THE RED WING CREATIVE ECONOMY PROJECT

SEPTEMBER 1, 2012

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September 1, 2012

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9.1.12

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- Red Wing Downtown Main Street, Inc.
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- City of Red Wing

The Red Wing Creative Economy Project was initiated as part of a Southern Minnesota Initiative Foundation (SMIF) Community Growth Initiative Grant that was awarded to the City of Red Wing in January 2012.

The project began with three separate initiatives, which were eventually combined into one project with the end goal of studying the Creative Economy in the Red Wing area and measuring it against other communities' creative economies.

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EXECUTIVE SUMMARY

Red Wing, as a community and an economic trade zone, is in an enviable position with its natural surroundings, environmental assets and community spirit. Its location on trunk roadways, the railroad and the Mississippi River offers unique opportunities for future growth and success.

In recent years, however, Red Wing has experienced weak economic growth and must find a way to strengthen its economic development initiatives to take advantage of its valuable assets.

We are suggesting that the active "creative community" of Red Wing merge into the Creative Economy business model as a way of expanding current economic development and infuse a spirit of entrepreneurship within the community.

This report presents a look at some of Red Wing's core competencies and compares them to communities of similar characteristics within Minnesota and Iowa. This exploration is supported with analytical data that illustrate the proactive and progressive nature of the Creative Economy and how it fits the expectations of the emerging workforce. It suggests like-minded efforts can be used to identify economic advantages for Red Wing.

Field trips taken by committee members resulted in case studies of cities that have implemented different aspects of their defined Creative Economy. Included are discussions on the varying degrees of success they have accomplished with actionable results.

The research has suggested specific recommendations that will help recognize and leverage both the existing assets and potential assets of Red Wing into a focused and deliberate set of strategies to encourage business growth through creative entrepreneurial efforts.

This is a critical time for Red Wing.

With changing demographics, emerging social attitudes and the acceleration of technology, the Creative Economy business model offers Red Wing an opportunity to leverage its unique community assets into a period of growth for our city. Both public and private leaders need to embrace this approach and help accomplish the next stages of implementation.

THE PURPOSE OF THIS PROJECT

The purpose of this project is to present specific recommendations on how to expand Red Wing's existing "creative community" and connect it to an emerging Creative Economy business model.

The recommendations apply specifically to increasing entrepreneurial opportunities and strengthening local economic development, which increases the stability and sustainability of our city for future generations.

THE PROJECT PROCESS

This project has been primarily a comparative analysis. The focus has been on evaluating Creative Economy efforts in similar communities and measuring these evaluations against analytical data.

The following resources were utilized:

a. Detailed technical literature research
b. Industry expert interviews
c. Community site visits
d. Comparative data analysis
e. Panel discussions
f. Examination of parallel projects in other communities
g. Engaged weekly meetings

THE CREATIVE ECONOMY

What is the "Creative Economy"?

Extensive studies have been done over the last decade to define the Creative Economy. The conclusions of these studies vary greatly. Many communities have adjusted their definition based on local circumstances and future goals.

Richard Florida is an urban studies theorist and wrote a breakthrough book in 2002 titled "The Rise of the Creative Class." This book discusses in detail how economies have evolved from agriculture to repetitive manufacturing to creativity.

Florida contends that the fastest growing parts of today's economy depend on creativity. Younger and well educated parts of the population are increasingly drawn to careers where they can be rewarded for their creative involvement. They seek jobs that allow the creative process to take place as a core value of that company or organization.

In his broad definition, Florida includes nearly 38 million Americans, or about 30 percent of the United States labor force. Careers that would fit into his Creative Economy include occupations such as professional artist, animator and architect. Less obvious examples include software engineer, scientist and business creator.

Another, simpler definition for the Creative Economy is Wolfgang Reinhardt's definition of the "knowledge worker" economy. Reinhardt simply stated that this is an element of the economy in which contributors "think" for a living.

For the purposes of this project we used a narrower definition than Richard Florida, but more definitive than Wolfgang Reinhardt.

> ***"The Creative Economy includes those individuals, industries and businesses which value and benefit from individual creativity, skill and talent."***
>
> ***"Specifically this relates to occupations that use innovative solutions for open-ended opportunities. This typically includes employment in design, education, arts, music, entertainment, engineering, science, literature, business development and media."***

Why is the Creative Economy important?

Creativity has always been a key element to creating and sustaining a successful business venture at many levels. In today's world of technology and an ever-changing business climate, it has become even more essential.

In fact, Florida, as well as other scholars, say today's general economy has essentially been redefined as a Creative Economy. This is because the number of people working in creative fields has risen sharply since 1950. Additionally, many positions that did not previously utilize creativity now require it in order to gain a competitive advantage over their competition.

"Creativity has come to be valued … because new technologies, new industries, new wealth and all other good economic things flow from it," Florida wrote. "Access to talented and creative people is to modern business what access to coal and iron ore was to steel making."

Creativity, then, is essential to a modern and growing economy.

The new value statement has been driven by a few key factors in today's changing world:

1. First to market benefits,
2. Globalization,
3. A mobile and tech-savvy workforce

1) First to market benefits

Businesses have long recognized the value of being the first to enter a market. Now there is a growing appreciation for how creativity can contribute to and accelerate this process by providing fresh solutions for challenging problems.

One example is Google, Inc., which began as a college research paper proposing new ideas for an internet search engine. In 15 years, Google's creative approach to a simple question grew from its college dormitory room beginnings to an internet giant with annual revenue of more than $40 billion, creating an entirely new industry in the process.

However, even mature industries rely on creativity to be the first to market.

It typically takes General Electric Medical Systems five years to design, engineer, validate and receive government clearance for a new magnetic resonance imaging (MRI) device.

During this five-year design cycle, there are usually two generations of technology turnover. Consequently, GE has to make knowledgeable assumptions about future technology breakthroughs and developing equipment based on products that haven't been invented yet. This requires creative insight. Correct assumptions will yield tremendous return on investment and incorrect assumptions can generate negative return on investment.

2) Globalization

Globalization has fueled the growth of the Creative Economy far beyond expectations set forth just a few years ago.

Repetitive and commodity manufacturing migrate to countries that provide low overall overhead costs. Eventually, social pressures to improve standards of living will increase these costs. This allows other countries with even lower costs to competitively target these same manufacturing opportunities. This is not a healthy basis to build a growing economy.

Conversely, creativity can come from anyone and from any country. It does not recognize borders and cannot be monopolized. New technologies allow ideas to flow around the world freely and easily. This levels the economic playing field and creates fresh opportunities.

3) A mobile and tech-savvy workforce

Finally, the generation now entering the workforce has unique social and career expectations. These expectations not only fit in well with the Creative Economy, they have become a major driving force for its growth.

Younger workers are more geographically mobile and are fluent in changing technology. This means they can live and work anywhere. They are adamant in placing a high value on environmental amenities and social options.

HISTORY OF RED WING'S CREATIVE ECONOMY

Red Wing has a rich Creative Economy history that, in large part, is either unrecognized or overlooked. Several prominent city institutions and programs today are a result of a Creative Economy as it was defined 100 years ago. It is useful to use these local examples as a reminder of how essential creativity has been in the development of our city.

City Beautiful

The area that is now East and West avenues, the parks that lay between them and the Levee Park riverfront are a result of the early twentieth century's City Beautiful movement. This urban planning approach emphasized architecture and green space to create urban vitality and civic pride. This was a novel idea at the time because it had little obvious return on investment outside of simply creating a more pleasant environment to work and live in.

Today, these areas continue to provide beauty, art and green spaces and act as a social gathering place for both residents and tourists.

Anderson Center at Tower View

Scientist Alexander Pierce Anderson built his agronomic research center on the western edge of Red Wing from 1915 to 1921. At the time, the idea of creating a remote and contemplative research environment was progressive and novel.

Once completed, the campus served as both a home for Anderson and his family and headquarters for Anderson's work fine-tuning the process of cereal engineering to develop puffed wheat and rice and weather-resistant grains for his primary customer, Quaker Oats Company.

Later, the property became the Anderson Institute for Biological Research, a non-profit scientific organization that conducted raw research on the care of head injuries suffered during World War II.

Today the Anderson Center at Tower View is an influential resident artistry program and continues to engage and include the community with creative endeavors.

Red Wing Pottery

In the last half of the nineteenth century, German pottery craftsmen -recognizing that Red Wing possessed abundant natural clay resources and established river and railroad transportation systems - migrated to the area. By 1900, they had turned Red Wing into the country's leading pottery producer with three active pottery manufacturers.

But the rapid growth of Red Wing's pottery industry created production stresses, and in an effort to increase production, the craftsman approach was abandoned for production lines. Eventually, Red Wing Pottery fell victim to low production costs overseas. Large-scale pottery manufacturing in Red Wing was shut down in 1967.

Nearly 30 years later, entrepreneurs recognized the renewed market interest for handcrafted stoneware and reinvented the Red Wing Pottery brand. Today it is nationally known, and tourists and pottery collectors travel from across the country to visit Red Wing.

RED WING'S CURRENT CREATIVE ECONOMY

The Creative Index

The Creative Index is a unit-less index value that measures the ratio of the number of creative occupations against the overall number of jobs in a given county. This data is an analysis of work that David McGranaham and Timothy Wojan conducted in 2007 entitled "Recasting the Creative Class to Examine Growth Processes in Rural and Urban Counties".

McGranaham and Wojan attempted a physical count of creative occupations using a combination of Bureau of Labor occupation definitions, reported occupation headcounts and data sampling techniques. Using this data it was possible to construct a "Creative Index", which is a representation of the total creative workforce as a percentage of the overall workforce.

The types of occupations included in the count were:

- Management
- Business and financial operations occupations
- Computer and mathematical occupations
- Architecture and engineering occupations
- Life, physical and social science occupations
- Legal occupations
- Education, training and library occupations
- Arts, design, entertainment, sports, and media occupations
- High-end sales
- Entrepreneurs

Please see the appendix for additional details.

The maps that follow represent this same data for comparative purposes, especially to highlight counties that have a stronger Creative Index than Goodhue County, Minnesota.

Comparisons with Other Counties

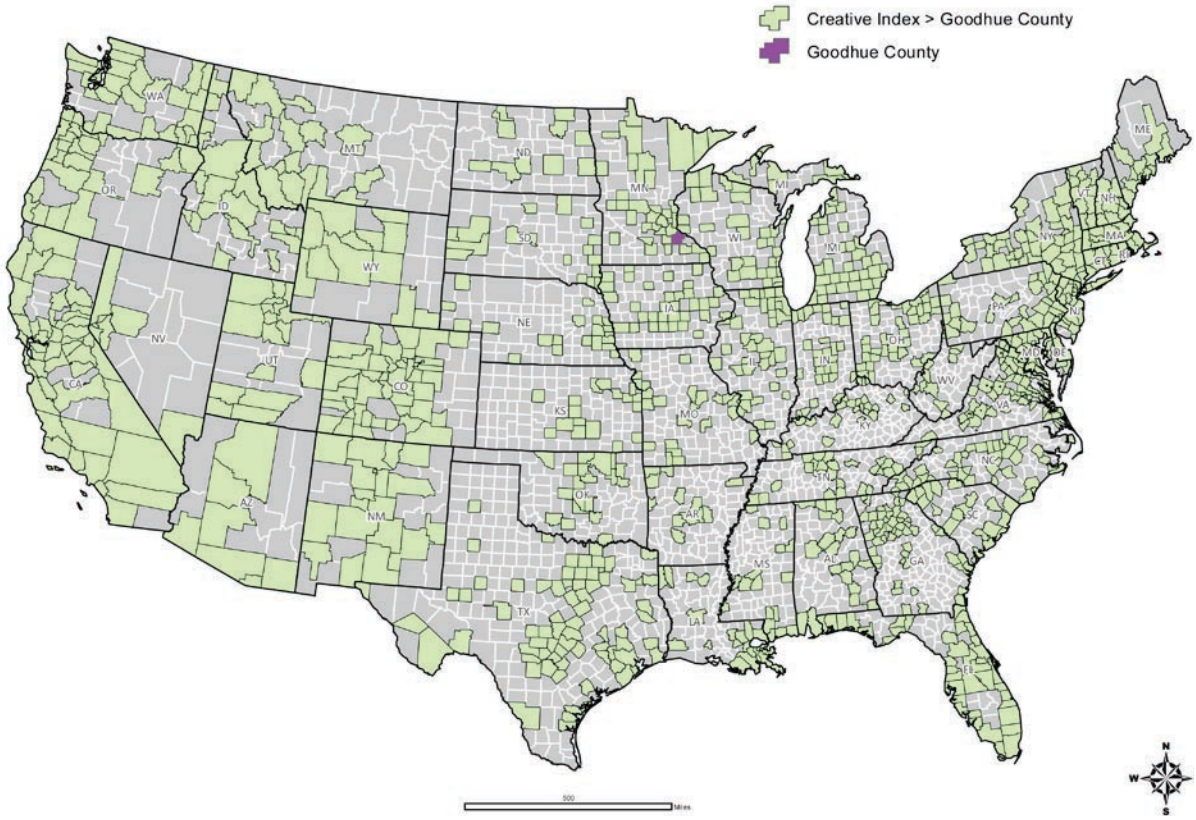
Goodhue County - USA

3,135 total Counties or equivalents
129,718,660 total employed

Creative Index

USA Creative Index average (metro and non-metro):	.2512
USA Creative Index average (metro only):	.2680
USA Creative Index average (non-metro only)	.1656
Goodhue County Creative Index:	.1713

Creative Share Index Comparison by County: Goodhue County, MN vs USA



This map details all of the counties in the United States that have a stronger Creative Index than Goodhue County.

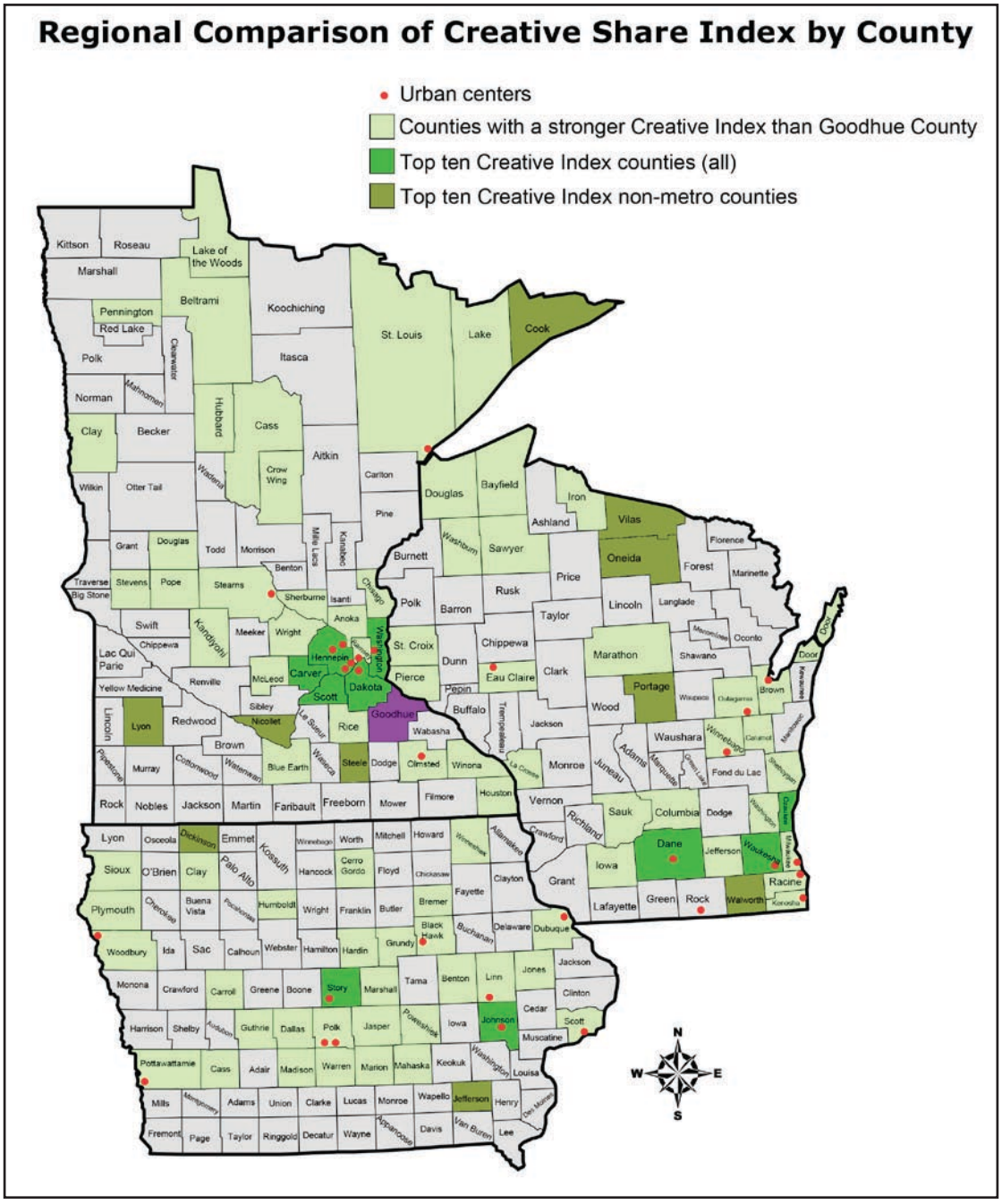
Goodhue County - Regional

MN-IA-WI Creative Index

258 total Counties

6,804,787 total employed

MN-IA-WI Creative Index average (metro and non-metro): ..... .2315
MN-IA-WI Creative Index average (metro only): ..... .2615
MN-IA-WI Creative Index average (non-metro only):..... .1642
Goodhue County Creative Index:..... .1713



Goodhue County - Local

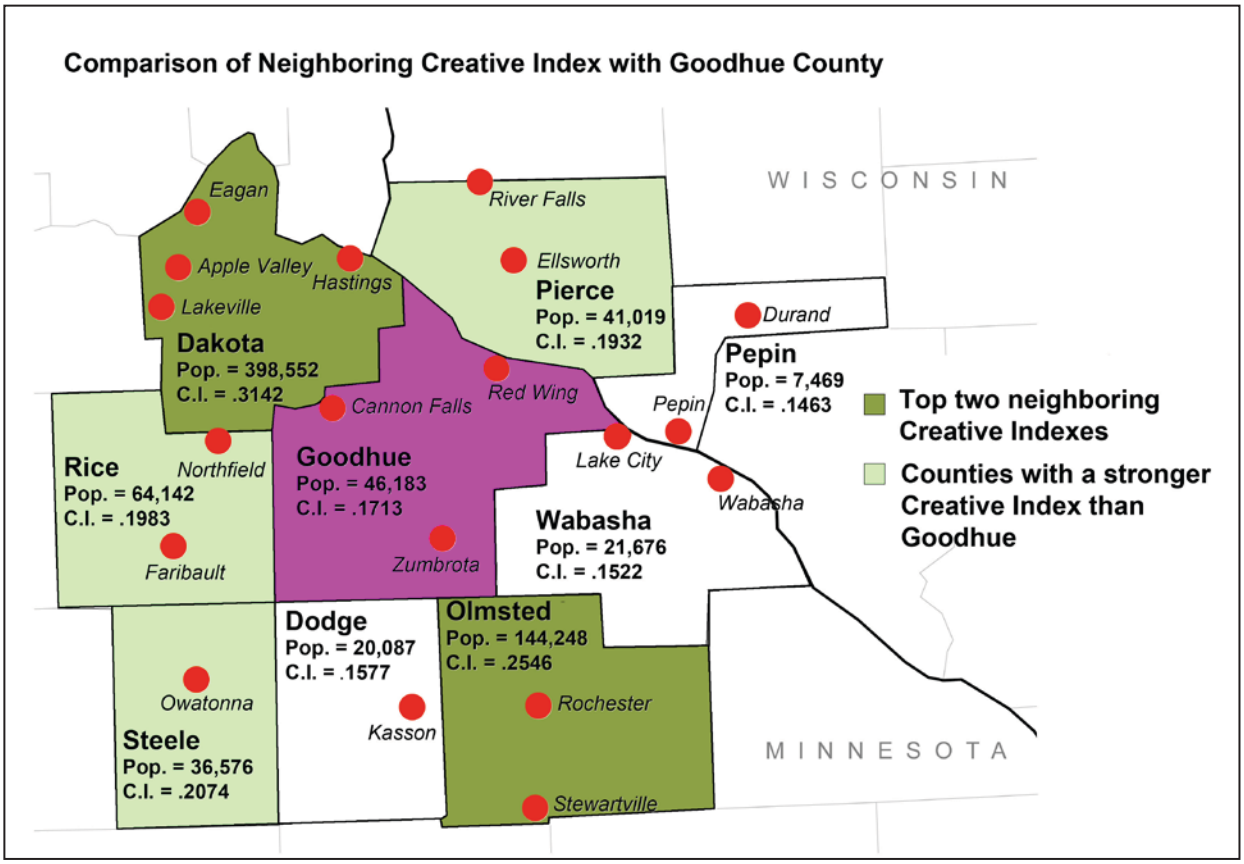
9 total Counties
390,569 total employed

Creative Index

Immediate neighbors Creative Index average:..... .2681
Goodhue County Creative Index:..... .1713

Ranking

1	Dakota County	MN	.3142
2	Olmsted County	MN	.2546
3	Steele County	MN	.2074
4	Rice County	MN	.1983
5	Pierce County	WI	.1932
6	Goodhue County	MN	.1713
7	Dodge County	MN	.1577
8	Wabasha County	MN	.1522
9	Pepin County	WI	.1463



What does it mean?

These Creative Index values must be used carefully. *

The numbers do have significant value as relative index values. The overall collected data is comprehensive enough to assume that it is equally accurate or inaccurate, which allows for comparison. Treat the Index values as comparative tools.

There are a few high-level observations:

At the national level:

- U.S. metro Creative Index values are significantly higher than U.S. non-metro counties.
- U.S. non-metro counties with four-year colleges or universities have significantly higher Creative Index values than non-metro counties without these assets.
- U.S. non-metro counties with either mountainous or coastal amenities have stronger Creative Economy values than non-metro counties without these assets.
- Non-metro counties in the Midwest have poor Creative Economy values relative to the rest of the U.S.
- Goodhue County matches the national U.S. norm for the non-metro Creative Index.

At the regional level:

- Goodhue County compares favorably with the MN-IA-WI non-metro values, but is significantly below regional metro values.
- Dakota and Olmsted counties (Goodhue neighbors) have some of the strongest Creative Index numbers in the three-state region.
- Regional (MN-IA-WI) non-metro counties that have significant water amenities (Cook, Bayfield, Door) also have strong Creative Index values.

At the local level:

- Goodhue County has a "doughnut" of neighboring strong Creative Economy values.
- Goodhue County is located within an hour of some of the strongest Creative Economy values in the entire Midwest.

**** Much of the data comes from self-reported job classifications coupled with data sampling to weigh the data confidence values (see appendix for details). Data can be skewed with small sample sizes or extremely small counties.***

CASE STUDIES

Several site visits to neighboring communities were conducted to learn first-hand what techniques have successfully helped build creative economies in other communities.

Sites were selected for specific purposes, but the sites always had a cultural or historical connection to the Red Wing community.

Cook County, Minnesota

Cook County, MN Creative Index:..... .2635
Goodhue County, MN Creative Index:..... .1713

Cook County is located in the extreme northeast corner of Minnesota. It has a small population (5,176) and covers a large geography.

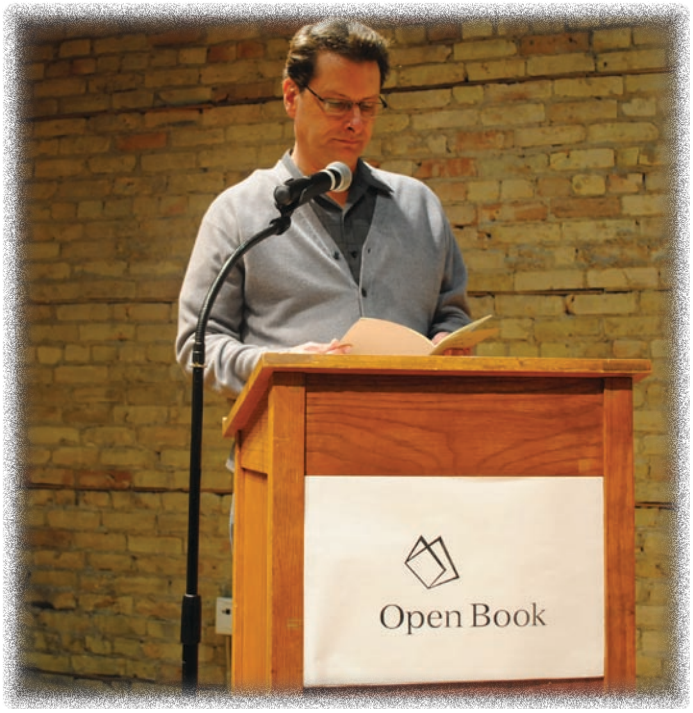
Cook County has an extremely strong Creative Index for a rural community, which is due in large part to the rich natural amenities of the area. The North House Folk School is a thriving destination school and targets handicraft skills and training, such as cabin or canoe building. Cook County has also focused on "quiet" tourism activities: cross-country skiing, hiking and fishing.

Comparatively, Cook County's immediate neighbor, Lake County, has a relatively low Creative Index and is much more reliant on mining as an economic resource.

Take-away question: How can the unique physical features of the Red Wing geography be leveraged for the benefit of a Creative Economy?

Minneapolis, Minnesota

Hennepin County, MN Creative Index:.....3464
Goodhue County, MN Creative Index:.....1713



Minneapolis has a thriving artistic and Creative Economy. Part of the strength comes from several creative "nodes" (Northeast Minneapolis, Downtown, etc.) that create a creative critical mass.

Minneapolis also deploys a "Creative Placemaking" strategy by deliberately placing creative centers and creating artistic 'nodes'. These centers include The Loft Literary Center, Highpoint Center for Printmaking, the Northern Clay Center and the Textile Center. Each center's purpose is to create a specific economic boost. Most of these deliberate efforts have been successful.

Take-away question: Could Red Wing identify a specific creative field of expertise and leverage this for economic development purposes?

.....

Houston County, Minnesota and Washington County, Iowa

Houston County, MN Creative Index: ..... .1916
Washington County, IA Creative Index: ..... .1677
Goodhue County, MN Creative Index:..... .1713

Washington County is a rural agricultural community in the southeast corner of the state. In 2007, Washington County residents launched the Barn Quilt project, whereby farmers would design, paint and install a single 8'x8' quilt block on the side of their barns.

Since then, the local engagement in this project has deepened; it has spawned an agri-tourism industry, improved pride in farm ownership and stimulated a barn restoration industry.

Houston County, located in the southeast corner of Minnesota, emulated this program and has experienced a similar result in their economy.

Take-away question: How can Red Wing's entrepreneurial community initiate a unique and populist creative activity?

.....

Dubuque, Iowa

Dubuque County, IA Creative Index:..... .2041
Goodhue County, MN Creative Index:..... .1713

Dubuque is located on the Mississippi River and has one of the oldest and most active Main Street programs in the country (Main Street is a national program that focuses on preservation of authentic core downtown communities). In 2010, the city's population was 57,637, a slight decrease from 2000.

In order to improve it's economy, Dubuque has used a strategy that includes embracing its history and taking big risks. One example is the ambitious Millwork District Complete Streets Project, which works to capitalize on the district's proximity to the downtown core by creating a mixed-use development that includes housing, transportation, infrastructure, artist performance venues and studio spaces.

Dubuque has also found creative ways to partner with private sector interests in order to visualize and undertake expansive, long-term projects. Additionally, the city government is maximizing partnerships with the federal Department of Transportation to lay the groundwork for its next evolution.

Take-away question: What "big vision" projects make sense for Red Wing?

Pella, Iowa

Marion County, IA Creative Index: ..... .2005
Goodhue County, MN Creative Index:..... .1713

Pella, located in south central Iowa, has a population of 10,352, according to the 2010 census.

Like Red Wing, Pella has several manufacturing companies with international markets, including Pella Corporation and Vermeer Manufacturing Company. The city works hard to keep and attract a well-paid manufacturing workforce that includes line workers, engineers and executives.

To encourage entrepreneurs and small businesses, Pella also has a thriving business incubator and a combined chamber of commerce/economic development entity. Other amenities include a historic opera house and a vibrant downtown with a variety of service and retail businesses.

Take-away question: How do we encourage and support the next generation of entrepreneurs?

.....

Fairfield, Iowa

Jefferson County, IA Creative Index: ..... .2548
Goodhue County, MN Creative Index:..... .1713

Fairfield, about 300 miles from Red Wing, is located in a rural agricultural region in southeastern Iowa. In 2010, its population was 9,464.

In the 1970s, Maharishi University acquired the campus of a private liberal arts college and located its Transcendental Meditation and business campus in Fairfield, bringing with it a new diversity of people, cultures and ideas.

Over time, the community has spawned many businesses whose purpose is to serve the diverse cultural needs of the university. GrowFairfield, the city's combined chamber of commerce and economic development entity, calls these business owners "necessity entrepreneurs."

As a result of these businesses, Fairfield has rich and diverse cultural options. This is also an example of how Fairfield embraces entrepreneurs and risk-taking.

Take-away question: How can Red Wing encourage, tolerate and reward risk?

CONCLUSIONS AND RECOMMENDATIONS

The enclosed research and personal interviews invite a number of opportunities and ideas for Red Wing's Creative Economy. While these prospects are widespread, it is important to focus on a given set of actions that challenge us and set a goal for higher expectations.

Following are the initial recommendations from this report to move Red Wing in the direction of a substantive Creative Economy approach to economic development.

- Set a goal that Red Wing's Creative Economy will rank among the top ten counties in the Midwest by 2017.
- Create an environment where risk is encouraged and rewarded. Creativity is all about re-writing rules.
- Use Red Wing's natural and cultural community assets to create a world-class destination, for both businesses and recreation. Red Wing is authentic; this alone is a basis to build a strong Creative Economy.
- Utilize a creative business incubator to encourage people to share ideas, mentor and build businesses. Employ the "Lots of Little" approach in building the creative community.
- Energize the Red Wing Creative Economy by engaging community members, empowering area artists and fostering creativity in local government.
- Measure Red Wing's Creative Economy annually to track and leverage trends.

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APPENDIX

Data methodology

Acquiring measurements of the Creative Economy in rural communities such as Red Wing is challenging. Still, many communities and organizations continue to undertake the process in order to prepare for changing economies.

A valuable resource is research conducted by the United States Department of Agriculture, particularly David McGranaham and Timothy Wojan's "Recasting the Creative Class to Examine Growth Processes in Rural and Urban Counties" (2007) and "The rural growth trifecta: outdoor amenities, creative class and entrepreneurial context" (2010).

McGranaham and Wojan used a stricter definition of Creative Economy occupations than Florida did. Where Florida used 24 occupational categories, McGranaham and Wojan used 1,000 detailed job definitions and functional job requirements collected from the Department of Labor Occupational Information Network. This was further mapped to U.S. Census data.

This stricter definition eliminated process-oriented occupations that might falsely be included as a creative occupation. This is a common challenge when evaluating legal occupations or technical fields. (For instance, lawyers are included, but judges or legal support workers are not).

Further narrowing occurred when occupations that are a consequence of a population threshold were eliminated. These are occupations that every community has and where the community's population determines the number of workers. For example, each community will have a certain number of elementary teachers relative to its population. The same is true for health care occupations.

Occupations that were included in this study include:

- ***Management:*** Top executives; Advertising, marketing, promotions, public relations and sales managers; Financial managers; Operations specialties managers (except financial managers); Other management occupations (except farmers and farm managers)
- ***Business and financial operations occupations:*** Accountants and auditors;
- ***Computer and mathematical occupations***
- ***Architecture and engineering occupations:*** Architects, surveyors and cartographers; Engineers; Drafters, engineering and mapping technicians

- ***Life, physical and social science occupations:*** Life and physical scientists; Social scientists and related workers
- ***Legal occupations:*** Lawyers
- ***Education, training and library occupations:*** Post-secondary teachers; Librarians, curators, and archivists
- ***Arts, design, entertainment, sports, and media occupations***
- ***High-end sales:*** Sales representatives, services, wholesale and manufacturing; Other sales and related occupations, including supervisors
- ***Entrepreneurs***

Using this finer-grain filter and further differentiating between metro versus non-metro data, McGranaham and Wojan determined that there was a 16.6 percent non-metro creative occupation share versus a 26.8 percent metro creative occupation share (2003). This value is the Creative Index (CI).

The portion of the creative occupations that includes purely artistic endeavors (art, design, entertainers and performers) was also separated to measure the pure art occupational share. This value is the Fine Arts Index (FAI).

McGranaham and Wojan dug even further by attaching landscape, climate and lifestyle attributes to both indices to see if there was a correlation to the CI and FAI values.

Our filtration of their data focused on non-metro data at the national, regional and local levels. Both CI and FAI data was compared to see if there were obvious geographical relationships.

Alternative methodologies in practice

It is important to compare our local Creative Economy efforts to other initiatives taking place around the country that have similar objectives. Nationally, very few non-metro communities are trying to measure their local creative economies. However, there are a handful of major metropolitan areas that are measuring their creative economies and offer us a view of their resources, activities and results.

Philadelphia, PA

Philadelphia was one of the first cities that attempted to measure and track their local Creative Economy. They began in 2006 and used data on arts-related employment and community participation in the arts to create Philadelphia's "Creative Vitality Index."

This CVI metric was then compared against national benchmarks to determine whether Philadelphia was leading or lagging behind the rest of the country. (In 2008, the National CVI = 1.0 and Philadelphia CVI = 1.7.)

Philadelphia included a community participation factor, which is especially difficult to measure because it requires the measurement of the downstream economic impact of creativity: activities such as musical instrument sales, the buying and selling of arts and crafts, theater ticket sales and custom framing.

The Philadelphia CVI value is comprised of:
40% of the direct artisan employment numbers on a per capita basis
60% of the community participation element on a per capita basis.

Philadelphia continues to track their CVI values on an annual basis. This data is then used for policymaking, economic development, education and promotional purposes.

Minneapolis, MN

Minneapolis is creating a process nearly identical to that of Philadelphia to create an annually measured Creative Vitality Index (CVI).

Like Philadelphia, Minneapolis is focusing on the core artist community and the economic impact this sector provides. However, unlike Philadelphia, Minneapolis is adding an artistic supply chain element to the analysis, such as the impact on local art fairs, restaurants, retail merchants, motels and tourism.

Minneapolis' project is still in process, and a project deliverable is expected in mid October 2012.

Columbus, OH

In 2007, Columbus, Ohio conducted a comprehensive study called "Creative Columbus" to measure central Ohio's Creative Economy. This study was intended to include arts, culinary services and entertainment.

Columbus used a series of literature reviews, government data and focus group surveys. To determine the number of creatively employed workers, they cross-mapped occupations with employers.

This allowed the study to include creative professions within typically non-creative industries (for example, a creative marketing professional working for a traditional manufacturing company). The study also tried to fine-tune the creative supply chain, differentiating between mass-produced sculptures and hand-built toys.

Eventually the focus was narrowed to include arts, design and marketing, and excluding engineering and sciences.

The report findings focused on the specific economic impact of various creative industry sectors. This allowed a per capita analysis to evaluate the relative economic strengths.

USA data

USA

3,135 total Counties or equivalents
129,718,660 total employed

Creative Index -USA

USA Creative Index (metro and non-metro): ..... .2512
USA Creative Index (metro only): ..... .2680
USA Creative Index (non-metro only)..... .1656
Goodhue County Creative Index:..... .1713

Top ten Creative Index counties USA:

Los Alamos County	NM	Los Alamos	Non-metro	.5407
Falls Church city	VA	Falls Church	Metro	.5320
Douglas County	CO	Aurora	Metro	.4809
New York County	NY	Manhattan	Metro	.4788
Arlington County	VA	Arlington	Metro	.4754
Collin County	TX	Dallas	Metro	.4571
Howard County	MD	Ellicott City	Metro	.4486
Marin County	CA	Sausalito	Metro	.4484
Fairfax County	VA	Fairfax	Metro	.4482
Alexandria city	VA	Alexandria	Metro	.4455

USA (non-metro only)

USA

2,048 non-metro Counties or equivalents
21,250,965 total employed

Creative Index

USA Creative Index (non-metro): ..... .1656
Goodhue County Creative Index:..... .1713

Top ten non-metro Creative Index counties USA:

Los Alamos County	NM	Los Alamos	.5407
Pitkin County	CO	Aspen	.3907
San Miguel County	CO	Telluride	.3567
Lexington city	VA	Lexington	.3507
Hinsdale County	CO	Lake City	.3452
King George County	VA	King George	.3221
Eagle County	CO	Eagle	.3171
Summit County	CO	Silverthorne	.3142
Whitman County	WA	Pullman	.3136
Albany County	WY	Laramie	.3070

MN-IA-WI data

MN-IA-WI

258 total Counties

6,804,787 total employed

Creative Index

MN-IA-WI Creative Index (metro and non-metro): ..... .2315

MN-IA-WI Creative Index (metro only): ..... .2615

MN-IA-WI Creative Index (non-metro only):..... .1642

Goodhue County Creative Index:..... .1713

Top ten Creative Index counties MN-IA-WI:

Hennepin County	MN	Minneapolis	Metro	.3464
Ozaukee County	WI	Mequon	Metro	.3327
Story County	IA	Ames	Metro	.3313
Carver County	MN	Chaska	Metro	.3272
Washington County	MN	Woodbury	Metro	.3224
Dane County	WI	Madison	Metro	.3215
Waukesha County	WI	Waukesha	Metro	.3201
Dakota County	MN	Eagan	Metro	.3142
Scott County	MN	Shakopee	Metro	.2981
Johnson County	IA	Iowa City	Metro	.2964

MN-IA-WI non-metro data

MN-IA-WI

193 non-metro Counties
2,097,605 total employed

Creative Index

MN-IA-WI Creative Index (non-metro): ..... .1642
Goodhue County Creative Index:..... .1713

Top ten counties:

Cook County	MN	Grand Marais	.2635
Jefferson County	IA	Fairfield	.2548
Nicollet County	MN	North Mankato	.2380
Dickinson County	IA	Spirit Lake	.2188
Portage County	WI	Stevens Point	.2121
Walworth County	WI	Whitewater	.2117
Lyon County	MN	Marshall	.2083
Steele County	MN	Owatonna	.2074
Oneida County	WI	Rhinelander	.2072
Vilas County	WI	Eagle River	.2069

Goodhue County & immediate neighbors Creative Index

9 total Counties
390,569 total employed

Creative Index

Immediate neighbors Creative Index:..... .2681
Goodhue County Creative Index:..... .1713

Ranking

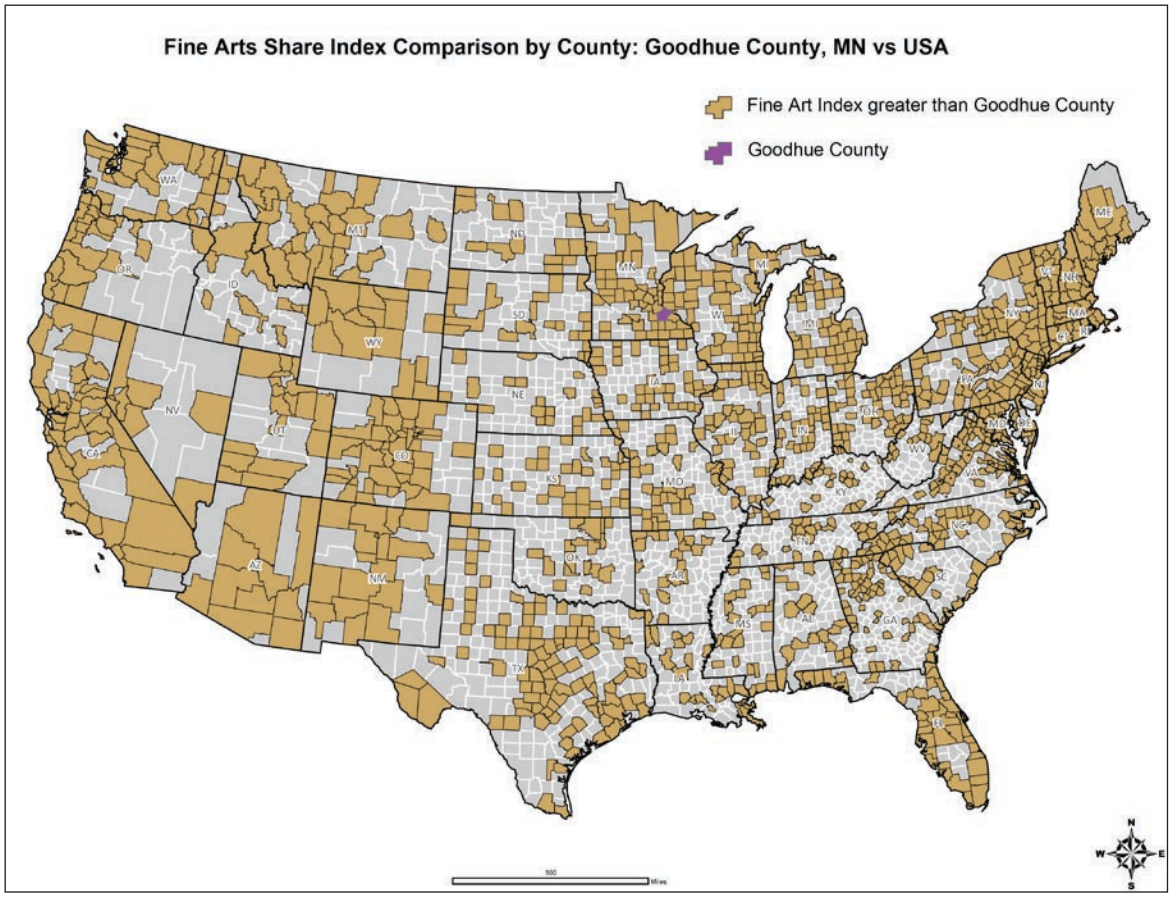
1	Dakota County	MN	.3142
2	Olmsted County	MN	.2546
3	Steele County	MN	.2074
4	Rice County	MN	.1983
5	Pierce County	WI	.1932
6	Goodhue County	MN	.1713
7	Dodge County	MN	.1577
8	Wabasha County	MN	.1522
9	Pepin County	WI	.1463

FINE ARTS INDEX – USA

A subset of the Creative Economy is the Fine Arts element of the economy. The Fine Arts economy includes the full-time arts professional. This would include painters, sculptors and writers.

The data is not reported with a high degree of confidence because it is self-reported data and a very fluid occupational element. Regardless, it is useful to evaluate as if it were a confident number.

These values were not used to develop conclusions and recommendations for this report.



This map details all of the counties in the United States that have a stronger Fine Arts Index than Goodhue County.

USA Fine Arts Index average (metro and non-metro):	.0116
USA Fine Arts Index average (metro only):	.0125
USA Fine Arts Index average (non-metro only):	.0071
Goodhue County Fine Arts Index:	.0068

Top ten Fine Arts Index counties USA:

Pitkin County	CO	Aspen	Non-metro	.0667
New York County	NY	Manhattan	Metro	.0609
Haines Borough	AK	Haines	Non-metro	.0423
San Juan County	CO	Silverton	Non-metro	.0408
Dukes County	MA	Chappaquiddick	Non-metro	.0393
San Miguel County	CO	Telluride	Non-metro	.0390
Mono County	CA	Mammoth Lakes	Non-metro	.0383
Marin County	CA	Sausalito	Metro	.0368
San Francisco Cnty	CA	San Francisco	Metro	.0345
Eagle County	CO	Vail	Non-metro	.0344

USA Fine Arts Index (non-metro): ..... .0071
Goodhue County Fine Arts Index:..... .0068

Top ten non-metro Fine Arts Index counties USA:

Pitkin County	CO	Aspen	.0667
Haines Borough	AK	Haines	.0423
San Juan County	CO	Silverton	.0408
Dukes County	MA	Chappaquiddick	.0393
San Miguel County	CO	Telluride	.0390
Mono County	CA	Mammoth Lakes	.0383
Eagle County	CO	Eagle	.0344
Taos County	NM	Taos	.0340
Taney County	MO	Branson	.0331
Routt County	CO	Steamboat Springs	.0306

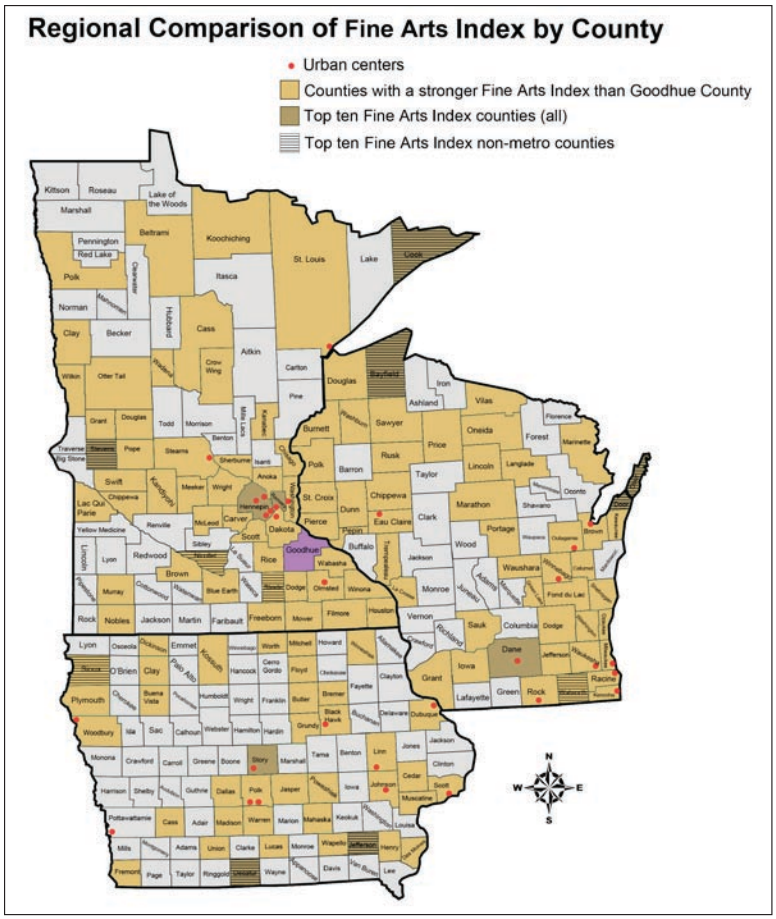
Fine Arts Index - MN-IA-WI

258 total Counties

6,804,787 total employed

MN-IA-WI Fine Arts Index average (metro and non-metro): ..... .0103

Goodhue County Fine Arts Index:..... .0068



MN-IA-WI Fine Arts Index average (metro and non-metro): ..... .0103
MN-IA-WI Fine Arts Index average (metro only): ..... .0117
MN-IA-WI Fine Arts Index average (non-metro only): ..... .0071
Goodhue County Fine Arts Index: ..... .0068

Top ten Fine Arts Counties MN-IA-WI:

Hennepin County	MN	Minneapolis	Metro	.0184
Door County	WI	Sturgeon Bay	Non-metro	.0182
Cook County	MN	Grand Marais	Non-metro	.0165
Decatur County	IA	Leon	Non-metro	.0159
Jefferson County	IA	Fairfield	Non-metro	.0155
Ramsey County	MN	St. Paul	Metro	.0146
Dane County	WI	Madison	Metro	.0145
Stevens County	MN	Morris	Non-metro	.0144
Story County	IA	Ames	Metro	.0142
Bayfield County	WI	Bayfield	Non-metro	.0141

MN-IA-WI Fine Arts Index (non-metro): ..... .0071
Goodhue County Fine Arts Index: ..... .0068

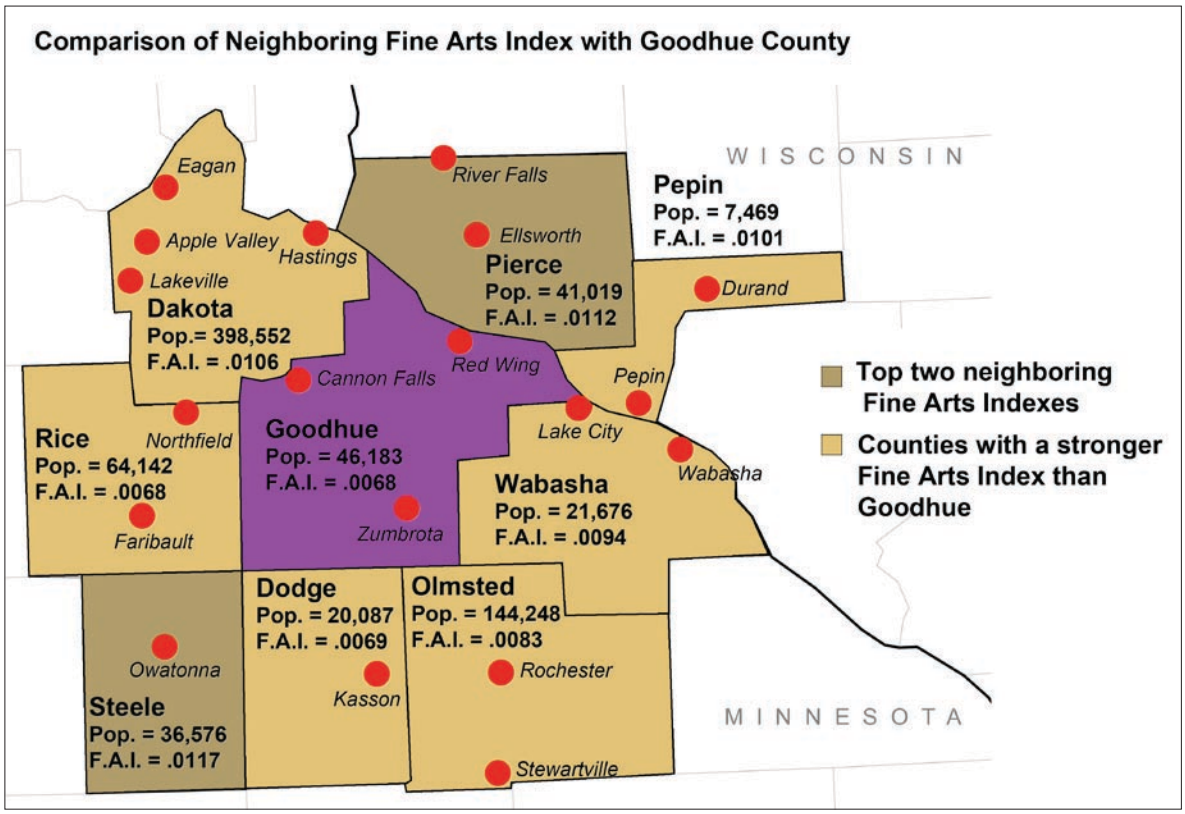
Top ten non-metro Fine Arts MN-IA-WI counties:

Door County	WI	Sturgeon Bay	.0182
Cook County	MN	Grand Marais	.0165
Decatur County	IA	Leon	.0159
Jefferson County	IA	Fairfield	.0155
Stevens County	MN	Morris	.0144
Bayfield County	WI	Bayfield	.0141
Walworth County	WI	Whitewater	.0119
Sioux County	IA	Orange City	.0118
Steele County	MN	Owatonna	.0117
Nicollet County	MN	North Mankato	.0116

Goodhue County - immediate neighbors Fine Arts Index

9 total Counties
390,569 total employed

Immediate neighbors Fine Arts average Index:..... .0098
Goodhue County Fine Arts Index:..... .0068



1	Steele County	MN	.0117
2	Pierce County	WI	.0112
3	Dakota County	MN	.0106
4	Pepin County	WI	.0101
5	Wabasha County	MN	.0094
6	Olmsted County	MN	.0083
7	Dodge County	MN	.0069
8	Rice County	MN	.0068
9	Goodhue County	MN	.0068

Reference literature

2012 Creative Industries, Americans for the Arts, 2012
Artists' Centers; Evolution and Impact on Careers, Neighborhoods and Economics, Ann Markusen and Amanda Johnson, 2006
Creative Columbus: a picture of the creative economy of Central Ohio, 2009
Creative Placemaking, Ann Markusen and Anne Gadwa, 2010
Creative Vitality Index in Philadelphia, 2008
Defining, Measuring and Comparing Place-Based Public Investment Outcomes, Anne Gadwa and Ann Markusen, 2009
Downtown Red Wing Action Plan, November 2009
Imagine – How Creativity Works, Jonah Lehrer, 2012
Incubating the Arts, Ellen Gerl, 2000
Recasting the Creative Class to Examine Growth Processes in Rural and Urban Counties, David McGranahan and Timothy Wojan, 2007
Steal Like an Artist, Austin Kleon, 2012
The Creative Class, A key to Rural Growth, David McGranahan and Timothy Wojan, 2009
The Creative Community Builder's Handbook, Tom Borrup, 2006
The Emergence of Rural Artistic Havens: A First Look, Tomothy Wojan, Dayton Lambert, David McGranahan, 2007
The Great Reset, Richard Florida, 2010
The Rise of the Creative Class, Richard Florida, 2002
The Rise of the Creative Class Revisited, Richard Florida, 2012

Creative Economy interviews

April 12, 2012, David McGranahan, USDA
April 13, 2012, Tanner Curl, Deputy Director, The Loft Literary Center
April 13, 2012, Carla McGrath, Director, Highpoint Center for Printmaking
April 13, 2012, Margret Swanson, Development Director, Textile Center
April 30, 2012, Jordan Wilms, Houston County MN Economic Development
May 14, 2012, Tracy Vance, Executive Director of GrowFairfield
May 14, 2012, Kevin McQuade; Executive Director, Pella Opera House, Pella, IA
May 14, 2012, Karen Eichen, Pella, IA Chamber of Commerce
May 16, 2012, Joel Bennet, Founder, Veel Hoeden Incubator
May 17, 2012, Christie Remley, Marketing Director, Cedar Rapids, IA EDC
May 17, 2012, Andy Stoll, Vault Coworking Space, Cedar Rapids, IA
May 18, 2012, Cindy Steinhauser, Assist. City Manager, Dubuque, IA
May 18, 2012, Ryan Dierks, Dubuque Main Street, Dubuque, IA
May 25, 2012, Ed Raber, Washington County Iowa Economic Development
June 8, 2012, Ann Markusen, University of Minnesota
June 14, 2012, Anne Gadwa, Metris Arts Consulting
July 6 and August 21, 2012, Jack Becker, Forecast Public Art
July 6 and August 21, 2012, Gulgun Kayim, City of Minneapolis
July 27, 2012, Jessa Frost, North House Folk School

Meetings

25 weekly meetings between March 1st, 2012 and September 1st, 2012. Each meeting was between 1.5 and 2 hours and included anywhere from 2 to 6 participants

Site visits

April 12, 2012, Houston County, MN
April 13, 2012, Minneapolis, MN
May 14, 2012, Fairfield, IA
May 14, 2012, Pella, IA
May 17, 2012, Cedar Rapids, IA
May 18, 2012, Dubuque, IA
May 25, 2012, Washington County, IA
May 26, 2012, Iowa City, IA
July 27, 2012, Cook County, MN
July 30, 2012, Duluth, MN

Panel Discussion

August 23rd, 2012 Anderson Center at Tower View
Panelist: Gulgun Kayim, Director, Arts, Culture and Creative Economy, City of Minneapolis
Panelist: Jack Becker, Executive Director, Forecast Public Art, and St. Paul, MN
Moderator: Randy Olson, Executive Director, Red Wing Port Authority

THE RED WING CREATIVE ECONOMY PROJECT

9.1.12