Schools, "Those that believe that arts can be measured, and those that believe arts should not and cannot justly be measured." Although he is required to measure the impact of the arts, Keasling is sympathetic to those that resist measurement. "As soon as we start measuring everything, joy and excitement, which are fundamental to the process, become lost. We start thinking that if we don't get the desired outcomes we're not doing art right." This tension between instrumentalizing art as a tool for academic achievement, and one with outcomes like joy, self-expression and self-efficacy that are more difficult to measure, is an important challenge for measuring the arts. Although measurement is important, Keasling said, when we correlate math and reading scores too closely to arts education, for example, it can "push a false idea of what the arts are and have the power to do."

Difficulty of pinpointing impacts

Pillsbury House and Theatre is in the process of building out an evaluation plan to draw connections between their programs and impacts in the surrounding neighborhood. They are able to assess their youth programs by measuring participants before and after their programs, but they say the most difficult part about program evaluation is measuring community impact.

They observe benefits in the community that they suspect Pillsbury contributes to, but they do not have a way to show direct cause and effect. They have many compelling stories, but translating stories into hard data is a challenge.

Qualitative data can be powerful

Publicly accessible forms of art are difficult to measure, as Steve Dietz, Artistic Director of Northern Spark reports.

"As soon as we start measuring everything, joy and excitement, which are fundamental to the process, become lost. We start thinking that if we don't get the desired outcomes we're not doing art right."

Northern Spark is a major public art festival that transforms the city for one night per year. In 2012, it drew over 40,000 visitors from around the region, partnered with over 50 institutions, and presented 118 artist projects. Through online and in person interviews they gleaned demographic data. However, it was the qualitative data, the stories and memories, that ended up being the most powerful said Dietz,

"The surprising thing for Northern Spark was that people had eloquent responses that were as insightful as anything in the press, which often focused on how much it cost and how many people showed up where—but the people who responded to our questionnaires really reflected on their experience of Northern Spark as a unique and special event that changed them. It changed how they thought about things, opened their eyes to other places and programs they didn't know existed. Qualitative information was in some senses the most valuable validator of what Northern Spark was doing for the community."

WHAT'S NEXT?

The data provided by the CVI is already being used by the City of Minneapolis administration and our partners to influence decisions on creative sector reporting, programming, and arts and culture planning:

Reporting

- CVI data is being used in the City's 2013 Arts, Culture and Creative Economy Results report. The Results Minneapolis initiative tracks departmental progress on the City's goals and strategic directions
- The CVI's detailed jobs and zip code data has triggered a conversation within the department of Community Planning and Economic Development research division on how best to reliably measure creative jobs with City boundaries
- Core CVI data will be released annually and a full report will be published bi-annually
- CVI data will be used in future reporting documents issued by the new Hennepin Avenue District Alliance. The Alliance is a result of the work and recommendations made by Plan-It Hennepin, a partnership between the City of Minneapolis, Hennepin Theatre Trust, Walker Art Center, and Artspace

Programming

- CVI data on employment among architects and designers influenced the development of the Creative City Challenge on the Minneapolis Convention Center plaza, an urban design competition targeted at architects, landscape architects, and urban designers

Planning

- CVI data is helping to lay the groundwork for a new arts and culture plan for the City of Minneapolis that is planned for completion in 2015 when the 2005 Minneapolis Plan for Arts, a ten year plan, is scheduled to expire

This is the first of many reports on the creative economy published by the City and an opportunity for the City to set a broad baseline of reliable information on creative sector jobs, spending, and organizational revenue. This in turn helps us set the stage for continued tracking and communication to creative sector stakeholders of key trends in the creative economy as they emerge over time and allows us to demonstrate the importance of the sector to the health of the broader economy. The CVI shines a light on these issues and allows us to flag trends and look deeper at topics that merit further investigation. The overall findings demonstrate that while we should celebrate the overall health of Minneapolis' creative economy, we should do more to encourage growth in this sector. For example, stakeholders at all levels in the dance community now have information on employment trends. This information can be a powerful motivator for action around the issue of preventing further job decline. The City has a stake in this conversation as a developer and owner of dance venues.

The City will continue to utilize the CVI data to augment its programs and policies and we hope this report also inspires broad community conversations about how to use this data—and encourages arts leaders to consider how they measure their own impacts.

Finally, it is our goal that subsequent CVI reports will continue to pair quantitative data with stories that describe nuances of the creative sector that numbers alone cannot address.

Many thanks to those people, departments and organizations, both within and outside the City, who contributed their time and resources to the development of this report.

For more information on the Arts, Culture and Creative Economy Program, please call 612-673-2032 or visit www.minneapolismn.gov/coordinator/arts

NOTES

Methodology

The CVI™ was initially developed in 2002 in a year-long 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 in the arts.

Occupational Data

Selection of occupations to be considered in the CVI™ was accomplished through a process of cross-walking occupations by SOC code with Department of Labor resources for matching particular skill sets with occupations. The CVI™ measures 36 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 CVI™ presents a highly justifiable report on creative economy employment.

Occupation data in the Creative Vitality Index come from Economic Modeling Specialist Inc. (EMSI). EMSI's proprietary labor market data and modeling provide data on art workers that are full-time, part-time, and contract workers. This is referred to as their "complete" employment set. The 2011 total job count (19,500) for Minneapolis in the 36 occupations that the CVI measures (listed on page 9) reflects all workers in those occupational categories. As a percentage of the overall workforce,

creative workers measured in the CVI constitute 5% of the creative workforce—19,500 of 402,000 total jobs. It is important to note that the total jobs figure also reflects EMSI's complete employment set, meaning that the full, part-time, and contractor workers, including agricultural workers, are included in the total. The total number of full-time workers in Minneapolis according to EMSI is 307,000. This figure is reflected similarly but not exactly by Quarterly Census of Employment and Wages (QCEW) data sets frequently used by the Department of City Planning. EMSI's employment totals differ from data directly from QCEW reports because 1) EMSI does not suppress labor market data the way the Bureau of Labor Statistics (BLS) is required to and 2) EMSI's data, while based on QCEW data, is both more current than BLS data and modeled to account for additional deficiencies in QCEW data sets. Total "complete" jobs in Minneapolis using this method is 402,000. One could compare full-time creative workers to full-time creative workers, but the nature of art workers as regularly part-time or contractors would dramatically undercount this workforce. The CVI chooses to include the "complete" employment spectrum for creative occupations instead of only full-time workers.

Location Quotients

Location quotients (LQs) are an important indicator of a region's creative vitality. An LQ is an index value created for each creative occupation, measuring whether or not there is a per-capita concentration of an occupation within the area being measured. LQs in this report are shown for Minnesota. They show the relative concentration of employment for the state when compared with the nation. The location quotient approach is typically used in community analysis and planning to assess strengths and weaknesses of basic

industries or those exporting goods. With location quotients, the comparison standard LQ is "1.00." For example if the LQ reported for "Actors" was 2.33 and 2.18 for 2007 and 2008, this means that the region has over twice the number of working actors, per-capita than the national average.

Nonprofit Data

Information about nonprofit arts activity is secured from the Urban Institute's National Center for Charitable Statistics, and Economic Modeling Specialists, Inc. The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of \$25,000 or more. Organizations with more than \$25,000 but less than \$250,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI™ uses the information contained in the 990 forms to identify changes in charitable giving in an area.

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 political boundaries of Minneapolis. The zip code methodology was used because of how the CVI is measured. Because the political boundaries of Minneapolis and the zip codes within Minneapolis do not align perfectly, some 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 the authors.

For more information on WESTAF's methodology, please visit: cvi.westaf.org/content/what-cvi



Northern Spark 2012, Northern Lights.mn

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